

## **THROUGH ANOTHER PLACE: a correspondence between paint and sound**

*Sounds of Tomorrow Past*, oil painting by Alice Zinnes

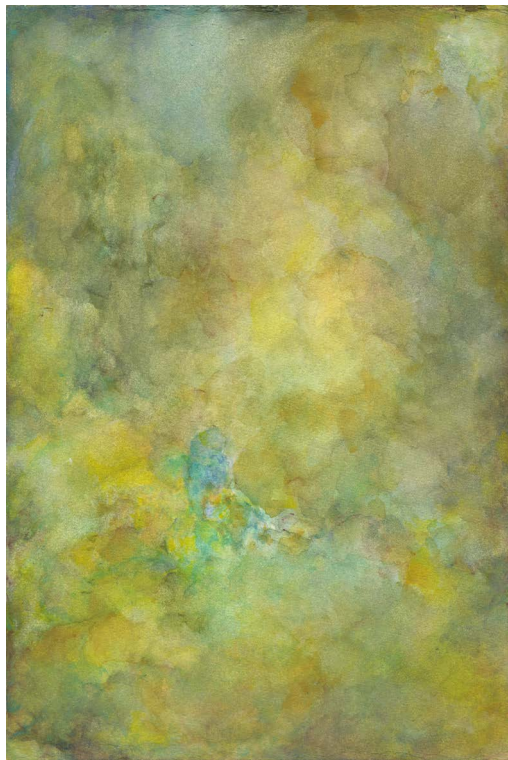
*Through Another Place*, watercolor and gouache by Alice Zinnes

*Circling Shadows*, music for saxophone quartet, by Gao Ping ([online link](#))

Original interview, in Chinese ([online link](#))

INITIAL COMMENTS BY ALICE ZINNES, sent to Gao Ping after hearing his musical composition, *Circling Shadows* for saxophone quartet:

“Thank you for your beautiful music! For the first couple of minutes I had a strong visualization of a young man slowly walking through tall grasses, taller than he was, slowly peering through, exploring. Then after the first burst of new sound I felt he’d discovered some kind of magical bird, like a hummingbird. And then I felt he was climbing a magical mountain slope, still slowly exploring, but now with this sense of magic. After the next burst of new sound my clear visual images dissolved into feelings, at first a feeling of doom, then of questioning, then some hope, then more questioning, and at the end I felt some kind of resolution of answers. I hope you’re not offended that I had such literal responses, as you’d probably prefer your music be heard as pure music. I did also hear it as pure, beautiful music, but I think I’m just a visual/narrative type of person and can’t help bringing in pictures.”



Alice Zinnes, *Through Another Place*  
watercolor on paper, 11 x 7 ½ inches

## THE INTERVIEW:

AZ: I was first introduced to your music through compositions you wrote in response to two of my mother's poems, *Gaze* and *Wings*. I found myself floating through the musical spaces, experiencing a kind of trance of sounds and images, and wanting to hear more. And so it was with great joy that I recently received your *Circling Shadows* saxophone quartet. Again I experienced a kind of visual trance of emotions, but this time I also wanted to paint from the music.

GP: In our correspondences, we have on occasions sent each other our recent works. I remember the first drawing you sent me was *Silent Whispers*, which I found myself staring into for quite some time and was mesmerized by it. Then at one point, I sent you my *Circling Shadows for saxophone quartet*, and I received at first your wonderful description of your visualization when hearing the piece. Before long, I received your watercolor that was inspired by that music, *Through Another Place*. And just very recently, you have sent me *Sounds of Tomorrow Past*, an oil painting as an extension to your early response to my *Circling Shadows*. I feel extremely honored and completely moved by how beautifully you "echoed" my music. Would you please talk a little about your process working on these paintings?

AZ: As with so many artists, my process is an enigma to me. Simply put, as I listened to your music, images and emotions moved through me, and then I painted those images while trying to express the emotions. But the process is much more complex and amorphous, for, though the initial impressions were representational – a person, tree, mountain for instance – and the emotions specific, the translation of these emotions and images onto physical paper or canvas by necessity required abstraction. After all, not only are emotions and imagination intangible, but these feelings were musical and layered with the complexity of personal memories and hopes – some clear and others vague -- merging and separating from one another. My aim through the painting process was to find the form that might hold all this complexity in an integrated whole.

