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## Artist Statement

Art and design have always been a passion of mine and continue to play an integral role in my life. Following a successful career in design, I established myself as an artist with a professional career in painting. In a relatively short time, I worked diligently to develop a complex visual vocabulary that reflects many aesthetic influences.

Part of my development includes studying and observing the work of other artists. I am attracted to both contemporary and historical art, particularly the post-war period that includes Abstract Expressionism. More specifically, I am interested in the work of Jean-Michel Basquiat, Antoni Tàpies and Cy Twombly, and influenced by their graphic bold lines and mark making. Richard Diebenkorn, Willem de Kooning and Joan Mitchell are also important influences with their incredible sense of colour and energetic brushstrokes. The works of these artists have been central in the formation of my artistic methodology.

I embrace ideas and influences from a wide variety of sources and media, which keeps me engaged and constantly exploring new processes. I combine drawing and painting, using oil bars, graphite and charcoal to create linear marks on canvas prior to applying acrylic washes and oil paint. On wood panels, I use a variety of unconventional tools such as silicon bowl scrapers, sticks and bamboo skewers, nails and printmaking rollers to establish a textured and distressed background using a combination of oil paint and wax. With these various techniques, I apply bold graphic forms and abstract drawings to the surfaces of my work.

My background in textile and graphic design continue to influence my sense of colour and composition. The repetitive motifs and patterns, and the use of typography and drawing all stem from my design practice. I tend toward recurring shapes and frequently employ circles, cups, pods and hexagon shapes, as well as math formulas, letters and words. These formulas and texts do not necessarily have literal meanings, but are incorporated as aesthetic devices that provide me with ideas and inspiration as the work evolves.

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I enjoy combining organic with architectural shapes; thereby creating a tension in my compositions—see this as the ‘yin’ and ‘yang’ in my work. At first glance, the bold designs and vibrant colours stand out in my paintings. Upon closer examination there are many minute details and layers of information to discover.

Experimentation is constant in my work; my work is always changing and I am continually moving forward to maintain that element of surprise for my viewers. It is important to me to push the boundaries of my work and allow for its continual growth, as well as my development as an artist.

April 2015