

# ERICA MAHINAY

## SUN SEEKERS

Find a place in the sun. California Dreaming. Manifest Destiny. West Coast sanatorium. To your health. Vitamin D. Soak it up. Soak it up. Soak it up. Rituals of self-care. Now that I'm here, I languidly streeettccchhhhhh and take in all the ways I can make meaning. The language of wellness. Holistic visions in the sand. Castles, sweet in their soft unknowing. And here's to effortless undoing! Waaaasshhhhhhhhhhhhhhhhhhhh it away.

I see the process of making and viewing art as an experiment in perception of the self, and at its most poignant, a presence practice and an exploration of the vastness of possibility.

I expand the potential of my practice by framing my work in relation to psychology and philosophy—conducting first hand research through attending workshops with a focus on perception and language as the building blocks for making meaning. Personal growth becomes a key to creating a visual language. I seek this in the borderland between abstraction and figuration and see this as a place to explore the boundary between self and other. In "The Order of Time", Carlo Rovelli dissolves time as we have understood it and suggests that alternatively time can be better understood starting from the structure of our brain and emotions than from the physical universe. He suggests that we cannot fully or adequately define time because "we do not have the grammar for it." I am curious about these areas we "do not have the grammar for" and see abstraction as the tool for understanding these unknowns. Not having the grammar is a clue for growth. Uncertainty is a signifier for the possibility of discovery and reinvention. Here are the places where we find opportunity for forming new neural-networks.

In focusing on this most recent series of new paintings and sculptures, I have gained a sharp sense of how my work functions in response to what is happening in world now through its radical softness and femininity, subtle visual trickery, transparency, and shifting orientations. The hand sets the scale for the world through visceral gestures and imprints. These gestures break away from the idea of gesture as mark-making or the desire to leave an individual stamp, but rather, see each piece as a journey to create a whole out of parts. Imperfections are integrated into the work and transparency and collage become reminders that surface and image are a construct. Improvisation and evidence of the hand become a means to recall authorship as a fictive process, a search for an image—groping and slipping into being.