I began with a general sense of the gestalt, of basic color groups, shapes, space and light and action, but that initial concept constantly evolved as I worked. Rereading my initial comments on your music, I realize now that my painting process was one of distilling, of finding the essence, of translating my time-based series of musical reactions into one multi-layered movement through a sustained visual rhythm.

For years I have been painting in response to emotionally dramatic narratives,

generally mythology, stories, and poetry, but this painting series was the first time I painted from music. Except that your music had no actual story, my process with *Circling Shadows* actually was similar to that with my other work: I feel an emotional drama, imagine a landscape-like space permeated with light that the action occurs in, and try to superimpose these two upon each other. I think I also must have a kind of synesthesia, as color groupings elicit emotions for me, and so part of my seeing the landscape is feeling its colors. In effect, the landscape gives structure to the emotions, and the emotions give intention to the landscape.

I worked an extremely long time on each piece -- weeks with the watercolor, and months with the oil painting. I dreamt, relaxed, tried to expose my vulnerabilities, as I wiped out, overlapped layers of paint, glazed, created varied textures, and often revised the orchestration entirely, with dark areas evolving into light ones, reds into blues, clutter into openness, and quiet into loud. In my art, painted marks refer to objects, people, or actual spatial locations that somehow sit in a lit landscape space, and so, I searched for a landscape, flooded with light, movement and color, that might express and give an armature to my inner visions. Though of course I'm always concerned with the formal construction of a painting, underlying all decisions were your music and that core emotional drama it evoked within me.

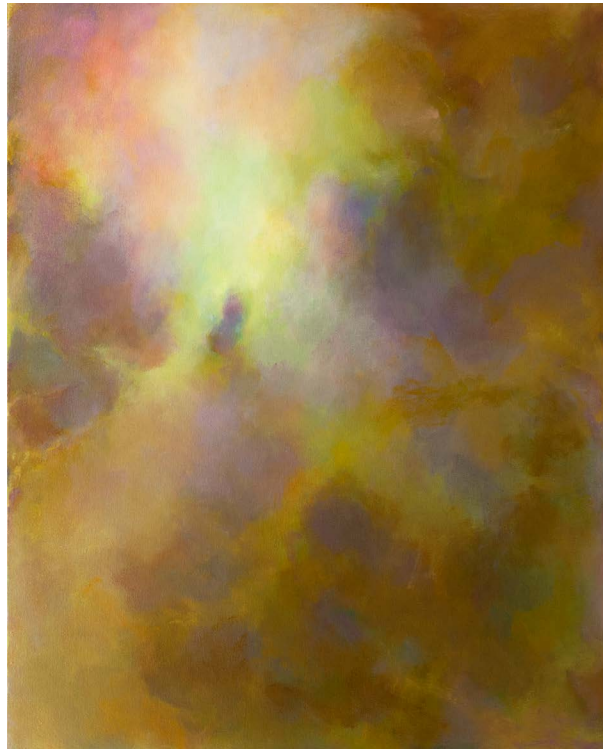
GP: Sounds and images, such potent elements in our sensory world. The instinct is so ancient and primal, we probably don't think much about it, but they are at the core of what we do in our creative work. Can you speak about your thoughts on sounds and images, and how they manifest in your work?

AZ: Yes, these primal experiences of sounds and images are fundamental to who we are as people, as we have developed almost universal responses of, say happiness or fear, to these primal elements. We tend to feel energetic on a sunny day, and pensive on a cloudy one, for instance. Therefore, as an expressive artist I must understand what kinds of color combinations suggest the many types of light, the sense of scale of space, and the rhythm of movement that elicit these various reactions to environmental conditions.

After completing my formal education, I spent years working outside, painting landscape from observation. I looked closely at the movement of space, light and color, trying to find the interconnected structure within the motif, much as I felt Cezanne, my artistic hero, did. However, on some level, I also was trying to find the poetry of each place, for instance secrets lurking behind trees that the morning light made so mysterious, the treasures bubbling brooks might discover in their journeys, the

contrasting worlds spanned by river bridges. I think it was during these years that I became sensitive to the metaphoric qualities of light, color, space, rhythm and scale. It definitely was during these years that I developed my personal visual language, suggesting why, unlike many contemporary abstract paintings, my art has such a strong sense of gravity, of a light passes through, and ultimately, of landscape.

