

## CHARLES PRINTZ KOPELSON | Artist Statement

My perspective is invested in drama, spectacle, and the sublime. I try to access the alien and dislocating verb of my subject. The fractured self, the tragedy of action, the collisions of identity, are themes around which I construct motifs. Lately I have gravitated toward complex abstraction, inclined to highlight the departure from form even as I introduce elements of landscape, figure, narrative, and symbol. I embrace and elaborate a tension between form and the destruction of form.

Etching and engraving techniques are essential reference points in the execution of my work. As I construct space, I have in mind the distractive nature of the cultural landscape, the many media, mediums, and technologies used to simultaneously comment and reconstruct the objects of our conversations, stories, and myths. I echo this fractured totality in my working process.

The visual field I seek to create is a thing at once drawn together and split apart intended to invite a sudden immersive engagement. I seek to suffuse the spectator. Themes collapse and constitute themselves as I work; their conjunction in the visual space both complicates and resolves relations between the spectator and the image. I look for complexity to emerge from the deployment of simple patterns, as from simple units of experience we derive complex feelings. Through assigning a structural hierarchy to my line I hope to unwind a layering of personal and cultural narratives. My heavily worked panels and canvases are the results of trying to produce simultaneous opposing visions, join together contrary identities, bind uneasy spirits to a resistant host.

A variety of sources find their way into my work: cartoons, comics books, 19th Century Dutch paintings, woodblock prints, as well as the phraseology from favorite artists like Jacob Lawrence, Matta, DeChirico, Siqueiros, de Kooning, Beckmann, Ernst and Albert Pinkham Ryder.