

K SILVE

Artist Statement

Silve's intuitive and deliberate acrylic paintings unfold through layers of lush colors, aggressive brushwork and drips pushing and pulling off the sides of her canvases. Her paintings are based on momentary synaesthetic impressions of interactions with nature; a synergy of the amorphous profusion of Silve's surroundings. She focuses on experiences, discovering life's little moments of energy and inspiration. Rather than zero in on notable landmarks, she pauses and considers the special aha! moments of appreciation of life in culture and nature. She records in her mind the immersive intimacy of being a part of an experience. Observing with no agenda, she attunes her senses focusing on the smells that bring back memories, the friction of people or wind passing her skin, the calmness of birds chirping or the chatter of people muttering, and the adjacent colors filling her visual eye field. These experiences last for moments or hours. Only after the experience, she starts to visualize a painting.

In her studio, Silve works in a more structural way to develop these paintings and capture the all-around fullness of the experience of being immersed in life or nature. Her process begins by painting in a normal way, one layer on top of another with an image in mind. Then she stops part way through, photographs the work in progress, inputs those photographs into Photoshop on the computer, copies sections, and finally pastes them somewhere else on the computer image of the painting. The cut- and-pasted sections in the process are turned sideways, upside down, made more translucent, stretched, and compressed until she finds just the right composition that satisfies her sense of the fullness and vitality of the recorded experience. She then returns to her canvas painting expressively, rotating the canvas with the computer sketch in mind. She ultimately repeats this entire process many times during the creation of a single painting. In some works, she creates diptychs, triptychs and polyptychs to further intensify her interpretation of the physical quality of nature's connective and structural complexity.

Silve's color choices are rooted to the natural world, something she developed at the beginning of her career while studying in Aix-en-Provence, France. Also apparent in Silve's work is her love of the Abstract Expressionist era. In addition to the inspiration of Joan Mitchell's freshness of brushwork, she is also influenced by Cy Twombly's poetic use of the drip, at times lyrical and even resigned. As well as Gerhard Richter's ability to re-present found imagery in ways that are rendered, disconnecting paint from subject matter, both there and not there, present and absent. Both of these painters deconstruct master narratives of nature or history in order to find personal niches of meaning. Silve seeks to inform her work with that wisdom, while at the same time restoring a more structuralist appreciation of the strength and power of nature. She thinks about these works as sketches of a mind-and-bodily contact with a nature, and makes use of the computer almost in the manner of a prosthesis to further intensify an experience of nature that is no longer out there, or only apprehended by the eye, but a force field of all senses which we are part of.

Biography

Silve was born in Springfield IL. Her mother, who is the daughter of an artist and a French chef, exposed Silve and her three siblings to art through visits to museums and classes. Silve's family moved a number of times during her childhood, finally settling in Tuscaloosa AL. She was involved with art through high school and went on to receive a BFA from the University of Alabama, whose painting faculty, including the Italian artist Alvin Sella, had a strong abstract orientation. A formative experience, especially for her color sense, was the summer Silve spent painting the landscape in France at the Leo Marchutz School in Aix-in-Provence. She currently maintains studios both in Portland and in the south of France.

As an undergraduate, Silve developed an interest in Post-Impressionist and Fauvist painting, and they informed her early figurative abstractions. She studied in the graduate painting and design programs at the University of Denver, creating abstract work that was inspired by the landscape, and by the color lessons she learned in France. Later, the Abstract Expressionist painters Willem de Kooning and Joan Mitchell, and the German artist Gerhard Richter became important influences on her work.

In 1993, Silve moved to Portland, Oregon, worked in graphic design and began to explore painterly process in a series of meditative paintings. In the late 1990s, she created two extended groups of paintings, first the Musician Series, and then the Cellist Series. Both series focused on players with their instrument, and on a feeling for music expressed through abstracting the human figure, gestural brush strokes and vibrant color.

Silve has acknowledged the role of personal experience in shaping her work. In 2006, the death of a pet and the illness of a friend both moved her to find a new mode to express her own inner reality through painting. The work that emerged involved rhythmic, calligraphic brush strokes and drips of paint. Evolving from this period is the ongoing series of abstract paintings that Silve continues to create. Crucial to these paintings is their physical immediacy and their connection with the natural world. Silve expresses this as being *within nature*, and includes the sights, smells and memories that an encounter in the world can generate. The artist's involvement with nature extends to her activities as a gardener, hiker and biker. Some of her current paintings draw upon the markets she encountered during a recent trip to Mexico.

In 2008, while working on a series of green paintings inspired by the forests of Oregon, Silve found a way to *create the dynamism of the moment* by turning to the computer to aid her in restructuring a painting in progress. She has also used Photoshop to create digital collages, using element of existing paintings, to serve as a studies for a new canvases.

