

“Little Things”

By Victoria Colon

Submitted to the Drawing and Painting Department
School of SUNY Purchase
in partial fulfillment of the requirements
for the degree of Bachelor of Arts

Purchase College
State University of New York [May
2024]

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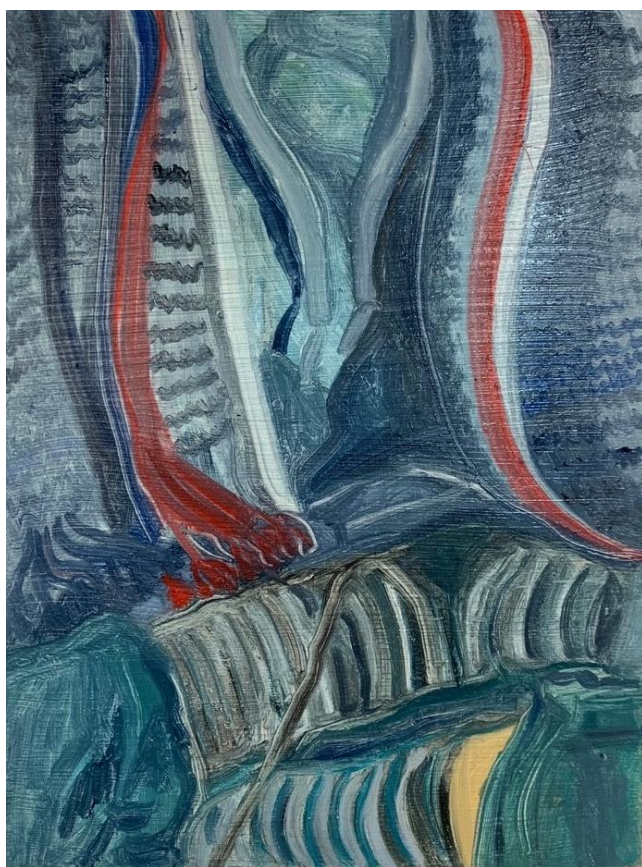
Painting is a meditation to me. My process feels like a communication. I search for what calls out to me. While finding my subject is meditation, it comes intuitively. I ask myself questions as to why I choose what I chose. There is an act of hyper-looking and being very attentive to my surroundings and my subject. This hyper intensive view allows me the freedom of play and abstraction. Each groove and overlapping shape all have their own space. Every part maps out like a grid and forms a structure.

Overlapping forms is also a great way to build ambiguity in my work, allowing drama and uncertainty to come through. This built communication is then balanced between the painting, the subject, and me. It is a recorded moment in the time of a relationship. I enjoy spending my time getting to know my subject. My practice demonstrates this because I wipe away a lot of my paint. (Paint, wipe, paint, wipe, etc.) Each time I wipe, a new layer reveals itself in the subject, in the art, and in myself. I believe my paintings echo this triangular conversation. My painting “Puddle of Water” demonstrates this because I specifically remember having that intense conversation. Also, without knowing the title, there is this unknown curiosity built in it while looking at it. Some may not really know what they are looking at, there is a sort of mysterious drama to it.



“Puddle of Water” Oil on a 7” x 7” wooden block

I'm interested in the intense cropping. I'm focused on the texture, on the light, and the shadows. I feel as if sometimes my paintings have a vibration to them. These interests started when I wanted to be a Fashion Illustrator. Initially, I was interested in drawing clothes for fashion designers, and applied to FIT. It was not until I didn't get accepted and later realized that it wasn't for me at all. My interest in fabrication and weaving allowed me to get lost in its form, shaping a transformation into my paintings. In my work now, I see what I find interesting in clothing. The patterns and intricacies I look for in fashion are what I translate into my paintings. I'm trying to interlock that weaving in clothing into my everyday observational drawings and paintings. I look into highly intensive patterns and lose myself in its translation. It feels like there's an endless whole new world or universe in them.

