

Jolene Powell

Artist Statement

The imagination it takes to smell the air in my work elicits specificity to one's own personal landscape. Most of us have a landscape place in our minds where we go that contains our memories, dreams, and daydreams. Once mentally in that place, remembrance occurs. A remembrance that reminds us all of time passed, of a place which lost its meaning once we removed our dream and/or daydream from its identity.

What we see we validate, what we do not see we ignore or forget. I hope to reconcile the viewer's attachment with land and consciousness. In consciousness, awareness follows; after awareness, then reconciliation, which leads to a transformation.

Once I have shared my memory with the viewer, what I call a remembrance, I have connected the viewer to my place, and I with theirs. In that connection lays change. In 1885 Asher B. Durand writes in Letter in Landscape Painting *"To the rich merchant and capitalist, and to those whom even a competency has released from the great world struggle, so far as to allow a little time to rest and reflect in, Landscape Art especially appeals...so as to perceive what it represents; in proportion as it is true and faithful, many a fair vision of forgotten days will animate the canvas, and lead him through the scene: pleasant reminiscences and grateful emotions will spring up at every step, and care and anxiety will retire far behind him...he becomes absorbed in the picture."*

In the late nineteenth century landscape paintings were a social commentary, in that their images of nature were a solace to the development of cities and urban life. Paintings became a souvenir of a beautiful place. People bought landscapes to escape and remember. My work too is a commentary: one to connect the viewer to a beautiful natural place, and also to remind one of the fragility of nature. We must reconcile our dreams and daydreams with our idea of progress, beyond mere apathy, but also through specificity and reform.