

Scott Wolniak



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Tapestry, 2014, acrylic, ink, watercolor, chalk, graphite on
plaster with wire mesh and burlap on plywood, 24" x 21"

Rather than build onto the surface of the painting, Scott Wolniak makes marks that erode that surface by carving and grinding into plaster tablets. Washes of paint add color, but Wolniak's process is reductive, digging layers of webs of lines and shapes that erase one another as he works. Wolniak's paintings reveal another recent development in painting's arsenal of possibilities: the painting as a site of archeology, which describes its history through a physical record of events. Looking at Tapestry, we can move backward through time, imagining the painting at different stages, all the way back to its unworked surface. The paintings not only show a final visual product, but also embed information about how it was achieved.