



Connie Hatch

There are moments when I recognized in the outside world elements that line up with feelings on the inside of me. I have a strong physical sensation when this happens. My heart beats fast and it's very much a falling-in-love feeling. This system also functions in reverse. Feelings and sensations represent themselves as pictures in my mind, a kind of automatic translation. These pictures from the inside and the outside are my sources for imagery. I make note of these times and let them brew until I feel it is time to deal with these images in painting. This is my way of gathering a kind of vocabulary.

I use illusion, the representation of space and light, to make a kind of structure, to represent the image in a more believable way, believable in the sense that the object is possessed with a kind of energy and presence. I remain faithful not to a photographic reality, but to what I perceive to be the essence of the object, its gesture, texture, and color. I combine this imagery with another kind of vocabulary, that is, a painting vocabulary, a preference for surface, color, contrast, and actual application of paint. This preference in turn affects my vision and what I would pick out to paint. For example, the fan shape has recurred in my work in several different subjects: an actual fan, spraying water, a turkey's tail. The preoccupation with certain forms and how they are placed on the canvas is an issue very much at the center of the work.

The whole process, the visualization, recognition, and the act of painting, are about discovering the unknown. The skills involved in painting and drawing allow me to go deep into the well. They are like a cup for bringing into the light things that are not yet conscious. And allow me to step out of my old skin into new ways of expression and being.

The title, "Bad" Painting seems to imply an issue about aesthetics, a kind of "bad" taste, possibly a "kitsch" oriented kind of work.

I don't feel my work plays on themes, but comes up through personal experiences rather than a manipulation of already present themes and images. I do however have little concern for "good" taste and enjoy dealing with subject matter that is loaded with history and implication. I enjoy being uncool.

I have no real objections to the title. It has a boldness that is attractive.

—Judith Linhares