

Artist Statement  
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The ethereal, ephemeral, and fragmentary aspects of contemporary society and personal life are an integral part of my work. The fleeting moment is the central experience. My artwork is an attempt to manifest that moment in physical terms. Into this I enter notions about dichotomies and tensions between the physical world and the spiritual realm: materialism versus non-material; representation versus abstraction; humor versus solemnity.

Picasso said that no art is truly abstract because the artist always starts from something. I usually establish a piece with imagery from life or sketches, which I alter in a painterly language, both with a conscious and intuitive flow of materials and via a conscious level of semiotics. Some of the altered relationships are formalist structures. The formal elements are those, when transformed; evolve as signifiers in my work. The application, variety, and reworking of materials is crucial. It is extremely complex, leading to visible transparency and multiple layers.

The physical surface of the two-dimensional plane is vital to my artwork. I frequently employ and manipulate mixed media and create hybrid artwork. These materials, which can include oils, drawing materials, fabric, a variety of papers, found objects and processed materials, unfold unique and sometimes surprising surfaces. A variety of tools are manipulated to construct and deconstruct the surface. These tools also assist in creating the unusual and unexpected results.

In addition to paintings, drawings, hybrid pieces, and installations, I have recently been creating with forms both from nature and man-made found objects, especially plastic. I use the contemporary concept of deconstruction and construction to reinvent insects and plants to create hybrid species and reinvented single-celled organisms, commenting on humanity's influence on our environment and, ultimately, our own existence. My current work is not

based on a single motif but on a variety of contemporary issues. My work is of process, action, and associative reference where bodily experiences and perception negotiate, compose, and harmonize. Recent work is focused on the tension between science (organic shapes) and formal highly structured (geometric shapes).