

*Split Juncture,
A Core Of Worms
And Mud*

Minda Andrén

2021



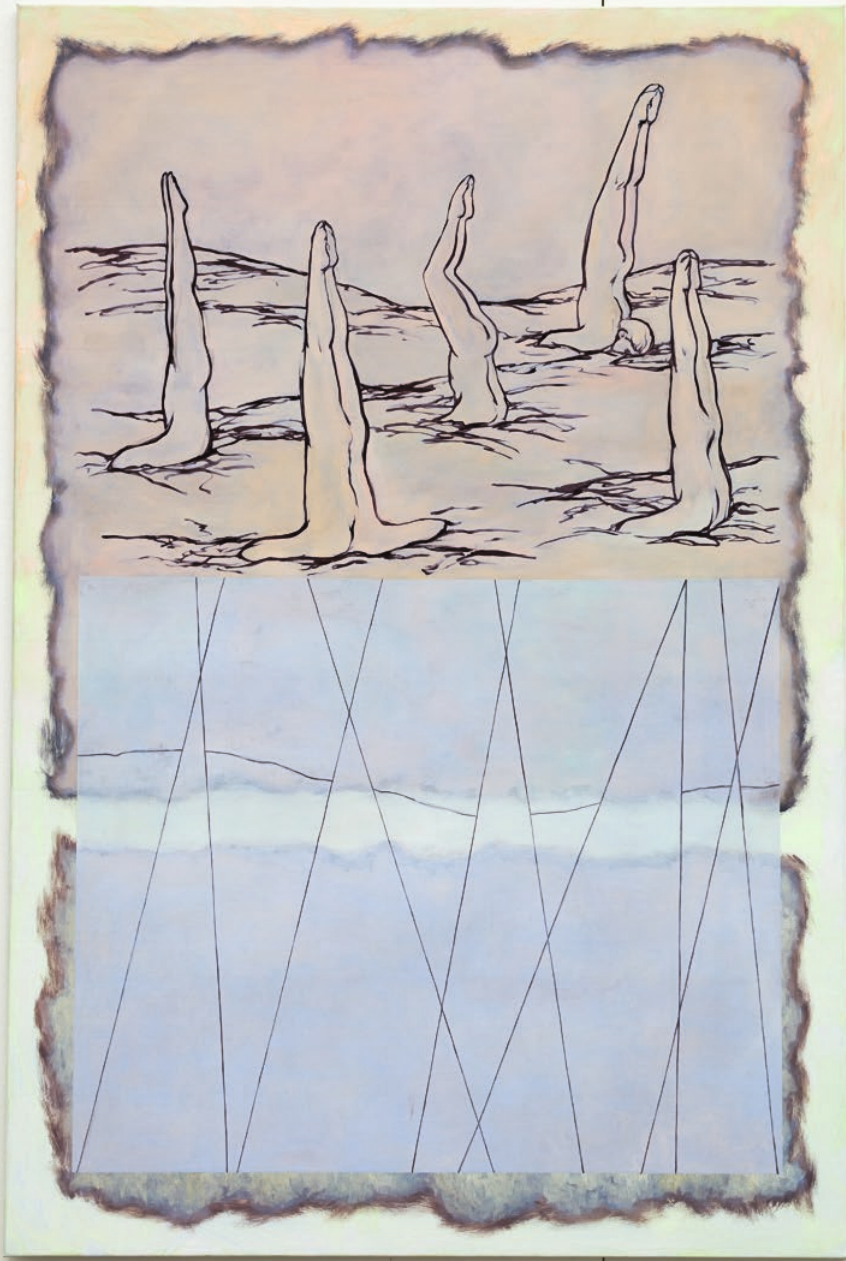
Split Juncture, A Core Of Worms And Mud
Installlation view
2021



