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Cars provide both my physical entry, and my reason for entering different neighborhoods. They are symbols of urban life and reference status and class, which relates to people and how they exist in one place. I like old cars because I am interested in those who have more of a respect for the object. People who come from a privileged position employ a different attitude about objects from those who still have a do-it-yourself mentality, which often tends to be immigrants. In San Francisco these people share the same stretch of cement. Trucks reference the worker and the notion of nomadism. I want to show the decay of an image—flaws and the celebration of that.

My paintings are collections of observations. I invent from life, by drawing from my immediate surroundings and combining different moments together, moments that might have gone unnoticed or weren't so important on their own. I think about the details that I notice from a neighborhood. It is a way that I frame the work and through plein air painting I have a heightened sense of familiarity. I get to know the place better, sincerely. I am interested in the spirit of a place and how that translation into a painting becomes a somatic experience.