

Katherine Gulla

Statement

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My paintings, photographs and mixed media works investigate our experience of ephemeral visual phenomena, encompassing trees casting shadows, reflections gleaming on puddles, and lights illuminating asphalt.

Leaves and branches are primary subjects of my photographic work. My first photo-sculpture grew out of an image on the rear glass of the car in front of me. The gray sky made the car glass into a mirror reflecting the trees overhead. *Driving* is a transparent print of branches on the rear glass of an old Chevy. *Arboretum*, *Shadow* and *Dapple* are photographic transparencies of tree shadows on Plexiglas. Hanging them at an angle creates double shadows, adding another dimension.

Reflections curve with the shape of glass on cars. I wanted to physically bend the image, extending the distortion created by sunlight. *Forest* is an installation of photographic transparencies of tree reflections in Plexiglas tubes. The containers force the two-dimensional prints into three-dimensional cylinders.

In the *Fossil* photographs, leaf patterns spread across the faces of stone statues. Out of the context of their original backgrounds, the portraits rest on gray skies that mimic the color of stone. Overlays of leaf patterns on stone faces recall impressions of leaves on fossils.

In my paintings, rain puddle drawings became a series of shapes made with stencils. Like the photographs, the paintings are abstractions of found shapes. The *Islands* series reveals the tension between figure and ground caused by changing natural light. Stenciled glossy shapes contrast with matte backgrounds. The shapes in the *Path* paintings follow the walking trails in the Arnold Arboretum. Each painting represents a section of the park map. In a mixed media series, vinyl shapes land on aluminum panels in patterns determined by motion. *Falling* is a meditation on the power of weather and geologic events, phenomena that we experience with increasing frequency and severity.

Drawing, painting, photography, and digital techniques are part of my process. In my work, I lift fleeting images off surfaces and make them into objects.