



Suze Woolf Artist Statement

My primary goal is to transport the viewer into the world of the painting and yet have that viewer always aware of the artist's hand. A painting that walks the knife-edge between an identifiable place and a collection of brushstrokes is success to me.

Gasworks was where I first learned to love industrial forms: gigantic simple solids decorated with the rick-rack of walkways, ladders, railings, dials, gauges, bolts. I have an approach/avoidance ambivalence, an uncomfortable fascination with the visual beauty that belies a deep anxiety about the consequences of our habitual actions and attitudes.

Gasworks in particular calls out to me. Once it was bleeding edge technology, the energy future of its day. Will today's energy grid look like that to our grandchildren? Those topknots on the tanks remind me of the giant moai statues of Easter Island. What did feel like to cut down the last tree on the island? Was it for fuel or to move a giant monument?

It is not typical to explore such subject matter in watercolor. Watercolor has long been the choice of the well-off tourist, portraying a lovely, genteel, above all "nice" world — I try to show it as a medium of visual and emotional impact.

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