

Becca Gordon

artist statement

I'm not particularly outgoing; I'm not very loud. My paintings are in many ways everything I'm not. My work is inspired by the desire to share thoughts, feelings and emotions. I communicate my thoughts through a frenzy of thick and thin layers of paint to create stories of movement and ideas.

In my oil paintings and collage work, I combine fast layers of expressive brush strokes with carefully thought out graphic lines and geometric patterns that overlap, interact and play with organic abstractions. This brings together the past and the present—connecting past ideas from the Abstract Expressionist movement with more contemporary concepts of textile patterns and graphic design. My process involves numerous layers where I paint, tape, and then paint some more. Sometimes the process feels frantic, at other times I feel meditative and at ease. Ultimately, I'm seeking balance between controlled and spontaneous movements.

Each painting is affected by the previous one, or pieces that are being worked on in tandem, and they interact with one another as I work. I'm currently working on both oil paintings on canvas as well as collaged acrylic paintings on paper. Although these differ in technicality and execution, the thought process remains the same. While I paint, each brush stroke and line affect the next. This creates a layered mind map of movement which I solve like a puzzle. I am interested in the challenges and the problem-solving aspects of painting and composition. I like that painted brush strokes remind us of where the hand moved, of how the paint was pushed and pulled to manually create a specific mark. I appreciate that a simple brushstroke can speak loudly while a collection of layered brushstrokes alludes to a more complex story.

I think a lot about collaged elements, from past to present ideas in both art history as well as in other aspects of my mind. My recent collage paintings study this concept, considering the arrangement of a piece and how it can be altered by adding elements and building a cohesive complexity on top of previous layers. This thought process is utilized as I literally cut up and collage older paintings onto newer ones, as well as in a more traditional oil painting approach. In my oil paintings, segments of color are blocked out and sit right next to graphic patterns and textile influenced elements. This serves as an experiment of radical juxtapositions and ideas with the goal of discovering how much can I get away with. In the acrylic collages I embrace spontaneity and negate the idea of a mistake, taking pieces from supposed “failed” or “whoops” paintings and repurposing them into a newer piece.

In my paintings I bring together small, individualistic elements that support the whole. I never know how long a painting will take to resolve – each piece goes through a journey, giving it a special story.