

mel prest

2020 has been a time of great change and movement. The paintings I made this year explore a feeling of jarring time and optical confusion. By using interference, fluorescent, metallic and micaceous paint that flickers or is shadowed in different light conditions, I've been making works this year that reflect this flux. At this moment I've found more relationship to artificial colors, metallics that have been made liquid. And by looking at screens, I'm finding things appear at different scales and sizes, almost the way one feels in a dream.

I've worked with color and line since 2000, and the paintings are an object for inquiry, a background for a conversation, or a place that holds a memory. My color seems like a flavor, a kind of touch and scent. My color explores color phenomena in landscape and light, creating optical mirages that hover above the surfaces. Multiple panel installations create soft fields of color space, sometimes over kinetic wall drawings. Some works are specific places or people: Occipital Noise was an Internet name for my beloved friend who died. My hope is that the work can be felt.