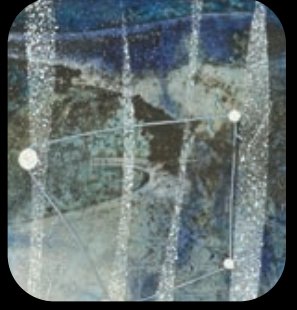


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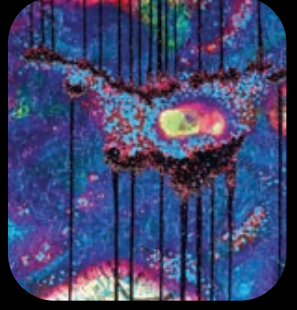
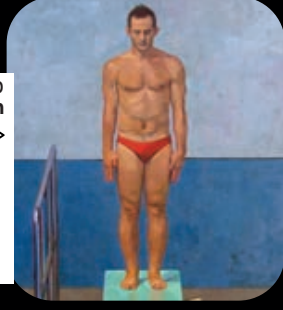
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"Everything I know about color I learned from working with Anne Appleby," Schuckit adds. Appleby is a color field painter whose abstract panels are essentially single color landscapes. Her paintings are luminous, often including up to 60 layers of thin color, combined so that the result is opposite from where she began.

Schuckit utilizes the same layering technique in her paintings, which is why she chose acrylic because she can strata the colors using stencils and tape, isolating shapes. She works on panel because she can push and pull through sanding and filing, much the way a printmaker approaches etching a plate.

Schuckit's collection of images from online news sources is of "those frozen moments where you don't realize what you are seeing," she says. She had hundreds of them before she realized that she needed to use them somehow. She prints the digital images and then piles them around her studio referencing them in her paintings. But the viewer will never recognize the images she's appropriated. The veracity may come from one image, but she combines so many together that the source is never contextualized. Working on multiple paintings at the same time helps maintain the abstraction. "There aren't any rules." For Schuckit, it's about finding suspended moments of peace amidst the chaos. "In a way it's symbolic and it is a little political, so much of the imagery that we have to understand everyday comes from scenes of war," Schuckit says.

But she's not making a judgment or a political commentary. "They really create a new sense of place," she explains. "You look out a window and see one view, but you are also bombarded with images that are as real as what you see outside"—a landscape that may be frightening and awful, but is also compelling and beautiful.

—LEANNE HAASE GOEBEL

Dena Schuckit's work will be on view from August 27 - September 25, 2010 in a solo show at David B. Smith Gallery in Denver, CO. www.davidbsmithgallery.com

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