

Janet M Warner

Artist Statement
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I am an artist and educator based in New Haven, Connecticut. I graduated with my MFA in 2017 from Western Connecticut State University. I am an Adjunct Professor of Studio Arts at three institutions. I teach color theory, design, painting, and drawing at Quinnipiac University, Gateway Community College, and Community College of Rhode Island. I have actively shown my work in group shows throughout Connecticut, New York, and other areas. I have a studio in Erector Square where my grandma and her sisters worked during WWII.

My art practice has been focused on a nonobjective exploration of color and color relationships. I allow the process of mixing pigments to dictate the color boundaries and color relationships within the paintings. Isolating my focus on color has broadened my understanding of color space and color relationships. I am interested in how pigments act differently based on age, manufacturer, and the mediums I use.

Several experiences influenced this body of work. One experience was in 2017 when I started working as a draftsman on several Sol Lewitt wall drawings for the Lewitt estate. This started a deeper understanding and dialogue with nonrepresentational work. Another driving force was the pandemic. During this period, I was virtually teaching Foundation art courses at three different colleges, where I would paint with my students on their projects. I created many small nonobjective designs on paper, and once the semester ended, I found myself in the studio wanting to recreate these small works into

large-scale paintings. Losing the subject matter was not easy, but I found myself within my work again once I did. This is the beginning of the spark that has sent me down a road that is footed in process color and design.

The first paintings in this body of work focused on using the contrast between saturation and muted color to create space within the design. The designs emerge with a combination of controlled measurements and random placement. In some, I consider the background layer the lines; I like to be measured with them. I then scatter circles overlapping differently each time. I wanted the saturation of the circles to pull forward while the muted colors reseeded into deeper space, creating a figure-ground relationship. My designs shift in every painting; I am thinking about balance, space, and how my designs interact with the edges of my canvas.

"Every day is exactly the same" was one of the first paintings I created when I transitioned to a triangular tessellation design from my previous overlapping circles. This design shift creates an illusion of color folding in and out of space due to subtle color variations. This piece was the first one where I saw the folding happening, and it intrigued me enough to continue working with this design. I have been working with the tessellation of triangles for over a year. I have been examining how the subtle shifts in colors and values alter the paintings within a similar design. I sometimes do not see it as just a one-color scheme throughout the whole piece, but instead small clusters of color groupings inside the whole. Focusing solely on color has expanded my understanding of color space, enabling a deeper exploration of my relationship with color.