

Francesca Sundsten  
Davidson Galleries, Seattle



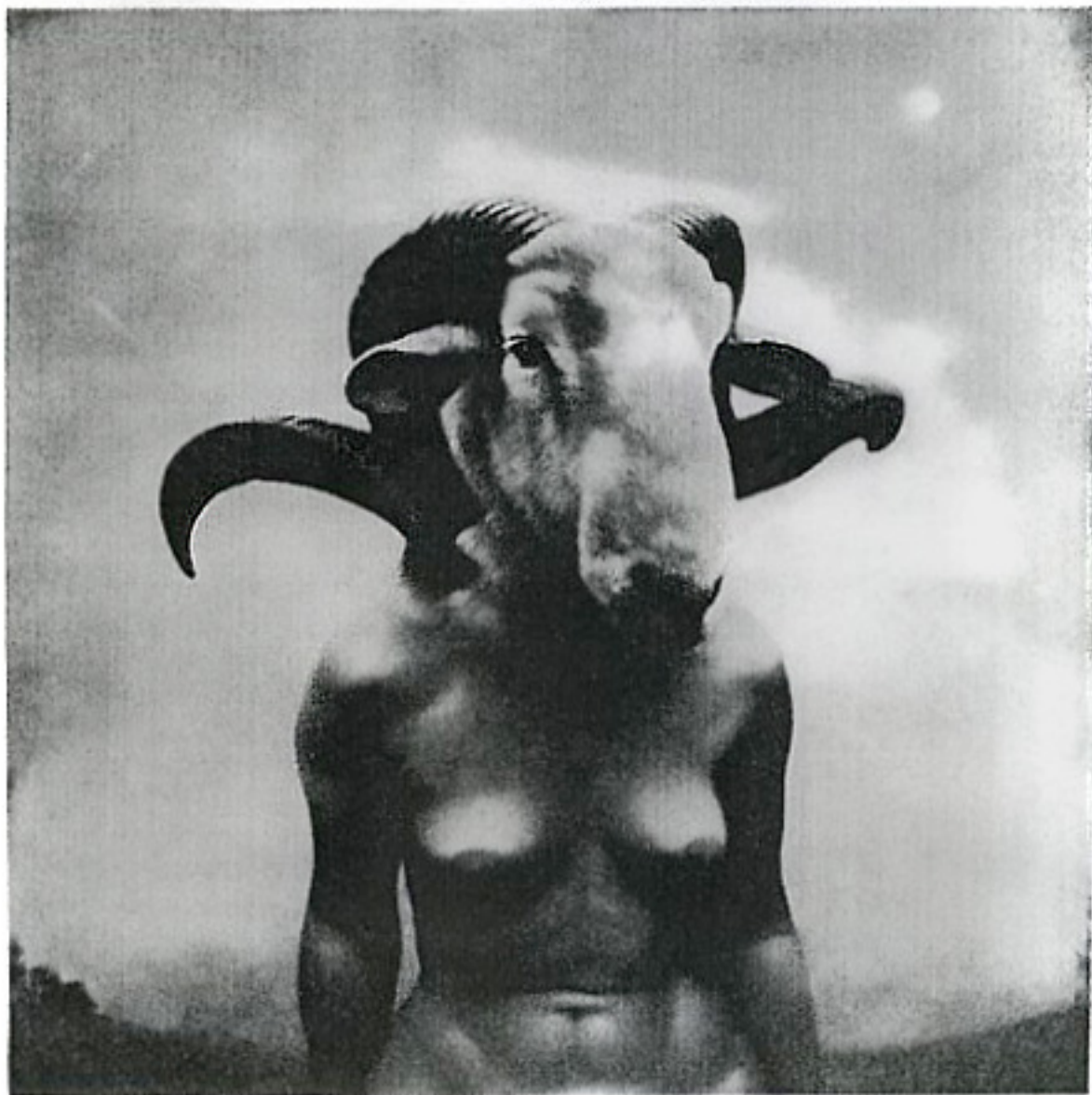
Photograph courtesy of Spike Mafford

I try not to make my work too specific or to display my intentions too didactically. The nature of any painting is its passivity and its ability to resonate silently through time. The skin of a piece is composed by craft as a lure—the substance lurks more quietly. I hope that the viewer will find various levels on which to interpret the work: esthetically, narratively, metaphorically, personally, culturally.

I usually find myself working in a series format where the idea is in place all at once for twenty or so works. The idea usually encompasses a wide spectrum of possible tangents. Each individual painting is therefore a puzzle piece that adds up to the overriding theme, but also will stand on its own. The work grows out of itself. The ideas

*Monster Sheephead, 2002. Oil on panel, 36" x 36". Private collection. All photographs courtesy of Spike Mafford. I never think of my work as reflection of myself. Mostly I think of it as something that's already there and it's my job to pull it out.*

FROM: "100 ARTISTS OF THE WEST COAST"  
BY DOUGLAS BULLIS



are never completely new or random. Rather, they are an extension of or sequence to the work before. I don't see any end to the thread I'm following, and I find that very exciting.

Over the last few years the work has changed in subject from the narrative figure, to animals, to weather, to situational metaphor, to portraits of the hero. These now coalesce in the isolate or double figure in its environment. The theme I'm working with at present is the recurrence of animal/human hybrids in world myth and the myth of the double, both of which coincide with the bugaboos of gene manipulation and cloning. The ancient meets the future.



*In the Garden, 1997. Oil on linen, 36" x 34". Private collection.*



*Blind Swimmers, 1997. Oil on linen, 36" x 36". Private collection.*

*A piece is finished when no one part detracts from the whole.*



*Dissolution, 2002. Oil on panel, 15" x 15". Private collection.*  
*I prefer to work from found references as a way to advance what I already know or am able to construct.*



*Blind Deer, 1999. Watercolor and acrylic on clayboard, 18" x 24". Private collection.*