

Nami Dunham  
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Artist Statement

My work is a broken down examination of moments, memories, explorations and thought-processes.

Often times this search breaks down into two parts: *thinking*, present almost constantly outside of the studio, where I wonder about what I'm doing, why I'm doing it, how I'm doing it, and what it means; and *work*, where I labor over minutiae and processes in the studio. And while I cannot say that these two things have nothing what-so-ever to do with each other, their connection is frequently subdermal and not on a conscious level at all. Intuition is the driving force behind many of my projects, but forethought and contemplation certainly drive my intuition.

When I began painting, it was - in part - a way for me to understand and reconcile the cultural dichotomy I experienced growing up in a Japanese household in Southern California. While my partiality to subdued palettes and a reductive aesthetic grew out of my early work, over the years the direct issues were absorbed by a subtler and more personal agenda concerned as much with the process as with the outcome, ultimately redefining Art for me. My work became more than just an object contrived to be a product or didactic tool; it became the evidence of my looking - a magnification of this search for what is the essence of these ineffable experiences that develop moment by moment into life.

How we as humans see the world, digest our experiences, and attempt to connect with each other despite our differences fascinates me. And in spite of evidence to the contrary, I am irrationally certain we do share something, as humans trapped by our humanness. The drawings become like translations and articulations of my encounters as I try to understand how I fit into this world and whether I'll ever completely understand my role in it.