

Artist statement  
Van Bixler

My recent work explores my own turmoils and the psychological issues that I have faced. This project is my effort to understand myself and begin to piece together the events that have made me the person I am and then to romanticize and empower that person. This work focuses first on my present self and identifying what already is and who I already am. In the first four pieces of this body, I am exploring my own experience of dissociation, my own manipulative qualities, as well as my struggle with control. In the next pieces, I attempt to trace my origins in order to understand some of the reasons why I face these struggles and better understand the culture- or lack thereof- that I was born out of.

In most of the pieces that I am presenting I depict extreme versions of myself that are usually very powerful and are either the largest or only figures in the painting. To help emphasize these qualities, these pieces are intentionally very iconographic, however, hardly any of my pieces truly have anything to do with an existing religion. Instead they are meant to exist as a sort of incomplete set of fairy tales describing who I am at my worst. These people that I am are the deities who protect me and the people that I care about and are responsible for exacting revenge.

In my paintings I am interested in flattening the picture and limiting it for the most part to the 2d panel on which they are painted. I am not interested in creating any sort of real depth except in my figures. In order to achieve this flatness I am observing the spatial phenomenon practised in South Indian art as well as layering realistic images on top of each other with little to no actual relationship to each other. In some of my pieces I am also looking at Mexican Murals in an effort to organize several spaces cohesively but in a way that is not accurate to life.

Some of these pieces are reflective of my upbringing in Guadalajara, Mexico where I grew up in a christian cult until I was eight years old. I lived in a home with 30 people at a time

and most of them spoke English as a first language, like I do. Because I lived in this closed community, I was never able to be a real part of the culture around me. This is another reason that I chose to look at Mexican muralists like Diego Riviera.