

KIRSTEN MORAN

Hold and See

September 23 - October 20, 2016

Opening Reception on Saturday, September 24, 2016 | 6-8 p.m.

Gallery talk with the artist on Monday, September 26, 2016 | 5 p.m.

Elsie B. Rosefsky Memorial Art Gallery, Fine Arts Building, room 259, Binghamton University



My paintings explore the ancestral and generational relationships of girls and women from the perspectives of body, land, and psyche. They chronicle this personal journey of discovery, a matrilineal one, all the while revealing artifacts, fragments, and portraits along the way. The surfaces evoke stone (bone), water (sweat), and earth (flesh), and allow the paintings and drawings to live in-between worlds as both contemporary objects and hallowed relics. They are all fluid and expansive, in both material and palette. There is a reverence for the land and its inhabitants that manifest as a communal pulse throughout the paintings.

Each painting conveys an aspect of the feminine psyche: mother, queen, warrior, lover, seeker, and more. These are the archetypes that bind us together, through our individual narratives and ask us to not only acknowledge, but to welcome back and to seek out the feminine. I intend for the work to evoke a feeling in the viewer of something known, yet intangible. The result is a continued dialogue between the corporeal body we inhabit, and the soul that inhabits us.

Hold and See, speaks to the tension inherent in the action of stillness. To be present while holding; whether that is an idea, a hand, a space, requires great attention. Fortitude and patience in this practice can begin to bring sight. Maybe even a revelation. Though painting itself requires action, the moments in between laying brush to surface, refer back to this quietude, and it's embrace.

*Untitled (Ruin 11), detail
2013
oil on canvas
90" x 26"*

Kirsten Moran, '95 (b. 1971 Massachusetts) received her MFA in Painting from Savannah College of Art and Design and her BFA in Painting and BA in Cinema from Binghamton University. Moran's paintings intuitively explore the history of girls and women from the corporeal, environmental, and psychological perspectives. They reflect a journey of our ancient ancestral roots: a matrilineage that connects us all through our bodies, the land, and psyche. Moran's recent solo exhibitions include *Ruin* at Fahm Hall Gallery in Savannah, GA, *Intersection* at Redux Contemporary Art Center, Conolly Gallery in Charleston, SC, and *Mirror* at Beverly Street Studio School in Staunton, VA. Her work was also featured in the exhibition, *Between Clock and Bed* at Yale Divinity School and the Institute of Sacred Music at Sarah Smith Gallery, New Haven, CT. Moran lives and works in Charleston, SC where she teaches at the College of Charleston.

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