

Having grown up in Maine where weather and the extreme variations in geology were all consuming, I now use these powerful images as metaphors for the human experience in a precarious world. Radically changing atmosphere, tides and geological surfaces--both above and below the waterline-- wind circulation, plate tectonics and Landsat images influence my paintings. The geological terms "dip-slip faults" and "chatter marks" resonate in my work. My paintings juxtapose, for instance, the calmness of flat dawn light on the water with the maelstrom of a snow and sleet windstorm. Rocks in and against the water and skyline, always shifting, are fiercely beautiful with awkward and humorous shapes. Recently, I have been exploring pockets of color that suggest a kind of chemical acidity --yellow and purple smog or the pungent green in a Superfund site. Interested in visualizing the underbelly of fog, of unpredictable temperatures and their effect on the wild land, my work reflects my deep sense of foreboding, anticipation and joy when in the natural world.

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