

# NATALIE NIBLACK

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## Statement

This work submitted to this show reflects the ironies of the current state of our country during the pandemic year. On the one hand, there is anxiety in witnessing accelerated change in our culture- change in the climate, environment, politics and social justice. And there is the opposite idea: that history, and the people and personalities that dominate history, repeat themselves through the ages. I express these opposing ideas by using different media.

The paintings come from a complex and immediate response to the dilemma of participating in a disposable economy built around constant consumption without regard for the consequences of what we consume and throw away. This while we are simultaneously reading about and seeing hurricanes, firestorms, the ocean filling with micro-plastics, oil spills, and pipeline explosions.

The sculpture, on the other hand embodies the sense that the men currently in power are not new or original. They are distressingly familiar archetypes straight out of a Machiavellian daydream or a dystopian tarot: the Narcissist, the Sycophant, the Holy man, or the heartless Judge. I feel I have met them before in the great graphic works of Daumier, Goya, or Hogarth. I draw inspiration from these artists because they do one of the things that art does best: holds up a mirror and laughs.



## Bio

Natalie Niblack is a visual artist working in a variety of media: drawing, oil painting, printmaking and ceramics. She has lived in the Northwest area since 1979, excepting two years in Scotland, and currently lives 50 miles north of Seattle on the Skagit River on Fir Island. Her home is in a rural agricultural area surrounded by natural and man made environments. From this viewpoint, she is able to observe minutia of seasonal cycles, as well as the pressures of conflicting demands on a fragile landscape. This environment of beauty, conflict and change has increasingly informed her artwork since moving to Skagit Valley in 2000.

She has taught visual art at Shoreline Community College since 1996, where she is also the gallery director. She received her Master's degree from Edinburgh College of Art in Edinburgh, Scotland in 1993, and has shown her work in solo and group shows internationally, nationally and regionally. Her work is in the National Museum of Women in the Arts, University of Washington Hospital, and museums in Yekaterinburg Russia and Glasgow Scotland