

ARTIST STATEMENT

Drawing is a process I trust.

It is direct, intimate, and spontaneous and quickly reveals my roaming thought process.

Drawing was my first attempt to make art as a child and it has subsequently served to communicate, explore, and record unrefined ideas, as well as currently working as a formal, final, and personal statement of expression and communication.

53 STOOGES

53 STOOGES innocently began by doodling on the pages of a book of portraits. Arnulf Rainer's altered self-portraits served as a source of inspiration for this body of work, but it was important that 53 STOOGES be about more than self-portraiture. The human face is such a potent ubiquitous icon. Infants innately respond to two dots and a curved line, crudely drawn as a smiley face. The face frozen in a representation, even if poorly resolved, abstract, or out of focus, allows us to witness the beauty, ugliness, the pores, the details, colors, and textures of the road map of the human drama. I believe that the human face is the strongest image that may be able to reveal the inner and emotional nature of the subject. (53 STOOGES is obviously an ambiguous title, as there are 144 images in the original 4 by 12 foot installation). Individual images measure 7 X 4.75 inches.

EXISTENTIAL MUSINGS

EXISTENTIAL MUSINGS is an automatic response to a variety of stimuli. These drawings serve as a riot criticizing and analyzing many interests including art, religion, god, authority, institutions, politics, as well as myself, among other topics. EXISTENTIAL MUSINGS may be emotionally dark, but not without a sense of humor, absurdity, and edginess. Style is cartoon-like, expressive, messy, and chaotic; like life. The graffiti like quality of the images serves as my protest against an epidemic of complacency. I hope these ideas are communicated honestly and directly without tact, bullshit, or technology getting in the way. There are a total of 50 -11 X 14 inch drawings in the sequence.

NARRATIVE DRAWINGS 2005/2006

NARRATIVE DRAWINGS reflect my thought process in the studio and as I negotiate life's daily challenges. The images or experiences in the drawings are often in or out of synch with words, which may reflect a softer chaos that seems to relentlessly exist on the surface of my existence. These drawings are mixed media, generally 11 X 14 inches.

A SEQUENCE OF EXTRAORDINARY EVENTS IN A STRANGE PLACE

A SEQUENCE... is a series of drawings on parchment tracing paper presented in a grid installation. This work is a random accumulation of images that nourish and intrigue me. Advertisement from the daily newspaper, images lifted from the Internet, headlines, appropriated images from art history, contemporary art, all serve as inspiration for my chaotic record of events. Like life's relentless assault on the senses, this work serves up a chaotic abundant fragmented feast of information that does not attempt to make any sense, answer any questions, or posit any resolutions. However, under the surface, my goal is that the saturation of images creates a psychological sense of urgency, familiarity, or déjà vu. This work also serves as a personal diary or journal of pictures that captivate my imagination. The tracing paper is casually taped to the wall allowing it to sway with the slightest movement as the viewer approaches. It is delicate and fragile like skin, arranged like cartoon boxes, marked with graffiti. Graphite and line are the only ingredients, avoiding color that may influence mood, style, or emotion. This work consists of fifty-two 14 X 17 inch drawings arranged in a 4.5 by 13 foot grid.

RONKOVATCH