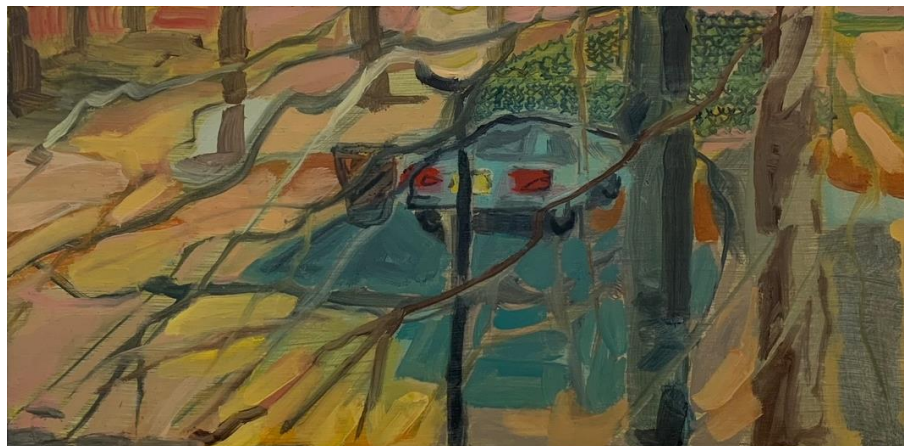


“Socks and Scarfs view #1” Oil on an 8” x 12” Masonite panel



“Socks and Scarfs view #2” Oil on a 6” x 8” Masonite panel

I paint on smaller, and sometimes thinner, Masonite panels. I like the idea of fitting a variety of elements in a much smaller space, which tends for an overlap of forms and shapes. These shapes and forms cross over, and interlock with each other. It’s interesting to manipulate space and see what happens. These smaller panels then emphasize that intimate moment of conversation. Over time, I have noticed that the things I am looking at have an underlying meaning to myself. They all stand out as something familiar, things that I am used to seeing or knowing. It becomes personal. These paintings reflect myself and beyond who I am as an artist but as a person. They are deeply rooted with me as an independent and are extensions of myself.



"Jaden's Car" Oil on a 9" x 5.5" Masonite Panel



"Night Painting: Next Door" Oil on a 10" x 8" Masonite Panel

Artists that I have been looking at include Lois Dodd, Richard Diebenkorn, and Johannes Vermeer. What I look for in a Lois Dodd painting is the spontaneous and "in the moment"

feeling, as well as the formal qualities of her brushstrokes. I also enjoy the rich light and dark contrast in her paintings, and how there is evidence of sunlight and shadows, giving that impression of intense lighting. She portrays these feelings through intimate settings of interior and exterior spaces of her home, giving the sense of peace and tranquility. In my “Shadow of Trees” painting, I looked at the grass and noticed how the tree’s shadow produced this sort of “webbing”. As Lois Dodd does, I also wanted to capture the intense 1:00 pm lighting outside in my front yard, focusing on the intimate site of something really specific.