Years ago, I read the philosopher Suzanne Langer's seminal book, *Philosophy in a New Key*, where she discusses how it is only through rhythm as expressed in music, art, dance, and all the art forms, that we can directly express our deepest emotions, experiences and needs. This book had tremendous impact on me, and so somehow, through a kind of focused meditation and dreaming, I now let my hand move where it will, searching for the rhythmic forms, most likely stemming from the rhythms of the natural world, that seem to visually express the amorphous sensations I feel.



Alice Zinnes, *Sounds of Tomorrow Past*  
(oil on canvas, 30 x 24 inches)

GP: We got to know each other through the late poet/writer Harriet Zinnes, your mother, and a dear friend of mine. I know that Harriet and her work play a great role in your life and work, and even reach a higher spiritual level for you after her passing in 2019. Do you mind to talk about that? As well as your upbringing and family background, and how all that have influenced your development as a person and artist?

AZ: I feel very lucky, as I had parents who loved and practiced various art forms. As you mentioned, my mother, Harriet Zinnes, was a poet. She was also an art critic, and

so, not surprisingly, many of her friends were artists, and we had a tremendous art collection hanging on our walls. Some pieces, like a Nell Blaine Indian-ink wash drawing given to my parents by the artist as a wedding gift, inspired me to be an artist. I was mesmerized by the lush atmosphere and magical power this small black and white held. Also, when I was a young child, my mother took me to art lessons, first at MOMA (Museum of Modern Art, NYC), and later to a private teacher. At MOMA I discovered Jackson Pollock's majestic painting, *One: Number 31, 1950*, and felt transfixed by its cosmic movements of constantly shifting endless space, much like the space I experienced looking at stars in the night sky. Apparently, the private art teacher declared, "No one can teach Alice anything about color," a statement that became family lore, such that I actually believed it was true, and so, in fact became a colorist.

Later in life, when I could understand my mother's poetry, and after she began writing about art, she and I developed a professional relationship that also brought us closer together as mother/daughter. For a number of years, I even painted in response to her poems, particularly those from her book, *My, Haven't the Flowers Been?* (1996, Marsh Hawk Press). She also put images of my art on her book covers, and often asked me to critique her art reviews, both of which naturally flattered me, and made me feel strengthened by the respect she had of me as an artist.

Her death in 2019 was hard for me, as I never thought she would die, and in fact she lived to just past 100. Covid lockdown gave me the much-needed quiet to explore how to live – and paint – without her always there. But in fact, she is always there for me, still. I try to channel her passion for the word, her love of art, her zest for life, and her undaunting belief in me, into every stroke I make. Her breath breathes through my paint. In fact, I wonder if part of my painterly response to your music was also a tribute to her, for, as you say, we met through my mother.

My father died when I was in my early twenties, and so I never developed an adult relationship with him. Nevertheless, he was extremely important to me as an artist. Though professionally a physicist, he also was a trained pianist, and would play almost every evening. I would fall asleep to his Bach, Beethoven, Schumann, Shubert and Brahms. I took music lessons in piano and harp, and also played the guitar. And now I paint with the music he loved broadcast behind me. Bach was my father's greatest love, a love that he passed down to me, and I melt after hearing just a few bars from this miraculous composer. Bach's counterpoint has always intrigued me, and in some ways, I feel I'm trying to recreate that harmonic complexity through my multiple layers of meaning and paint.

My father and I also would talk about physics, about the infinity that is our universe, and the tiniest of tiny particles on earth, about thermal dynamics, quantum mechanics and pattern, about the questions impossible to answer. These discussions, with their probing and constant curiosity, and references to metaphysical and physical realities, are embedded in my every stroke and my every visual concept. I think my early fascination with that infinitely layered cosmic space I saw in the MOMA Jackson Pollock painting reflected this profound awe I discovered through what my father and I discussed. On some level I now am trying to suggest a profound cosmic space of my own.

PLEASE SCROLL DOWN FOR THE INTERVIEW IN CHINESE, POSTED IN CHINA ON FEBRUARY 25, 2024.

