

## Practitioner's Statement

### ***My Time***

Rosemary Prider

My work seeks to represent the view that I feel as though materialistic things don't matter, that everything serves the purpose of engulfing time, yet paradoxingly there is always a fight that there is never enough time. I am interested in the ways in which the human body could be portrayed to create alternate atmosphere, originating with the idea of a figure standing in timelessness while time, infinite years past in a swoosh, movements, generations, styles all cease to matter. I was mainly inspired by Henri Matisse, Egon Schiele, Pablo Picasso, Salim, Rembrandt, Willem De Kooning, Jean Michel Basquiat, Carmel Jenkins and Alberto Giacometti and the way they interpreted the world through their art not as a truth but as a subjective opinion and as separate views of society opposed to changing it and the way Cubists view time from various angles.

I incorporated Salim's use of clustered shapes, and Henri Matisse's application of flat areas of colour revealing visible brush strokes. Basquiat influenced my work through his simplicity in representing the human face, technique of seemingly application of random visual elements that contrast from the main subject of the work, particularly using the rules of thirds at the points of composition.

Without *'things'* the concept of time becomes blurred as time is a subjective dimension that I have explored and questioned through our human need to collect *'things'* to show the measure of it. I have encouraged the viewer to think about the idea that we are immortal because we live in the eternal now; the present moment is the only time that really exists.

Heavy and thin lines vertically drape accumulating and separating the painting into sections representing the dissection of choices and pathways we all face. Broad, bold lines formed by black wool create another dimension that correlates with the meaning of the repetitive cycles of time. Organic and geometrical shapes harmoniously fit within the restrictions of the frame symbolising the effect time has on creation and how time dictates the directions within everyone's life. A contemporary mixed media collage approach, abstract and expressive. Paint applied intensely, expressed freely and subjectively. Similar to Kooning in the explanation and personal content in a unique style combining figuration with an expressive gestural application of paint. Process of working with the application of paint with spontaneity, paint dripping, slipping and sliding across canvas, built up layer by layer both wet on wet and dry.

The composition adapted focuses on leading the eye to certain focal points (the face, detail and form of the foot and the faces positioned near the shoulders), refinement of the positioning of elements creates balance amongst the disorder. Colours were organised alongside its complementary creating contrast and stability through the subtlety of analogous colours.