

Time Evil Time, 2016. Acrylic on canvas, 70 x 66 in.



Margaux Ogden

The artist on her painting *Time Evil Time*

I'M SLIGHTLY EMBARRASSED by some of the text in my paintings. Using acrylic on raw canvas, I work around stunted language—confessions and memories, jokes and observations, dates, random mark making—that both tempts and dodges narrative. Though essentially impersonal, the pieces are presented as confessional, goading the voyeur (and the exhibitionist) in both viewer and artist. They start as abstracted fragments from something I've previously written down, but ultimately the paintings aim to be inclusive, humorous, and diaristic. I find embarrassment interesting because it is less about the self and more about the self in relation to others.

Much of what I write in these paintings I want to erase; however, since I'm working on raw canvas, I'm not allowed to edit. When I can get away with it, I cross out a word or two. It's just thin acrylic on canvas, nothing else. There is no real underpainting, no unpainting. I focus on one painting at a time, and each work evokes

a delicate balance between content and substrate, allowing the canvas to be as much a compositional component as the paint. The painting becomes performative in that it feels hyperpersonal, risky, and precarious, with the raw canvas unforgiving of any mistakes.

One could trace the compositions back to some modernist moment when geometry began to skid. Similar to the edited language, the spatial and perspectival shifts create a freefall effect, dissolving any system beyond that which is contained in the frame. The only constant is the unpainted lines of bare canvas, which rebound through the painting, ultimately providing the structure. This bare, exposed framework seems analogous to the unguarded overexposure that exists in each painting's written elements. **MP**

Margaux Ogden's work is on view at Embajada in San Juan, Puerto Rico, September 3 through November 5.