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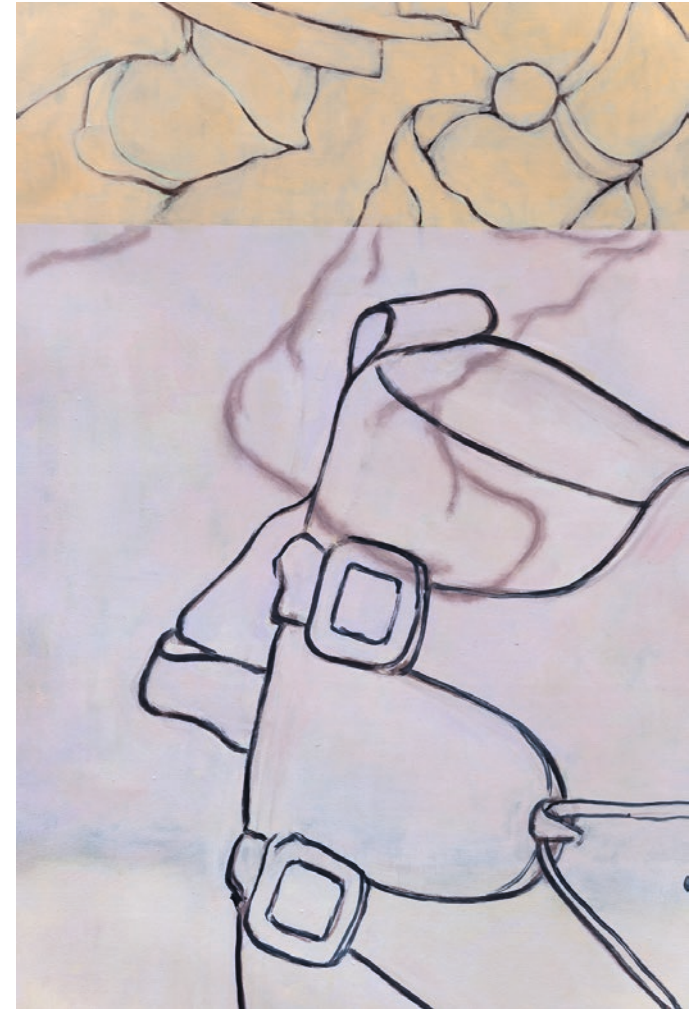
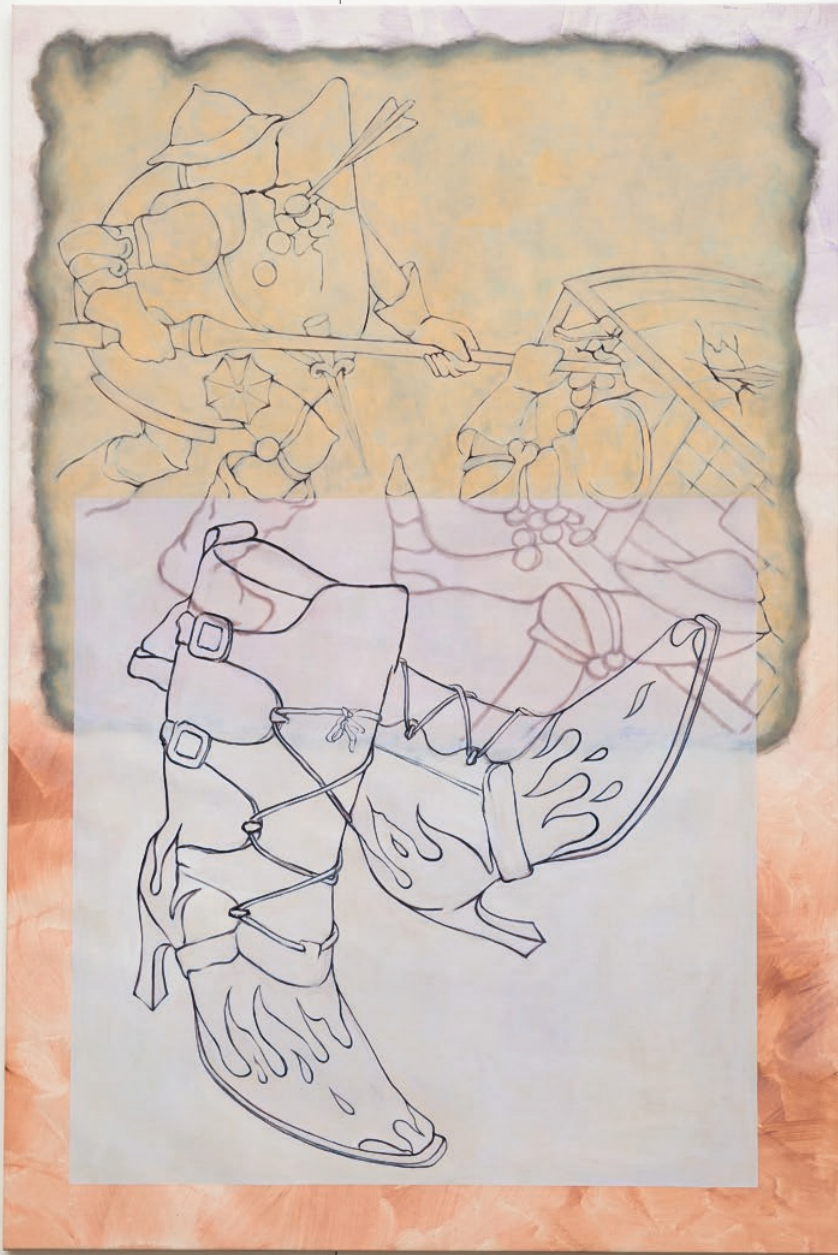
"Soft Giant"
150 x 100 cm
Oil on Canvas
2020



