



Chris Bergquist Fulmer

Art Facts: Artist's Statement

Design & Organization:

Much of my work begins with a square. These squares are then used singly, grouped into grids, or combined into larger rectangles, which further can also be assembled to form arrangements. Sometimes these arrangements utilize a design structure loosely based on Fibonacci's mathematical sequence (0,1,2,3,5,8,13,21...) My attraction to this system can be attributed to my fascination as a child to our family quilts -- the juxtaposing, twisting, mirroring, and reversing of shapes.

Areas in the pieces are considered to be either active (images and symbols) or passive (quiet, meditative textures).

Content:

On top of this formal design, I construct images triggered by personal and universal perspectives.

Like a scrapbook, the memories of our past experiences are a collection of vignettes, punctuation marks that give our lives direction, meaning, and substance.

Shelter Series: Often I choose images and objects with which viewers already have comfortable relationships. The arch suggests shelter. Where do we each find shelter? What protects us? What do we define as our safe havens? Wherever we find shelter, it is to this place that we bring those things that are precious to us: bundles of memories, friendships, family, and feelings.

Alphabet Series: Based on research into the Proto-Sinaitic (pre-Hebrew Western) alphabet, I pair collaged and drawn images with alphabetic letters, both proto-representational and contemporary. Letters have numerical equivalents and well as multiple meanings which add to the paired imagery's suggested connotations.

The three-dimensional found objects are "activators." They are visual vehicles inviting the viewer to make a more physical connection to the imagery. The addition of common hardware contributes to the idea of strength and structure on which our lives are built.

It is there to remind the viewer that we are not passive observers of life, that we must take part in the present.

By combining images and objects, by combining meditative and active surfaces, I invite the viewer to construct and reflect.

Media and Technique:

Most frequently I work with mixed media on paper and panel, which provides the base for a substructure of applied surfaces. On top of these textured grounds, I use water-soluble pencils, crayons, and graphite. Often as many as 25 or 30 layers are needed to achieve the visual depth required. In combination with the strata of marks and wipes, I incorporate papers, fabrics, metals, and three-dimensional objects.