

Sue McNally

Bio

Sue McNally is a painter living in Newport, RI, and working in both Rhode Island and southeast Utah. She makes large-scale landscape paintings, small abstract paintings and self-portraits with a focus on formal aspects of painting and drawing, balanced between traditional and contemporary languages. Sue has been traveling the United States by car two months of each year, since 1990, developing a direct and personal relationship with the American landscape. She is currently working on *This Land Is My Land*, 50 large-scale paintings, each representing one of the 50 United States. Sue holds an M.F.A. from The Savannah College of Art and Design and has been a resident artist for Two Coats of Paint, Ucross Foundation, Yaddo, and the Vermont Studio Center. Collections include The Worcester Art Museum, The RISD Museum of Art, The Newport Art Museum, Fidelity Investment Corporate Collection and Wellington Management Corporate Collection.

www.suemcnally.com

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Statement

My work is driven by my dedication to landscape and self-portrait and the processes of painting and drawing. I focus on my subject while considering relationships between the landscape genre, modern painting and drawing practices, and experimentation. I am currently working with paper most frequently, and have spent the past year and a half studying lithographs and drawings while continuing to look at traditional landscape painting. In 2010, I began a project I had thought of making for many years; *This Land Is My Land* is a series of large-scale, oil on canvas paintings, one to represent each of the 50 United States. I have completed 37 of 50. While working on this project, I have been making small abstract paintings of objects in nature. Using abstraction, I condense parts in the landscape and the painting language I use, to their essence. A bush, rock, wave, hill, branch, are diluted, allowing for a brief description exploring an abbreviated language through mark making. The paintings of *This Land Is My Land* are descriptive, specific locations, while the abstracted paintings are simplified description.

For me, painting is intuitive and has been a lifelong preoccupation. I look at art to dissect the way things are made and try to recreate what interests me. This habit allows me continually evolves. My process is to set out to do something I think is outside of my range and then work to become proficient within that range.