

Rosemary Meza
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Artist Statement

My work focuses on mark-making and brings into play the manipulation of various drawing media from traditional to non-traditional. The drawings I create include large-scale mylar pieces, small intimate watercolors, hand-sewn human hair drawings and on-site drawing installation pieces. Line is an intrinsic element of my work; the line might be my hair hand-sewn into paper or conte markings directly on a wall. In both cases the line is an obsessive element of repeated mark-making.

The figure is used as a vehicle to discuss gender issues. I explore issues of disparity between the sexes within the context of dissonant relationships. The disengagement between the figures reflects the effects of modern methods of communication which virtually eliminate the need for human contact. I consider a by-product of technology to be isolationism and impassiveness. The characters within my work interact in an awkward fashion with each other. In my artwork sexuality becomes a language of uncomfortable and painful missteps. The dispassionate facial expressions on the women serve as a direct contradiction to the stereotypical character of the overwrought and hysterical female.

I employ the figure as a means of conveying my views regarding gender issues because I enjoy the complexity of the human form. Its complexity, both formally and contextually, has been an ongoing source of exploration and discovery for me. Figures are distorted and manipulated with transparent colors and obsessive line work; the viewer is attracted yet repulsed. There is a grotesque beauty in the obsessive detail examination of pockets of flesh on a belly, a thigh, a breast....

Ultimately my work is a series of contrasts. The contrasts revolve around the beauty and the grotesque in humanity. It seeks to address the invariables of the human condition: good & bad, body & soul and love & death. They constitute the very core of the human predicament.