

ANDREA DEZSÖ

Bio

Andrea Dezsö is a visual artist who works across a broad range of media including drawing, painting, artist's books, embroidery, cut paper, animation, sculpture, site-specific installation and public art. Dezsö's permanent public art has been installed in three New York City subway stations, at the United States Embassy in Bucharest, Romania and at CUNY BMCC Fiterman Hall in Lower Manhattan. Community Garden, Dezsö's mosaic in the New York City subway was recognized as Best American Public Art in 2007 by Americans for the Arts. Dezsö exhibits in museums and galleries around the world. Dezsö is Professor of Art at Hampshire College in Amherst, MA and lives in a small house at the edge of the woods.

Statement

I am a visual artist who works across a broad range of media. My art practice ranges from self-initiated, deeply personal bodies of work, to large, site-specific installations, permanent public art, and commercial commissions. I explore how my field of practice – image making – relates to dreams, identities, and awareness. I am interested in the potential for visual art to impact our lives and the world we inhabit.

My artwork addresses the lived experience, often taking a figurative and narrative approach. I use visual art to explore personal issues: women's roles, authoritarianism, family, ideological and societal influence on the individual, relationships with nature, the body.

I've created cycles of work addressing folk and morality tales, gender and sexuality, growing up under communism, personal cosmologies, migration and cultural disorientation. I am interested in representations of nature and the spirit world in folk traditions and related visual narratives and have undertaken research travel to meet with indigenous and traditional craftspeople and artists in Australia, Indonesia, Japan, China, Finland, Romania, Mexico, Turkey, Hawai'i and across the USA.

I deeply appreciate materials and techniques, and am constantly engaged in experimentation and research. I seek to create in the medium best suited to express the conceptual core of a project, therefore I occasionally envision a body of work in a medium I have no previous experience with and have to gain mastery. Challenging myself in unfamiliar media for the sake of a project is part of my artistic process; for example, I taught myself embroidery to create a body of work titled *Lessons From My Mother* that explores culturally-held beliefs and superstitions about health, gender roles, morality and marriage.

Most recently, I have been exploring printmaking techniques including stone lithography, silk screen, mokuhanga, vitreography, and pyrovitreography, as well as sculptural glass. Opportunities

to use digital fabrication have allowed me to expand my work in scale and incorporate new processes and materials such as laser-cut stainless steel, paper and vinyl for large-scale installations and public art, and laser-etched panel for woodblock printing. Drawing and painting are my starting point, regardless of the media I'm working in.

I value art as both a tool of resistance and education against oppression, as well as a deeply meaningful expression of human experience. I travel widely to conduct visual research, and read across disciplines including philosophy, literature, history and science. I am interested in the democratizing power of art in public spaces, and have an active public art practice.

I exhibit nationally and internationally in galleries and museums, and have received recognition and awards for my public art commissions and illustrations. Please refer to my cv, attached.