

## **Artist Statement: Jim Waters**

My current abstract work includes the following three series:

### **Intersection**

The Intersection Series is based on the idea that all objects in motion, when intersecting and crisscrossing, leave trails, like the contrails of planes flying in the sky overhead. The eye is drawn to an intersection as a point of interest. The intersections in my paintings create planes on my canvas that can be filled with light, color, form, or empty spaces. One's eyes are drawn to explore these planes before returning back to the point of intersection, creating interest and drama.

### **Particle Dance**

As an artist, I wonder how matter, the stuff of which the universe is formed, comes into being. I am concerned with light, the qualities it takes, and how it moves, what it is composed of, and the effects it has on our lives. I have been fascinated by two different quantum physics studies exploring the nature of this hidden world.

My Particle Dance Series consists of paintings depicting trails left by the collisions of subatomic particles conducted by physicists to explore the nature of photons or light. The pictures from the Electron Accelerator studies captured, for the first time, images in a bubble chamber of subatomic particles and made the invisible interaction of protons and electrons visible. The Double Slit experiments theorize that light behaves either as a wave or as a particle depending on our expectations.

Does our consciousness somehow cause individual photons to behave in one way or another? That is, by our intentions, can we cause light to behave in different ways? Is this true? I don't know. I am an artist not a physicist.

In my work, I capture the resulting images of these experiments and the enchantingly beautiful collisions of subatomic particles.

### **PHI**

The Phi Series paintings divide my canvas into planes according to the Golden Mean, the ratio of 1.61803... Most things in nature are proportioned according to this mean. For example, the crown foliage of leaves on a tree is proportional to its trunk. This proportional arrangement makes it pleasing to the eye. I use the divided canvas as an armature to place forms and colors tied together by grids, illuminated by light, and implying the interconnectedness of the world.

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