

Sarah Crow Statement

My paintings proceed from close observation of an every-day object or image; at the same time, they deviate from naturalism in order to isolate and present uncertainty.

These small, slow paintings require and reward sustained looking. They are at first glance familiar, but unfold into increasing unease and intimacy. Their selective sparseness – of color, composition, subject, texture – draws attention to the paintings' minor distortions and tensions, giving tremendous weight to the one-to-one relationships between elements such as figure to ground, and rendered to material surfaces.

The subjects depicted (skin, cloud, paper, cloth, paint) are often veil-like: translucent, apparently flush with the picture-plane, yet reticent. The image is insistently unexplained and un-situated. In this way, the careful articulation of an ordinary thing dramatizes something stubbornly inarticulate: the gap between 'me and it.'