Silve has exhibited her work extensively in solo exhibitions including at the Portland Performing Arts Center, the Forsyth Center Gallery at Texas A&M University, the Visual Art Center of Northwest Florida, the Tuscaloosa Performing Arts Center and the West Linn Public Library in Oregon. Group exhibitions include those at The Institute for American Universities, Aix-in-Provence, France, the Jemison-Carnegie Heritage Hall, Talledega AL, and the Art in Embassies Program, Doha, Qatar.

Curriculum Vitae:

Selected Solo and Group Exhibitions

- 2012** *K Silve: Synaesthetic Impressions*, Susan Callaway Fine Arts, Washington DC
Abstract - Group Exhibition, Gallery KH, Chicago, IL
The AAF, New York City (2010, 2011 and 2012)
- 2011** *Synaesthetic Impressions – K Silve*, Texas A&M University, MSC Forsyth Center Gallery
Within Nature – K Silve, Visual Art Center of Northwest Florida
K Silve, Gallery KH, Chicago, IL
Art in Embassies - Doha, Qatar (2009-2011)
Art Hamptons, The International Fine Art Fair, Bridgehampton, NY
- 2010** *K Silve* - West Linn Public Library, West Linn, OR
28th Annual Visual Art Showcase Exhibition - Beaverton Public Library, Beaverton, OR
Art for Life, Oregon Convention Center - Portland, OR
(2005, 2006, 2007, 2008, 2009 and 2010)
- 2009** Thursday's Art Gallery - Portland, OR
Heidi McBride Gallery - Portland, OR
Holiday Show - Anka Gallery - Portland, OR
- 2008** Portland Art Open - Open Studio - Portland, OR

- 2007** *K Silve* - Hunter Kirkland Contemporary - Santa Fe, NM
New Works - Lawrence Gallery - Salishan, OR
 Holiday Exhibition - Hunter Kirkland Contemporary - Santa Fe, NM
Something Red - Artists in Action Juried Exhibition, Historic District - Salem, OR
 Lake Oswego Chronicle Invitational - Lake Oswego, OR
- 2006** *A New Look at the Cellist*, Lawrence Gallery - Portland, OR
The Art of Music, Mills Pond House Gallery, NY
 Lancaster County Art Association Art Exhibition - PA
 Lake Oswego Festival of the Arts - Lake Oswego, OR
- 2005** *K Silve* - Exhibition at the Portland Center for the Performing Arts - OR
New Works - Lawrence Gallery - Portland, OR
- 2004** *New Works Inspired by Music* - Lawrence Gallery - Portland, OR
K Silve - Gallery Oscar - Sun Valley, ID
- 2003** *Les Violoncellistes* - La Maure - Provence, France
Les Violoncellistes - Roche Bobois - Portland, OR
 Street of Dreams - Portland, OR
 Parade of Homes - Vancouver, WA
Fresh Paint - Belinki & Duprey Art Gallery - Portland, OR
- 2002** *Musician Series* - Belinki & Duprey Art Gallery - Portland, OR
Musicians - The Blue Monk - Portland, OR
- 1995** The Institute for American Universities Leo Marchutze Gallery - Aix-en-Provence, France
- 1994** Juried Art Show - Jemison-Carnegie Heritage Hall - Talladega, AL
New Works - Tuscaloosa Performing Art Center - Tuscaloosa, AL

Awards

- 2011** Artist Residency, Texas A&M University
 Professional Development Grant, Regional Arts and Culture Council
- 2007** Third Place, Juried Art Exhibition, Historic District - Salem, OR
- 1994** Best in Show, Jemison-Carnegie Heritage Hall - Talladega, AL
- 1992** Scholarship, University of Denver
- 1988** Scholarship, University of Alabama
- 1987** Scholarship, Shelton State Community College

Publicity

- % Silve: Synaesthetic Impressions+a review by Mark Jenkins, *The Washington Post*, Friday, May 18, 2012
- United States Department of State, 2012 desk calendar featuring my work, one of fifty two Art in Embassy Program exhibition artists.
- % River North+featured artwork, *Chicago News Gallery*, April-August 2011, Vol. 26
- % Almost Live: Cascade AIDS Project Art Auction+ New Digs a Hit+by Richard Spear, *Willamette Week, News and Culture*, May 4th, 2010
- United States Embassy Doha, Qatar, Art in Embassies Exhibition Catalog by Camille Benton, Curator. Published by the ART in Embassies Program, US Department of State, Washington, DC, April 2009
- % On view: Portland Art Open+by D.K. Rowe, *The Oregonian*, September 25th, 2008
- % Eye on Design+Editors Not Picks+, *Portrait of Portland*, Vol. 15, Summer 2008
- % Which way is Up+, by Rebecca Herren, *Pelican Post*, Winter 2007

%Notable Impressions+CD by Musician Michael Allen Harrison, 2006.

A CD of music inspired by art including Silve's artwork titled %Disin+

%Blindfolding the Nearsightedness of the Body+by Christopher A. Keller, published 2006.

A book of poetry which includes one poem about Silve's artwork titled, %Violincelliste I+

%On The Road+, *Eugene Weekly*, June 24, 2004