(TRANSLATED FROM ENGLISH INTO CHINESE BY GAO PING)

## 穿越别处—画乐交谈

### Through Another Place—correspondence between paint and sound

不久前，纽约艺术家朋友爱丽丝津内思（Alice Zinnes）发来一幅油画的照片，是她根据我的乐曲《旋动的影子》绘制的《往昔明日之声》（Sounds of Tomorrow Past）。甚感荣幸之余，这幅作品的画意和标题更是让我觉得玄妙迷人。

这其实不是她第一次以画笔回馈我的音乐。一年多以前，她已用一幅题为《穿越别处》（Through Another Place）的水彩向同一首《旋动的影子》致意。那是2022年底，在听到《旋动的影子》之后，她邮件里写道：

“开初两分钟，视觉联想很强，一位青年男子在深草丛中缓行，草没过头顶，他透过草丛慢慢寻视，探索。新的一响之后，我感觉他发现了一种奇幻之鸟，类似蜂鸟模样。随后他攀爬一座魔山，仍在求索着什么，但此时被赋予了奇幻感。又一次新的响声之后，我清晰的观想化成感觉，先是覆灭感，接着是追问，再之后出现些许希望，随后又是追问，结束前似乎某种答案与和解达成了。这么具体的反馈恐怕会冒犯你吧，我想你可能更希望我用纯音乐的态度来聆听。其实我的欣赏过程也是纯音乐的，也许因为自己是偏向视觉/叙事的类型，不自觉地就带入了画面。”（“Thank you for your beautiful music! For the first couple of minutes I had a strong visualization of a young man slowly walking through tall grasses, taller than he was, slowly peering through, exploring. Then after the first burst of new sound I felt he'd discovered some kind of magical bird, like a hummingbird. And then I felt he was climbing a magical mountain slope, still slowly exploring, but now with this sense of magic. After the next burst of new sound my clear visual images dissolved into feelings, at first a feeling of doom, then of questioning, then some hope, then more questioning, and at the end I felt some kind of resolution of answers. I hope you're not offended that I had such literal responses, as you'd probably prefer your music be heard as pure music. I did also hear it as pure, beautiful music, but I think I'm just a visual/narrative type of person and can't help bringing in pictures.”）

这种从声音到视觉效果转化，很有些神秘难解的意趣。出于好奇，我以电邮的方式与她随兴问答，整理之后就变成以下这篇短小的访谈。

—高平

（插入《穿越别处》Through Another Place图画）

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艾丽丝津内思（下简称艾）：最初接触到你的音乐是你回应我母亲（Harriet Zinnes）的两首诗《凝视》（Gaze）和《翼》（Wings）所做的音乐作品。我仿佛在音乐的空间中漂浮，体验着某种声音与意象的幻境，期待能听到更多的作品。所以，当我近来收到你的萨克斯管四重奏《旋动的影子》（Circling Shadows, 2021）时，我真是喜出望外。我再次体验到了一种情感上的视觉幻境，但这次我萌生了通过音乐去绘画的想法。

高平（下简称高）：居然一部拙作会给你带来灵感，让我说不出的高兴！我们有时会在通信中互享我们的近期作品。我记得你发给我的第一幅画是《Silent Whispers》（《寂静的低语》），我盯着画看了很久，入迷了。然后有一次，我发送给你我的萨克斯管四重奏《旋动的影子》，最初我收到了你聆听这首曲子时生动的视觉化描述。不久，我就收到受这首音乐启发而作的水彩画Through Another Place（《穿越别处》）。就在最近，这幅油画Sounds of Tomorrow Past（《往昔明日之声》）作为对《旋动的影子》早期回应的延伸，再次让我惊喜。我的音乐得到如此美妙的“回响”，让我感到无比荣幸和感动。你能谈谈你创作这些画作的过程吗？

艾：就像许多艺术家一样，我的创作过程对我而言是个谜。简单来说，当我听到你的音乐时，图像和情感从我身上穿流而过，然后我提笔作画并尝试着表达这些情感。然而，绘画的过程要复杂和模糊得多，尽管最初的印象是具象的，比如人、树、山，而且情感也很具体，但将这些情感和图像转译到纸或画布的物质载体时，抽象化成为必然的需求。毕竟，情感和想象不仅是难以捉摸的，而且这些感受是音乐性的，交织着复杂的个人记忆和渴求——有些清晰，另一些则模糊——它们彼此间融合又分离。我的目标是通过绘画过程找到一种形式，能将所有这些的复杂性整合为一个整体。

我从整体形态、基础色组、形状、空间、光线和动作出发，获得一个大致的感觉，但那个初步概念随着我工作的进展会不断演变。经过重阅我对你音乐的最初评述，我现在意识到我的绘画过程是一种提炼，寻找本质，也是将我基于时间线的种种音乐反馈，转化为经由持续性视觉节奏来展开的一次多层次运动过程。



