

MARGARET NOMENTANA Painter

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bio

Margaret Nomentana makes non-objective paintings and mixed media collages. She began painting seriously in the early 1970's, before moving to Los Angeles in 1974, where she became an early member of the Feminist Studio Workshop at the Women's building.

In July of 2012, Nomentana received an MFA in Interdisciplinary Art from Goddard College. She has studied at the Corcoran School of Art, in Washington, D.C., where she received awards in Painting and Design. She spent the summer of 1975 studying at the Tyler School of Art in Rome. In 2009, Nomentana was awarded an artist's residency at the Vermont Studio Center. She holds a Master's degree in Sociology from The New School for Social Research and a Professional Certificate in Interior Design from U.C.L.A. She is a member of the American Society of Interior Designers.

Nomentana showcased her work in a one-woman exhibit in 2011 in Brunswick, ME, and in 2007 in Washington, DC. She participated in a juried group exhibition in the fall of 2011 in California. Her paintings are in private collections in New York, California, Maine and across the country.

In the mid-1990s, Nomentana moved to the White Mountains of Western Maine where she enjoys the solitude of her studio in the woods. She also maintains an apartment in NYC where she can indulge her culture-vulture proclivities. In addition to an active studio practice, she teaches Drawing, Design and Painting.

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artist statement

I love to paint, and I love to generate and play with images. Art making for me is a form of self-discovery; my paintings are abstract landscapes of the mind, infused with the light of Maine's changing seasons and my own emotional weather. I use acrylic paint to make non-objective art, investigating form and color to create shapes that interact with and play off of one another. My visual inquiries create an intense and unique experience. Typically working on multiple pieces simultaneously. I use an intuitive but informed and purposeful approach. Without preliminary schemes or sketches, I manipulate, react and interact with what I see before me as the work progresses. I add or delete forms and colors while concentrating on the overall composition. The surprises that occur along the way help make my process interesting and exciting to me. My engagement with process is visceral, intense and quite physical. My paintings are human in scale and carry multiple meanings, in a fragmented, absurd world of their own. I probe the interactions between calligraphic markings, architectural references, plant forms, decorative flourishes and anthropomorphic images, all swirling and floating around in an unstable universe. Quirky, aesthetically engaging shapes and spaces may carry sociological or psychological meanings, or perhaps no significance at all. They may be anomic or funny or perverse, and sometimes may verge on the narrative I aspire to create work that is intriguing and even beautiful, with a strong visceral impulse tempered by a dry sense of humor, irony, and in spite of everything, a powerful sense of hope.