

ARTIST'S STATEMENT

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A quote that I think about often in relation to an Artist's Statement is one from Mishal Moore. She stated, "I create art, because I am art."

Although, just saying that isn't necessarily sufficient for an Artist's Statement. But it's the truth in the sense that I am my own biggest inspiration. I always say that my work is modern and influenced by popular culture, but that isn't a complete statement, since these influences are then filtered by my own experiences and biases. I look within myself to create pieces that bring me joy and catharsis.

I recently learned about Textile dyeing. It was very fun, because I love color, and that's the focus of dyeing. I dyed some yardage that exemplifies what I have just talked about: me being my own inspiration. It was 2 yards, first dyed in a low immersion bath to create a solid, lilac color. This was followed by a soda ash soak with a variety of purple dyes, ending with an Arashi Shibori stitch with a darker purple.



This piece was born after reflecting on things assigned to someone at birth: astrology, birth stone, pantone color, etc. In my case, I realized my birth stone is Amethyst, my pantone

color is Lilac, and my birth flower is a Violet. All purple. A weird coincidence, but so poetic. I am art, so I created art.

It may sound a bit narcissistic, but when I say I live by this quote, I mean that my body does not allow me to stop creating. Creation is catharsis. Creation is healing. Creation is satisfying. And there are so many ways to create, the visual arts being just a fraction of the way that I create.

To further explain some of my inspirations, there are some historical art movements that I could recently pinpoint as being influential to me. The first being Impressionism. I think the thing I appreciate the most about Impressionism is how it didn't aim for realism, rather it aimed for a mood. And I just think that's something I can vibe with. Another movement influential to me is Surrealism. And again, the thing I take from it was how the pieces weren't realistic but were essentially a fully abstract environment that creates an eerie mood. The last movement I want to mention is Fauvism. Primarily for the sort of nonsensical color palettes that create a – say it with me now – mood. I believe that these movements are ingrained in my artistic ideologies. I love to create a piece that can transport people into a certain feeling or head space.

Looking at more modern influences, there are two artists that always float to the forefront of my mind. The first is Evan M. Cohen. He's this artist who primarily creates comic-book like art, in the sense that his pieces are made of panels with different sequencing. His work focuses on topics like nature, the human spirit, spirituality, and human connections, all rendered with stunning and moody saturated color palettes. The other artist is Beth Radloff. She's a freelance artist, with a lot of her work spanning a wide array of topics and art styles. One thing she does that I really like is when she uses her husband for reference or as the subject of her art. These

two artists are sort of like the father and mother of my own artistic practice. I love talking about a wide range of topics, looking at spirituality and emotions, and using fun, saturated color palettes.



These two artists are at their happiest creating art on their own time, in a contemporary type of setting, which I truly value, because it helps move the art scene away from just museums and galleries. Being a freelance artist is one of the more attainable things right now. You mostly see it occurring with people who live in larger cities, because they are able to dip in and out of self-employment at an easier level. However, I could not see myself engaging in this work ethic, mostly because I find it too chaotic for me. And growing up, it felt like to be an artist I would have to engage in the gallery system or become a freelance artist. Feeling like I only had those two options made me scared for my future. I knew deep down that neither one of those

concentrated careers would work for me. Luckily for me, I was able to find something that brings me happiness and joy, and that is the fact that I love guiding people on how to create.

I'm an Art Educator. I decided I wanted to be one when I was Junior in high school. I was taking my first art class: ceramics – hand building. I often finished my work early, and whenever that happened, I would walk around the room, looking at my classmates' work, offering opinions and guidance whenever they asked. Soon enough, people started turning to me instinctively, and I was always happy to help. I loved seeing them learn the techniques properly, their faces brightening whenever I encouraged them, or helped them bring their work to completion. And seeing them proud of what they created made me just as proud as creating my own work.

Attending CSULB, with my major being Art Education, I got the privilege of engaging in interdisciplinary skills and techniques. When I entered college, I exclusively labelled myself as an Illustrator; but going through the years, immersing myself in these different subjects – life drawing, painting, ceramics, textile dyeing, printmaking – has been incredibly beneficial to me, because I feel fully prepared to teach a wide variety of subjects with ease and enthusiasm.

