



Emanations
TRUDE PARKINSON

Hello -
Who are you? What are you? I'm
Not a some one. Not a some thing.
An almost some thing - a fabricate
fabric. Metal on fiber. What fiber

Emanations Exhibition

Sept. 6 - Dec. 31, 2017

Riverside Art Museum

3425 Mission Inn Ave., Riverside, CA 92501

To contact Trude Parkinson:

hello@trudeparkinson.com

1801 NW Upshur Street, Studio #260, Portland, OR 97210

To inquire about purchasing work:

Augen Gallery

augendesoto@integra.net | 503.546.5056

716 NW Davis St., Portland, OR 97209

Don Soker Contemporary Art

donsoker@yahoo.com | 415.291.0966

2180 Bryant St. #205, San Francisco, CA 94110

THE TANTRIC RETABLOS OF TRUDE PARKINSON

*What is as vulnerable,
as evanescent as
the human body?*

Ironic, isn't it, that the vessel we depend on to bear our essence from our first to last breath also embodies our core concept of fragility and temporality. This is the flimsy structure we stumble around in, only too aware of every wound and every danger, perpetually anxious about things going awry outside or in.

The manifest pathos of the human body drives Trude Parkinson's art, from the inside out. The figure appears constantly in her work, lost in seas of tone and material seeming at once to engulf and to enwrap, shrouding protectively and mortally. Especially in her latest two series, *Emanations* and *Ghosts*, Parkinson muses on the body not by describing it in exacting anatomical detail but by

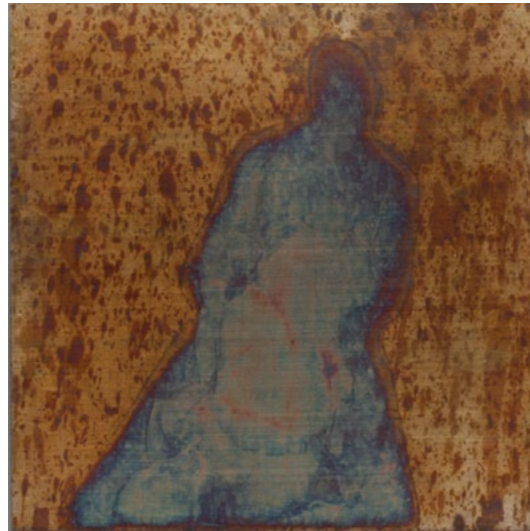


rendering it a cipher, establishing it only in rudimentary, even approximate outline, negative space afloat in luminous mineral fields. But the generality of the image makes it more poignant, not less.

We associate with these empathetic, anonymous shadow-forms more readily than we would a portrait (a portrait, after all, is always of someone else – even when of you), a clothed figure (bedecked invariably in some other era's fashion), or a nude (especially in art, the othered locus of the gaze). Our shadows are more alike than are our bodies themselves. Thus, for Parkinson, our shadows are the truest representations of our common humanity, removed from race, size, often even gender.

Indeed, those are shadows hovering at the heart of Parkinson's latter-day compositions. Other representations of the body predominated in previous series, but for the last several years, images of shadows – Parkinson's own and others – have provided the artist with her leitmotif. Responding to the existential conundrum posed by the condition of the shadow – an entirely disembodied absence of light affirming the physical presence of a human being – Parkinson has considered the shadow from every epistemological vantage – intellectual, spiritual, aesthetic, symbolic – relying on and often motivated by a broad array of extraneous sources, from modern literature to traditions of religious art, to help define her comprehension of the image. The conundrum remains: there is emptiness where the human is supposed to be. But a shadow, Parkinson has us understand, is a very full emptiness.

PERCEIVING GHOST *detail*



PERCEIVING GHOST 2017

Oxidation, wax on sheet silver,
2.5 x 2.5 in. painting on 8 x 8 in. painted clay board frame

