

## LYNN SMALL ■ ARTIST STATEMENT

Having grown up in New York City, my work was particularly influenced by the first and second generations of abstract expressionists. Being a multi-generational artist within my family meant that early on I became immersed in the creative process. In the late 1920s, my mother received a scholarship to New York City's National Academy of Art.

I consider myself extremely fortunate to have been an art honors graduate of The High School of Music and Art, NYC – the first school in the nation [1936] to provide a free, publicly-funded program for students gifted in the arts. It has been replicated in most major cities and has earned an international reputation for excellence. As a Dean's List student at New York University, majoring in painting with a minor in film theory, I studied with such renowned painters as Milton Resnick, Esteban Vicente, Hale Woodruff, John Opper, and Robert Kaupelis, as well as the legendary art historian, Irving Sandler and film critic and theorist, Andrew Sarris and John Gassner respectively. Begun in high school and later in college, the use of mixed-media became an early signature in the many bodies of work that followed.

After receiving a 1978 painting fellowship to Yaddo in Saratoga Springs, NY, a collaboration began with my husband, Dennis Paul, of layering the photographic and painterly into a seamless fusion of nude, landscape/environment and Kabbalah imagery. Since the 1990s, there have been expanded components that include digital photography and video, SoundScapes that accompany our multimedia, site-specific installations, and collaborations with artists of varied disciplines. In 2003, I returned with my husband for another joint residency fellowship in painting/multimedia.

The ongoing *Earth Stains* series, as well as other imagery reflect the work produced during those periods living and working in New York; the Southern coast of Spain; Cuernavaca, Mexico; the Southwest; the California desert; and Los Angeles. In our many image-gathering travels throughout the Southwest, we traced the foot trails of the ancient ones – the Hohokam and Anasazi. I am deeply inspired by the spiritual balance of the land and the symbolic nature of the petroglyphs, pictographs, rock symbols and Kacinas. I feel that my *Spirit Guides* series is a continuation of my Mexican anthropological, God-like series, begun some twenty years before.

My *Earth Stains* paintings and works on paper have evolved into the series - *Golden Light* and *Shimmering Light*. In the fall of 2003, during my Yaddo fellowship, this ongoing series evolved, yet again, into *Autumn Light*. After my last Yaddo residency, as part of the Golden Light - California series, I began creating monotypes that incorporate botanical specimens from the landscape found in Topanga, Berkeley and other areas with imagined forms and textures that I find appealing and intriguing in their shapes, colors and relationship to the land.

For my lifetime work, I have been a Finalist for the Gottlieb Foundation grant in 2004, 2011, 2013 and 2015. I have always felt that the time spent living in different locales provides an abundance of possibilities and experiences that has helped to facilitate a dialogue with artists from around the world.



**Wall Drawing – Installation View, *In the Beginning* – Earth Elegies II  
Barnsdall Art Park ■ Los Angeles, California**