

SHARRON ANTHOLT

SEQUENCE

2024

Work in this show is a transition from the “burn drawings” on paper I did several years ago. In most of the pieces I am continuing to use the Nepalese paper that I used in my earlier series. It is the same paper I have used in my work many times since the early 1970’s when I spent five years living in Nepal. The paper was originally made for use by monks who needed a paper for writing that was resistant to humidity, insects and aging. In most of the pieces in this show the paper is embedded in the surface and not obvious at first glance. Although in the more recent pieces the paper has become more visibly part of the work.

The surface of each piece is key to its total success. It is often painted or stained or sanded and is generally where I use the Nepalese paper. It is often very layered and at times I have had to start over. I used a variety of mediums: watercolor, ink, oil, acrylic or a combination of these. No two surfaces are the same and it would be difficult to remember *exactly* how any one of them was made or how to duplicate it. Although it is a time-consuming process with multiple layers and kinds of materials it is also one of the most creative and intuitive parts of the work.

As in my previous series, the burn marks are made by using a magnifying glass and sunlight, a simple process almost everyone has experimented with growing up. This is different than making marks with pencil, charcoal, ink or any traditional material since it makes a visible connection between my work and the sun.