

Sculpture: Constructed Knowledge

To see that all knowledge is a construction and that truth is a matter of the context within which it is embedded is to greatly expand the possibilities of how to think about anything, even those things we consider to be the most elementary and obvious. Theories become not truth but models for approximating experience...theories are not fact but educated guesswork.

Belenky, et al. Women's Ways of Knowing: The Development of Self, Voice, and Mind.
(New York: Basic Books, 2nd Ed. 1997), p. 138.

Constructed Knowledge addresses the complex issues of painting in a postmodern world and the critical environment that has declared the death of painting. The work in this series (**Facade, Persona, Tables, Windows and Doors**) flaunts paint by using it in unexpected ways, taking it into the realm of sculpture, juxtaposing it with unexpected non-painterly materials, and combining the expressiveness of colour and abstraction with the representational qualities of text. The work is the result of a profound enquiry into personal and artistic identity.

The enquiry began with poetry I had written and continued for a concentrated two-year period. Outside the studio I researched and wrote about modernism, postmodernism, feminist theory, and the acquisition of knowledge. The work flowed from the ideas and ideas flowed from the work.

In Constructed Knowledge, I built connections between painting, poetry, sculpture, representation, and non-representation. I became convinced that art doesn't exist in defined boxes and cannot be contained by the agendas of others. It can be simple, complex, expressive, intelligent, and intriguing all at the same time and, whether you're making it or viewing it, art is personal.

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