多年来，我一直在以回应情感的戏剧性叙事（通常是神话、故事和诗歌）来进行绘画，但这个系列是我第一次根据音乐来创作。尽管您的音乐并没有实际故事情节，但实际上，与《旋动的影子》互动过程与我其他创作过程是相似的：我感受到一种情感的戏剧性，想象了一个被光线渗透、有情节发生的自然景观似的空间，并尝试将二者叠加。我想我还具备某种联觉，因为颜色组合会激发我的情感，所以我观看景观有一部分是在感受它的色彩。实际上，景观为情感构建了框架，而情感又赋予景观了意图。

我在每件作品上都花费了很长的时间，水彩会花费数周，油画则是数月。遐想、放松、试图敞露我内心的脆弱，随之我擦抹、重叠颜料涂层、罩染、创造多样的纹理，常常全盘修改画面的编排，把暗色区域逐渐变亮，红色转为蓝色，杂密变为开阔，安静转为喧闹。在我的艺术里，所有画迹都指向物品、人物、或实际的方位，它们奇妙地处在一个明亮的景观中。因此，我总在寻找一个充满光线、动态和色彩的景观，为表现我的心象提供可依的框架。当然，我始终关注一幅画的构图，而所有创作决策的背后都是你的音乐，以及它在我内心深处唤起的情感戏剧。

（插入《旋动的影子》音频）

高：声音和图像——我们感官世界中极为强大的要素。这种本能如此古老和原始，我们或许有些忽略它们，但它们却处在我们创造性工作的核心位置。你能谈谈你对声音和图像的看法，以及它们是如何在你作品中体现的吗？

艾：是的，对于我们作为人来说，声音和图像的原始体验是至关重要的，因为我们似乎已经对这些基本元素形成了诸如幸福或恐惧等的共通反应。例如，阳光明媚的日子我们往往感到精力充沛，而阴云密布时则感到幽沉。因此，作为一名诉求于表达的艺术家的，我必须了解哪些颜色组合能启发不同类型的光感、空间比例，以及各种环境条件下引发这些反应的节奏动态。

在完成系统教育之后，我历时数年在户外工作，通过观察来画风景。我仔细观察空间、光线和颜色的运动变化，就像我的艺术英雄塞尚那样，试图在这些母题中找到内在关联的结构。但在某种程度上，我也同时试图发现每个地点特有的诗意，例如潜藏树后而显得如此神秘的晨光，潺潺小溪在其途中可能发现的宝藏，河上桥梁横跨着反差的世界。我想就是在那些年里，我对光、色彩、空间、节奏和比例的隐喻特质变得敏感了。可以肯定的是，正是在那些年里，我逐渐发展出了一套我个人的视觉语言，这大概可以解释为什

么我的作品与许多当代的抽象画不同，它们有着对重力，对光线穿流的强烈感知，最终，一种对风景的感知。

多年前，我读了哲学家苏珊·兰格 (Suzanne Langer) 的开创性著作《哲学新解》(Philosophy in a New Key)，在书中她讨论了为何唯有通过音乐、艺术、舞蹈及所有其他艺术形式表现出来的节奏，我们才得以直抒我们最深层的情感、经验与需求。这本书对我影响很深刻，尔后，通过某种专注的冥思和幻想，我现在能任由我的手随意移动，去寻找那些最可能是源自自然世界的韵律和节奏形式，而这些形式似乎能在视觉上表达那些不可名状的感觉。

(插入《往昔明日之声》Sounds of Tomorrow Past图画)

高：我们是通过已故诗人/作家哈丽特·津内思 (Harriet Zinnes 1919-2019)——你的母亲，也是我的好友而相识的。我知道哈丽特及她的写作在你的生活和工作中扮演了重要角色，在她2019年去世后，对你来说这种影响甚至达到了更高的精神层面。你介意谈谈这些吗？以及谈谈你的成长背景和家庭环境，这一切又是如何影响你作为个人和艺术家的发展？

