

Stacee Kalmanovsky

My installation work, paintings and drawings converge at the medium of paper and paint. I began to explore my 3D work as an undergrad at the University of Illinois at Chicago. It was the perfect transition I needed to separate myself from my previous art education.

My urge to invent and exaggerate translated itself into multitudes of intricate constructions. I wanted to take on the possibility of space to communicate a concept, like a stage waiting for the actor, author, audience, all in one.

Within each installation there was an automatic entrance and exit into a suspension of belief. Paint pooled on the floor in lakes and abstract puddles. Paper, an exquisite construction material, easily became a screen, a cave, a mobile, a sculpture, and yet never lost its lightness, blankness, and purity.

I returned to my 2D work freed and informed by my university years. I found that I was interested in the medium as much as the image, and that paintings and drawings have no substitute. Inspired by Karen Kilimnik's easy transition from installation to drawing and painting, Elizabeth Peyton's vivid and romantic representations, and Chicago photographer Melanie Schiff's inclusion and exclusion of the figure, I began to draw on rock culture.

I used Guns 'N' Roses and Nirvana videos for their cultural and personal importance, as well as their visual drama and intensity. Displaced by time and separated from the music, the video stills I painted gain independence.

The appropriated images double as still life (Wine Spill), allegory (Cheerleader and Bride Running), and even abstraction (Swinging), while the poignancy and euphoria of the music video remains. This dramatic, gothic poignancy shows itself in other recent work. In *Be Careful What you Wish For* and *Untitled (Death and the Maiden)*, the images are mysterious, alluring, and suggestive. They site violence, both physical and emotional, but do so in a way that is uncanny and sexy.