

**ARTIST'S STATEMENT**  
**September 2006**  
**ELIZABETH A. YAROSZ-ASH**

My faculty leave project was to produce 3.5' x 5' watercolor paintings over a period of one year. Completion of all 10 paintings has taken place over the past three years. The content of these pieces are concerned with the collision, convergence and parallel paths of religious thought, secular philosophy, and scientific evidence and theory. The images in this exhibition are from a variety of sources, and are a significant shift from my previous work. Because I am altering the way I think about these important issues, so are my paintings changing their visual appearance. This was an unexpected result, but a very desired one. Responding with a great deal of energy, enthusiasm and curiosity, this experience at mid-career is strongly rewarding to me as a woman, artist and educator.

The concentrated studio experience affords me time to speculate as well as to paint. As circumstances taught me new solutions to technical painting problems, I also rediscovered the pleasure of intellectual clarity, the result of working alone with minimal distractions. And so, the bibliography of my research reads as an eclectic list of titles, as one piece of inquiry suggests many more subjects of interest.

Plainly stated, the *Golden Section* (also known as *Divine Design*) including *phi* (0.618 or 1.618), the *Fibonacci Series* (1, 2, 3, 5, 8, 13, 21, 34, etc.) and *sacred geometry* including *Platonic & Archimedean solids* are displays of perfect proportions. The inter-relationship between all of these begins with the human body.

As a non-practicing Roman Catholic for over 30 years, my attitude and mixed emotions on this experience have raised issues that made an enormous imprint on my life. I've recognized a continuity that has evolved and believe my work is a dialogue with the Catholic skeletons of my past. The pathway I've selected challenges my ability to seek honest answers to my questions and brings sharper focus to my spiritual perspective.

My work over the past several years is thematically wed to the *lives of the saints*. Each saint is selected by identifying an aspect of my personal experience to one of their life stories. The images address a diverse collection of artistic, emotional and psychological interests. Events and feelings are visually explored with metaphor and ironic humor, placing the tone of my work directly in the center of a sacred and profane communion.

Lately, my paintings are revealing more of the metaphysical side of my nature. A process of discovering within myself the refuge found through the creative act, these artworks function as a

method of healing, increasing self-awareness and discovering the wonder of what is revealed to me during the search for truth.

And so, my motivation and interests are slowly shifting. Most of these paintings reflect an effort to depict a difference between the surface world as seen and perceived by human eyes, and the depth of the invisible universe - that which our eyes, and at times our spirit, cannot sense or touch. The microcosm – that seen with powerful microscopes, and the macrocosm – seen with telescopes helps us understand the relationship between ourselves and the unseen. The Romans used a succinct way of referring to this concept: “Ut Supra, Ut Infra”, meaning “As Above, So Below”.

There exists a persuasion, for me, that these differences are not so abruptly contrasting but that they are persistently transmitting the same significant message.