艾：我感到非常幸运，因为我的父母都热爱并从事各类艺术。正如你提到的，我的母亲哈丽特·津内思，她是一位诗人。她也是一位艺术评论家，因此，她的许多朋友毫不意外的都是艺术家，我们家墙上挂着大量的艺术品。其中有一些作品，比如尼尔·布莱恩(Nell Blaine)作为结婚礼物赠送给我父母的印度水墨作品，激发了我成为艺术家的想法。我被这幅小小的黑白画中丰富的氛围和神奇的力量所吸引。我还很小的时候，我母亲就带我去上艺术课，先是在纽约现代艺术博物馆 (Museum of Modern Art, NYC. 以下简称 MOMA)，后来跟随一位私教老师学习。我在MOMA发现了杰克逊·波洛克 (Jackson Pollock) 的恢弘巨作《一：第31号》(One: Number 31, 1950)，被其宇宙般不断变化的无尽空间惊呆了，这很像我在夜空中观星时所体验的空间。我的私教老师宣称：“在色彩上没人能教艾丽丝任何东西”，这句话成了家中趣闻，以至于我也信以为真了，果不其然，我后来成了一名色彩师。

后来，当我能懂得我母亲的诗歌，以及她开始写艺术评论之后，我们之间建立了一种专业上的关系，也使母女关系更为亲近。有好些年，我甚至根据她的诗作画，尤其是《哎呀，花不已然？》(My, Haven't the Flowers Been? 1996, Marsh Hawk Press, 标题引阿什贝利\*诗作 Our Youth)

)。她还将我画作的图片搬上她书的封面，并且经常就她的艺术评论向我征求意见，这些行为自然让我受宠若惊，同时，她对我作为艺术家的那份尊重给了我很多力量。

2019年她的去世对我来说很难接受，我从未想过她会离世，实际上，当时她已刚过百岁。新冠疫情封控带给我迫切需要的宁静，去探索身边没有她的情况下，我应如何去生活和绘画。但事实上，对我来说她始终都在那里。我试图将对文字的热情、对艺术的爱、对生活的热忱以及对我的坚定信念，融入我每一个笔触。她的气息透过我的油彩在呼吸。我寻思，在通过绘画来回你的音乐的时候，其实我也是在对她致敬，毕竟，正如你所说，我们是通过我的母亲认识的。

我父亲在我二十出头时去世，因此我与他未曾有过成人之间的那种联系。尽管如此，作为一名艺术家，他对我是极其重要的。虽然他是一位职业物理学家，但他也是一位受过专业训练的钢琴家，几乎每晚都会弹琴。我会在他弹奏的巴赫、贝多芬、舒曼、舒伯特和勃拉姆斯的音乐声中入睡。我学过钢琴和竖琴，也弹吉他。如今我会播放着他喜爱的音乐来作画。巴赫是我父亲最爱的作曲家，这种爱也传给了我，只需听到这位奇迹般的作曲家的几个小节，我便融化其中。巴赫的对位法一直让我入迷，在某中程度上，我觉得我正试图通过多层次的涵义与颜料来重现那种和声的复杂性。

我与父亲也会讨论物理学，关于无限的宇宙以及地球上最微小的粒子，也谈论热动力学、量子力学及其模式，以及诸多尚无答案的问题。这些带着探索性和无尽好奇心的讨论，同时涉及形而上和物理的现实，铭刻在我的每一笔画和每一个视觉观念之中。我认为我早期在MOMA如此着迷于杰克逊·波洛克画作中层出不穷的宇宙空间，恰恰反映出了我与父亲讨论后所体会到的那种巨大的敬畏心。在某种程度上，我现在正试着去召唤出那个属于我个人的深层宇宙空间。

\*约翰·阿什贝利 (John Ashbery, 1927-2017) 生于纽约州罗切斯特。美国最有影响的诗人之一。毕业于哈佛大学和哥伦比亚大学。1965年前在法国任《先驱论坛报》艺术评论员，后回纽约。1974年起在大学任教。后现代诗歌代表人物。其诗集《凸面镜中的自画像》获得国家图书奖和普利策奖。

### 艺术家简介:

艾丽丝·津内斯在纽约举办过七场个展，其中包括在纽约市立大学皇后学院的 Causey Contemporary Fine Art、Janet Kurnatowski Gallery、Tribes Gallery 和皇后学院的艺术中心举办的个展，在纽约州北部的 Alliance Gallery (Narrowsburg) 和 CANO (Oneonta) 举办的多场个展及群展。她的作品曾得到《纽约时报》、《纽约新闻日报》、《新英格兰艺术》、《昆斯论坛报》、《反抗杂志》、《艺术新闻》、《Indypendent》、《抽象艺术在线》和《市长家门前》的评论。她曾两次接受 NPR 下属电视台 WJFF 的采访。津内思获得了美国国家设计学院的奖项，以及弗吉尼亚艺术中心和卡明顿艺术社区的研究基金。她的博客 @Entropvisions (可通过 Facebook 和 Instagram 搜索到) 专注于对画廊和博物馆展出，以及艺术家工作室参观等活动进行评论。她的作品受到许多私人 and 公共空间的收藏。艾丽丝津内思出生于俄克拉荷马州的诺曼市，现任普拉特学院 (Pratt Institute) 教授。

