

TURNER CARROLL

Mokha Laget

ARTIST'S STATEMENT

By rejecting the traditional frame, my shaped canvases can be read as purely flat abstract works or architectonic spaces. I look for exciting ways to solve problems of 2-D space by creating 3-D ambiguity in which the physical dimension of the object becomes a vehicle for perceptual experience. The implied architecture can evoke doorways or passages. Often, it is the contradictory light sources which open the viewer to infinite perceptual shifts between flow and disruption. This is the geometry I am fascinated by, as a way to subvert reason or, to quote Bridget Riley, to "stimulate the mind's eye."

While my work references neo-concrete art and numerous art historical investigations, it transcends cultural and physical boundaries in a pure aesthetic experience. The interaction of structure and color is also rooted in the chromatic legacy I inherited as studio assistant to Gene Davis of the Washington Color School, as well as my childhood in the North African desert and my home in New Mexico.

Each painting is developed from a library of ideas that I have collected around the world. They include vernacular architecture, remote landscapes, urban elements and the beauty of random juxtapositions. My early years as a photographer were formative in teaching me how to see those relationships. I build the shaped canvas structure once all elements are in place but color remains an unknown until after numerous tests to achieve the deeply matte consistency with the right tone, hue, contrast and vibration.