

Alexis Serio, Bio and Statement

Bio: b. 1976 Potsdam, New York

Serio is Professor of Art at the University of Texas at Tyler and serves as Art Editor of *The Wallace Stevens Journal*. She received her B.F.A. in painting from Syracuse University and her M.F.A. in painting from the University of Pennsylvania, where she was awarded the Charles Addams Memorial Prize. Serio has an extensive exhibition record that includes shows at the Tokyo Metropolitan Art Museum in Japan, the Martin Museum of Art at Baylor University, and the Wichita Falls Museum of Art in Texas. Her work has appeared alongside artists such as Andy Warhol and Richard Diebenkorn in a show at the Delaware Center for Contemporary Arts. Serio's paintings can be found in many private and public art collections around the nation, including Houston Airports, (Houston Texas), Aramark Headquarters (Philadelphia, Pennsylvania) and Lankenau Hospital (Wynnewood, Pennsylvania). New Perennials Publishing (Middlebury, Vermont) recently published the book: *Perennial Earth: Poetry by Wallace Stevens and Paintings by Alexis Serio* which pairs over thirty of Serio's paintings with an equal number of Stevens poetry. Serio is currently represented by Carrie Coleman Fine Art in Norfolk, Virginia, Globe Fine Art in Santa Fe, New Mexico and Edgewater Gallery in Middlebury, Vermont. For more information, visit alexisserioart.com.

Statement

My work traditionally explores the concept of personalized memory, storytelling and of the reimagining of worlds. I use fragmented patterns, crisp—fatly painted shapes, and soft rendered spaces to create an undulating pictorial composition. I think of these paintings as living, breathing puzzles, where the boundary between dreaming and wakefulness is obscured. The titles are a method for remembering dreams or for beginning stories, where emotive concepts take precedence over accurate facts.

The paintings ultimately serve as formal but also theoretical investigations of the visual perception of light and color, the personal experience of remembering and inventing, and the natural elusiveness of time. Deep space and moving light create a sense of longing, wistfulness, and curiosity in the viewer; one is untethered from reality, transported into someplace new, and upon investigation realizes the location exists only in the mind.

My abstract landscapes are metaphors of time, memory, and perception. I think of my paintings as heirloom (reminiscence), folktale (universal story), and haiku (landscape expressing surprising but profound sensations and concepts). My paintings are responses to the transience of light, especially as witnessed most dramatically at sunrise and sunset, in moving water, and in the light cast over grand vistas. They are formal but also theoretical investigations of the visual perception of light and color, the personal experience of remembering and inventing, and the natural elusiveness of time. Although I do not provide a foothold beyond a horizon line or a particular palette, viewers usually recognize a place or moment in time they have experienced. Through the execution of illusion and abstraction, I cultivate the personal experience of remembrance.