(Website: [www.AliceZinnes.com](http://www.AliceZinnes.com))

### BIO:

Zinnes has had seven solo exhibitions in NYC, including at Causey Contemporary Fine Art, Janet Kurnatowski Gallery, Tribes Gallery, and The Art Center at Queens College, CUNY, a number of solo shows upstate NY at the Alliance Gallery (Narrowsburg) and CANO (Oneonta), as well as been included in many group exhibitions. Her work has been reviewed in The New York Times, New York Newsday, New York Arts Magazine, Art New England, The Queens Tribune, Revolt Magazine, Art News, The Indypendent, Abstract Art Online and From The Mayor's Doorstep. She has twice been interviewed on

NPR's affiliate station, WJFF. Zinnes has received awards from the National Academy of Design, and fellowships from the Virginia Center for the Arts, and Cummington Community for the Arts. Her blog, @Entropvisions, of reviews about gallery and museum exhibitions, as well as artist studio visits, can be found on her website, Facebook and Instagram. She is in many private and public collections. Alice Zinnes, who is a professor at The Pratt Institute, was born in Norman, Oklahoma.

Website: [www.AliceZinnes.com](http://www.AliceZinnes.com)

艾丽斯津内思艺术家声明:

梦... 对我来说, 创造艺术就是造梦, 是开放的, 让形式、空间和光线慢慢流过我, 就像油彩被吸收到布里一样。我的艺术不是插图或文字的翻译, 而是将古老的神话转化为神秘的世界, 在那里, 冥界和现世的边界是可以穿越的, 恐怖与欢乐共存, 失落屈服于更新。我的艺术作品受诗歌、小说和神话的启发, 藏在抽象探索的外表后面, 是静谧的风景叙事。情绪的张力转化为光线和暗影中显露的形态, 暗示着空间中的物象。我希望从神话起步, 去创造一个史诗般的空间, 让世界匪夷所思的部分变得具体化。

自2008年以来, 我一直处于反水力压裂 (Anti-Fracking) 运动的中心, 尽管我的艺术属于抒情和半抽象的, 但仍然间接地与我的环保主义活动相关。商业主义已经把人性变成可怕的情感塑料伪制品。我们消费是为了掩饰我们的疏离感, 无节制地燃烧化石燃料威胁着我们的生存。我的艺术, 透过它的抒情性, 在请求人们关注内心而非身外之物, 重视人本而非他物, 体贴我们星球的生息而非个人贪欲。

多年来, 我画宾夕法尼亚州东北部乡村的风景, 这些景域深入我的骨髓和血液。现在, 我的风景不再暗示某个物象的光影和空间, 取而代之, 它深深融入在五彩斑斓的神话和诗歌中—那诞生于人类之手, 让我们多少能了悟世间疑谜的语言和图像。

Alice Zinnes ARTIST STATEMENT:

Dreams. For me, making art is dreaming, being open, allowing forms, space and light to flow slowly through me, like the absorption of oil into cloth. Not illustrations or literal translations, my art transforms ancient myths to mysterious worlds where the boundaries between underworld and waking earth

are traversable, terror coexists with joy, and loss yields to renewal. My art pieces, inspired by poetry, fiction and mythology are quiet landscape narratives in the guise of abstract explorations. Emotional tensions are transformed into forms emerging from light and dark, suggestions of figures in space. Beginning with myths, I hope to create epic spaces where the world at its least understandable is made concrete.

I have been at the center of the anti-fracking movement since 2008, and though lyrical and semi-abstract, my art indirectly relates to my environmentalism. Commercialism has turned our humanity into a deadly pastiche of plastic emotions. We buy to camouflage our alienation, uncontrollably burning fossil fuels that threaten our very existence. Through its lyricism my art asks that we value our inner selves over external belongings, people over objects, and our planet's life over personal greed.

For years I painted the landscape of rural northeastern Pennsylvania, and that landscape space is in my bones and blood. Now, rather than suggesting the light and space of an actual motif, my landscapes are cast deep in the rich colors of myth and poetry – the language and pictures we create to understand the world at its least understandable.