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The Receptive Eye, 2022

The Receptive Eye, is about a certain kind of receptivity, of letting a thing work upon you; as in the definition *to receive*: to assimilate through the mind or senses: to permit to enter: to acquire, experience.

This work explores the dynamic relationship between what we see and how we interpret visual information as it relates specifically to color and light intensities in painting.

Collectively, the paintings present a sense of buoyancy as the field of color resists gravity as paint “remains there, in air” on the canvas. This suspension of action slows down the awareness of time, making it indiscernible as there are no traces of brush strokes, drips, or other gestural marks indicating a beginning and an end. Firmly locating this work in the present, it quickly gives way to a kind of presence.

Color in this body of work is specific to equal or near-equal light intensities combined with brightness and subtle contrast. Similar compositions of squares with horizontal bands work together with symmetry and precise layering of color through spray application to stabilize the image and keep the visual field afloat.

For the most part, the colors in the paintings throughout this show have a certain softness and intensity. They might have analogues to the natural world but are reorganized and reinterpreted as their own entities. In which case, they are not depicting a thing, or emotions per se’, nor are they exalted, or absolute. They are fleeting as they offer color as experience, as essence, as distillation, or possibly as the idea of the way things feel poetically. They are communicating something that might feel familiar and intangible, speaking of things that don’t have words to describe them.

Of the Dove I, 60 x 60,” is nuanced in its layering of dense, opaque whites in a large central horizontal band, flanked on the top and bottom by translucent, soft grays, and the outermost top and bottom edges are soft white capping the frame, returning the gaze to hold in the center of the painting.

Likewise, *Cloud Chord I*, 60 x 60,” suspends color like notes on the staff, a song, a moment in time. It presents five horizontal bands of color, the center is neutral, the two warm tones opposite the center are similar to one another but become either more orange or more pink. The two cool tones top and bottom do the same as they share a light intensity then become blue or purple respectively. The outermost top and bottom edges are raw canvas, intended to activate the neutral center in the same way as the other parallel band pairings by slightly pulling to warm or cool tones. The treatment of the raw canvas edges act concurrently to add tension while holding the pictorial space steady.

Celebrating the pleasure of seeing, the work in *The Receptive Eye* explores alternate possibilities within color field painting integrating the eye, the intellect, and the heart.