"Stick Your Head In The Ground"
150 x 100 cm
Oil on Canvas
2020



"Black Bile Revisited"
150 x 100 cm
Oil on Canvas
2020



"Why Is a Raven Like a Writing Desk"
150 x 100 cm
Oil on Canvas
2020



"Coming Home"
150 x 100 cm
Oil on Canvas
2020

Split Juncture, A Core Of Worms And Mud

In my diploma work “Split Juncture, a core of worms and mud” I am presenting five works that deal with how images are used and perceived. I will briefly discuss my interests and how they connect to this work.

A Body

Each painting measures 150x100 cm, using oil on canvas. The works are slowly realised through defined steps or set of frameworks. By treating the paintings as having bones, muscles and skin, for example, a structure forms which binds my evolving painting process with ongoing conceptual interests.

The first layer is Gesso mixed with pigment. The choice of color at this point is random, as a process of layering Gesso is repeated until the surface presents a steady ground. This is the bone structure.

The main area of the canvas is filled with a color field loosely borrowed from Rothko paintings. These are developed by layering thin paint, working in relation to the colour of the Gesso, until the surface has a certain body and saturation. At this point the motifs are incorporated to connect the muscle tissue.

Finally, the surface is worked one last time to incorporate the drawings, creating an illusionist effect of the ‘see through’ rectangle, embedding subjects into the painting, as well as adjusting the final colours. This forms a skin.

“Soft Giant” portrays a woman sitting in water. The brown color and the technique used, makes it appear as if she herself consists of and is surrounded by mud.

“Stick Your Head In The Ground”, shows five bodies with their heads stuck in the ground. The bottom half of the painting incorporates a ‘see-through’ surface, filled with lines that mirror the bodies above, following their movements in an abstracted and minimal form.

In “Black Bile Revisited”, the figure is based on Albrecht Dürers engraving Melancholia I from 1514. It has often been interpreted as his self portrait manifested as a female figure, and thought to symbolize “writers block”. My painting borrows his subject, and removes them from any surroundings, except for a book and a compass.

In “Why Is a Raven Like a Writing Desk”, there are extracted figures from Breugels’ engraving ‘The Battle About Money or The Fight Of The Money Bags from 1570, accompanied by a pair or high heel “rock-boots”.

In “Coming Home”, The oversized head and shoulders of a woman fills the bottom half of the painting. Behind her a shadow floats mimicking the picture on the paper she is drawn on.

After Image

The 'inverted' effect developed through my paintings refer to naturally occurring visual hallucination that appears after looking at one thing for a long duration. Called 'After Image', one is still able to see an impression, as a residually floating image is seen with closed eyes. I liken this to digital screens and a 'ghosting' effect. If a screen has been left on for too long, a shadow image starts to appear as the pixels eventually burn out, etching a trace of dead pixels.

The relationship of found or borrowed images to the medium's physicality is integral to my own process of finding, selecting and using references in painting. Those referenced in *Split Juncture, A Core Of Worms And Mud*, come from anything such as book covers, historical artworks, and social media. A particular interest of mine are image boards, such as 'reddit', where images are presented to you in a curated collage. Users upload pictures and an algorithm decides what you see in an endless scroll. Research done on the body's response to this shows that we get a similar release of serotonin as we get from gambling and slot machines, as images become a vehicle for so-called "doom scrolling", as well as a daily visual sedative.

I think we are in a critical moment in time for engaging with images, as our minds and bodies are being transformed through technology, including painting. The accelerated leveling of ascribed value in images, particularly over the past year, where one is only fed images digitally due to physical isolation, the boundaries between artforms, classifications of media and statuses in the art world are compressed to a wafer thin brittleness.

Therefore by using digital and analogue images mixed together, drawn out on paper, and reconfigured into painting, I ask what happens when images from an art history catalogue, an object from your house, and advertisements on Willhaben are brought to the same level? And how this may leave an impression upon the viewer?

To conclude, painting is a way for me to process my own interactions with a never ending daily deluge of images, questioning how this presence informs the representation of the body in painting. By treating the painting as a body, I aim to engage with these ideas in a physical form, pulling together contradictions, as aspects of our shared contemporary lives inform the way we see each other.

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