

## GABRIELE ROOS

### ARTIST'S STATEMENT (transitional figure)

I like the wall. This is the starting point for any work I have ever produced, whether drawings, paintings or sculpture.

Drawing itself is the source for my thinking, my ideation and my aesthetic. Regarding painting: it is about illusion — the proverbial window that breaks the continuity of the wall. Being essentially flat, all painting partakes of the wall and becomes a wall embellishment; the frame functions as a kind of containment that reassures us of the make-believe and puts a distance between us and that which is being depicted.

Sculpture, on the other hand, lives in our world and consumes our space. It is a solid or an implied solid, palpable, and it is a presence in its space like any figure or building or piece of furniture. As such, it cannot really be said to be spatially ambiguous and it is hard to endow it with multiple readings. It is that direct, unambiguous presence that gives sculpture its particular power.

With years of painting behind me—the games of illusion with color and space in a process I have loved — I knew I wanted to create an immediacy . . . an object that I could mold and confront, as if it were another part of myself. So this is what happened: my paintings and drawings began to take on dimension, at first quite modestly, collaged in layers—hardly what one would call bas relief or sculpture. But the layers got thicker and then the images began to extend past their rectangular boundaries, which became evident in the 3-dimensional series I called 'Circus On the Moon'. Then the process became more organic with materials no longer being paint and canvas, but now working with concrete, plaster, wood, wire mesh and other construction materials. The resulting forms are sculpture to be placed on the wall, or more accurately look like an outcropping from the wall. I like the somewhat looming quality of my work; it becomes part of the environment, but does not take it over.

If I had to put my wall sculpture into some kind of category, I would call it abstract surrealism. It is non-referential enough to be called abstract, spooky and dream-like enough to qualify as surreal. And because it comes from such a subliminal place, it is difficult for me to define because the source (or sources) seem to be elusive.

Whereas my paintings were based on a recognizable geometry, the drawings and sculpture evoke a very personalized geometry — broken, distorted, interrupted, and not easily decipherable.

Always my sculpture is about contrasts and contradictions; the hard against the soft, the machine-like against the organic, both coexisting and in conflict. The organic forms become a kind of insistent life-force. There is something uneasy and mysterious about these pieces coming out of the wall as they do; and it implies that there is something happening on the other side, behind the forms... only there is no way to know.