I think this sentiment is very important to me. I want to be able to teach students things that were not present during the few years I had art classes in high school. For example, recently Art Educators have been working to address how art unfortunately is subjected to White Supremacist ideals, with so much of the curriculum being focused and highlighting the work of white, European men. And as a Latine, queer person, I fully support that, and I want to work to include artists in my curriculum that don't fit that standard. There's a great quote that puts this sentiment into perspective: "...to make visible that which dominant institutions render invisible is an activist strategy that is inherently pedagogical." And I think that I'm a great candidate to

foster this and to walk forward and incorporate it into my teachings, so that students are able to learn new things that aren't specifically just about art.

As both an Artist and an Art Educator, the quote, "I create art, because I am art." feels exemplary of both my practices. It allows me to create art that is meaningful to me, and I think that at a young age, it's beneficial to teach this mindset to students.

I remember being young, and looking at Historical Art, and thinking I could never be an artist because I could never create work like that. But living with this new mantra has been freeing, and I've created more work than I ever thought I could. I want to persuade students into this thinking. I want to guide people to create art for the sake of it. Create art, because you are art.



Bibliography

“Beth Radloff.” BethBeRad. Accessed December 13, 2021. <https://www.bethberad.com/about>.

Beth is an artist I specifically listed as an inspiration. This is her website.

“Contact.” EVAN M. COHEN. Accessed December 13, 2021.

<http://www.evanmcohen.com/contact>.

Evan is an artist I specifically listed as an inspiration. This is his website.

“Fauvism | Essay.” Metmuseum.org. Accessed December 13, 2021.

https://www.metmuseum.org/toah/hd/fauv/hd_fauv.htm.

I listed Fauvism as a key Art Movement that I am influenced by. This gives a quick overview of what the movement was all about.

Gonzalez, Alessandro. “Alessandro Gonzalez.” ALESSANDRO GONZALEZ. Accessed November 15, 2021. <https://alessandrog.weebly.com/>.

This is my website. I just think it can provide more examples of my work.

Gonzalez, A. (2019). *Self Portrait* [A self portrait created by Alessandro Gonzalez.].

This is for the final image that I included.

Gonzalez, A. (2021). *Cavatica* [A print, combing the patterns of a shibori stitch and woodgrain.].

This is for the second image featured in my paper.

Gonzalez, A. (2021). *February 6th* [A yardage, dyed a a variety of purple shades, using different shibori and dyeing techniques.].

This is the image that I specifically talked about regarding textile dyeing.

Hamlin, J., & Restler, V. (n.d.). *Picturing Whiteness: Working With Images to Visualize and Resist White Supremacy in Educational Spaces*. Long Beach. Retrieved December 13, 2021.

In my Art Education classes, we were taught that we should decolonize our curriculum. This article was very similar to what I was taught, and the sentiment I hope to bring when I begin teaching.

Moore, Mishal. “I Want More.” *I Want More*, May 30, 2019.

<http://incorrigiblysound.blogspot.com/>.

I love reading Mishal’s blog and engaging in any media she creates. This allows the reader to get to know her a bit more.

Stories, Local. “Meet Mishal Moore of Light Work Ahead - Voyage LA Magazine: La City Guide.” Voyage LA Magazine | LA City Guide, May 21, 2019.
<http://voyagela.com/interview/meet-mishal-moore-light-work-ahead/>.

I feel like this interview gives a good glimpse as to who Mishal Moore is, and what she does.

“Surrealism Movement Overview.” The Art Story. Accessed December 13, 2021.
<https://www.theartstory.org/movement/surrealism/>.

I listed Surrealism as a key Art Movement that I am influenced by. This gives a quick overview of what the movement was all about.

Tate. “Impressionism – Art Term.” Tate. Accessed December 13, 2021.
<https://www.tate.org.uk/art/art-terms/i/impressionism>.

I listed Impressionism as a key Art Movement that I am influenced by. This gives a quick overview of what the movement was all about.

Woronkowicz, J., & Noonan, D. S. (n.d.). Who Goes Freelance? The Determinants of Self-Employment for Artists. Long Beach. Retrieved December 13, 2021.

I touched upon two freelance artists, and I wanted to learn a bit more about freelancing. This put into perspective why this path never seemed appealing to me.