

Tyne Lowe

Artist Statement

My work is essentially about meaningful interaction. In my drawing, painting and collage, I construct my work to speak directly to the viewer and to invite them to “speak back” as they interpret it. I believe I am more deeply aware of my viewers than many artists are because I am primarily interested in the person as subject matter; I cannot discuss people while speaking to other people and not expect them to think I am speaking about them. Thus, it is essential that I establish a dialogue with my audience. My narrative work initiates an intimate conversation with the viewer by exploring personal experiences within my characters. My exploration of people is not limited to their surface appearance, but it focuses on their less tangible aspects, or their “inner lives” of feelings, attitudes and overall personality. I love creating characters that feel human and believable, with complex layers and raw emotion, even flaws. I am most interested in exploring aspects of their inner lives that most people intentionally keep private, including emotions and thoughts that people choose not to expose in public out of fear of judgment. I believe most people share these internal experiences, even though many people might believe they experience them alone. By externalizing my characters’ inner lives on paper, my work provides a common ground and a safe place in which people can meet with the characters and confront their own inner lives. I offer up my characters’ internal dialogues and emotional expressions so that my readers can personally connect with them, hopefully empathizing with them. In “The Ghosts of Alex Pergamon,” I expose a particularly rich set of inner emotions and thoughts through my characters, unearthing their quiet thoughts and grievances in the wake of a boy’s death. I want to present these intimate experiences in a way that readers can relate to deeply.

On another level, I use the technical execution of my work as a way of conveying emotion and connecting with my audience. For me, it is the simple hand-made mark that holds some of the most impacting meaning in art. It is essential for me to execute my work in a gestural manner, using a personalized style instead of a strictly naturalistic style to make my characters seem more attitudinal and therefore more engaging. I also choose to emphasize gesture in my drawing to make myself more tangible in my work. The stroke stands as a relic of my own personal engagement, almost as a metaphor for my actual presence in the work. Viewers can enter into a conversation if they can clearly see who is speaking to them; thus, I make myself available for the conversation, inviting the viewers or readers to interact with the work even more readily. I use handwritten text instead of typed text for this reason,

and I use cut-and-paste collage instead of digital image combination. By making these choices, I maintain a clearer voice, a more accessible attitude from artist to viewer.

I strive to make my artwork more accessible by crafting it in a way that engages directly with a wide audience. I am interested in speaking directly to an audience that extends beyond art viewers, presenting ideas and attitudes that most anyone could enjoy. Therefore, I place my work in contexts that are easily accessible. Instead of primarily creating work that is intended to be hung on a wall, I enjoy creating work that is meant to be handled. I love creating art books, because a viewer interacts with a book much more intimately than he does with a painting. Readers can hold the book and carry it with them, establishing a deep connection by means of touch. Because the book enters directly into the viewer's personal space, it can more easily enter into a conversation with them. I also choose to place my artwork in non-"fine" art contexts, specifically in useful objects or signs. Placing my work into fliers, posters, pamphlets or other informational contexts places it directly into the world, allowing it to be visible and vocal. Even though this work is not made for its own sake, I like to know that engaging designs are being put to good use and experienced by many people, not locked away only to be enjoyed by a select few who are looking for the work.

As my skill and my voice develop, I envision my interests culminating in my creation of a graphic novel. I have been interested in sequential design like that found in the graphic novel since childhood, principally because of its ability to interact so deeply with the reader. The graphic novelist combines picture, textual sound, and time as it progresses from panel to panel within a single work. All of these elements contribute to the creation of a whole world that readers dwell within. This immersive technique is the ultimate way to enter into an engaging conversation with the audience. I want to continue exploring human experience by creating engaging stories, by drawing and exploring characters more deeply in longer, more complicated works. I will develop stories that engage the reader deeply in characters and their inner lives, creating complex personas that readers can identify with. I will develop my drawing to capture attitude and personality with the simplest strokes, perfecting its expressiveness. My work will be placed directly in reader's hands, allowing them to feel even more connected to the world I construct.