“Shadow of Trees” Oil on an 8” x 10” Masonite panel

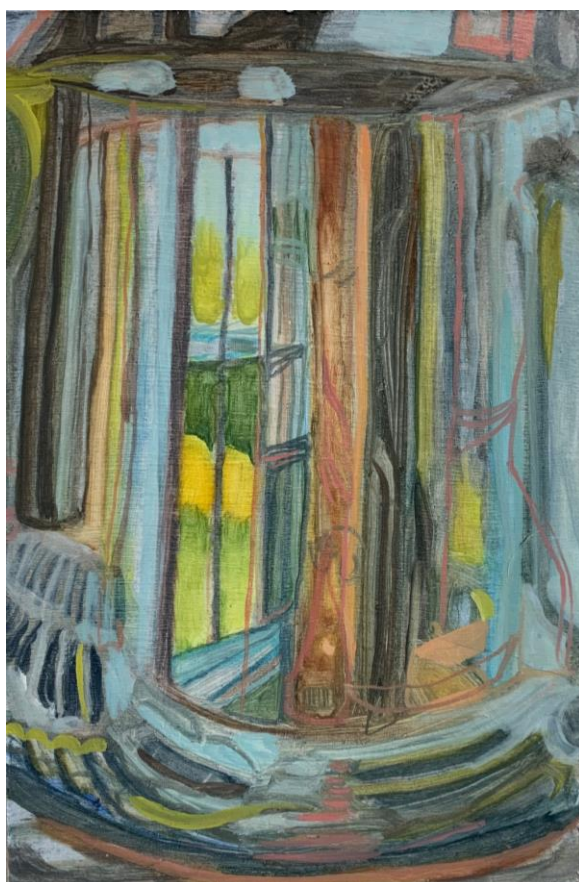


“Mando in the grass” Oil on a 12.5” x 18” Masonite panel



“Gunnar and Me” Oil on an 8” x 12” Masonite panel

What I look for in a Richard Diebenkorn painting is how he breaks down his space into shapes, forming into these geometric figurations of color. There is a constructive quality (formally), to his work, and how form takes up its own space. I'm also interested in seeing how breaking down the space turns these forms to simplify themselves into abstract objects. There's also an immediate but slow feeling in his paintings, and they're amplified by his textured brushstrokes, getting a buildup of a generous amount of paint. My "Coffee in the Morning" painting is solely focused on the reflections on a frother cup used for an espresso machine, and how the surface was playing with its surroundings, almost disguising itself with the world around it. Like Diebenkorn, I broke down the forms reflected in the cup and vividly focused on shape, and almost "diluting" its primary existence. I stripped away the meaning of what the object is, and focused on what it was rather showing to me, the world, the viewer. The object is what it is, but it can be something even more if you look deeper.



"Coffee in the Morning" Oil on an 8" x 11" Masonite Panel

Looking at Vermeer's window paintings, especially focusing on the small moments that happen in the window panels, is an important read to me. What I believe is important in these moments are as so; they are mere glimpses of a moment. They are fleeting, and in the real world, they are instant. Something that can be casually overlooked is now vital in the painting, in that moment. Vermeer's "Girl Reading a Letter by an Open Window" is slow, and there is a feeling of patience. A moment that is usually fleeting is stopped in time. These subjects, whether they be a person's reflection, or clouds out in the sky, feel permanent. The windows themselves bring life to the work. The inanimate object (the window) becomes intimate. "Through Buddy's Door" is a painting where you can see the reflection of Buddy in a door's windowpane. As Vermeer did, I like the idea of fitting that tiny moment in time, and seeing how much information can be held in something so thin and small. Vermeer paid attention to it, but I'm making it the focal point. I'm hyper aware of the glass' texture and Buddy, allowing the scene to wrap around them, rather than them just existing in the space. The same could then be said for "A Reflected Pixi" painting. Pixi and the glass's surface are the focal point, the place where I'm most attentive too. Whatever is inside the wooden-glass cabinet becomes the "outside," and what is considered the "outside" is now the "inside." I paint what I see rather than what the objects are. Everything else folds around the importance of the piece. We give the cabinet purpose by putting inside what it is holding. However, the cabinet can hold what also surrounds it in its reflection. Its purpose can be so much more than what we have given it.



“Through Buddy’s Door” Oil on a 7.5” x 20” Masonite panel



“A Reflected Pixi” Oil on a 20” x 8” Masonite panel

I feel as if people tend to overlook the little things. Certain things are labeled and straightforward. It is fun to hyper-analyze things and see what else it is showing us or what it can be, to see how myself, and even the viewer, interpret things. When I make a painting, I know what I am interpreting, and sometimes I do not. When others see my paintings, they might see or do not see the same things. It is important to have that in my work, curiosity, and the unknown. It is important to question what is and what isn't. However, the world can show you the unknown naturally. To get lost in this hyper-awareness of the subject and the paintings allow my distractions to fade away. In a world that is highly active, loud, and mechanical (and even artificial), it can feel like an overwhelming thought. To be able to wind down and deactivate yourself to your surroundings is a privilege within itself. But it is important no matter what to find those quiet moments. These moments can be found anywhere if you look hard enough, to get lost in what you think the world is, and really look at what it is showing you. It is important to align yourself with gentleness and kindness, and to be connected to yourself and the world, especially today in an age when it can feel cruel, difficult, and never-ending.

Of course, it is important to be aware and conscious. However, it is also important to understand yourself and others, and Mother Earth.

Works Cited

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