

Dylan Riley in conversation with...

ANNIE CARROLL

DR: What sort of major themes/conceptual framework are you currently working around?

AC: The paintings that came together in the last six months or so mainly deal with memories. I found inspiration in old family photographs¹ and from them tried to create images on canvas that were more true to the feeling of that memory than exactly what was going on in the moment.

DR: What were the challenges in balancing your thoughts, both with your fellow artist, Tritia Lee, and with your curator, Rachel Vorsanger?

AC: My work and Tritia's work are very different in almost every way, yet thematically we deal with a lot of the same issues surrounding the physicality of memory. All three of us working on this show had strong opinions and a clear idea of what we wanted it to be and how we wanted it to come across, so there were definitely times where compromises had to be made, but overall it was a fluid collaborative process.



DR: Did working so closely with Tritia's process reveal to you anything about your own work?

AC: The three dimensionality of Tritia's work definitely gave me a new perspective on how such emotionally charged content can be represented—in the exhibition context it provided an interesting comparison to my more “traditional” approach.

DR: How important is medium to you? Given that you primarily work as a painter -- “traditionally,” as you say -- are you constantly contending with the history of painting?

AC: Medium is everything to me. There's a really strong connection I feel to paint and the physical act of mark making. The history of painting is incredibly important for all of the obvious

¹ (image) Source photograph. Carroll and her brother circa 1996

reasons, but I wouldn't say it directly influences or haunts me while I'm working and making decisions about a piece. That being said, truly understanding and appreciating the legacy that precedes me is incredibly important. Painting is the one medium that just seems unstoppable year after year.

DR: With that in mind, ideally who do you envision your paintings to be in conversation with?

AC: My influences come from a lot of places...books, photography...in an unconscious pose I observe a friend positioned in. It's hard to pinpoint.

DR: What contemporary artists do you find yourself looking at or drawn to lately?

AC: I am continually drawn to the figure, first and foremost, but it's often a unique use of paint in texture or application on canvas that brings me further into a piece. There are a bunch of artists that I've just discovered this year via suggestions in studio visits that I've been looking at -- Thomas Eggerer², Brett Amory, Tim Eitel, and Jarek Puczel, among others.



DR: Any idea about what's next? Any specific plans for the year ahead, or are you taking it as it comes?

AC: I've given myself about two years to try to "make this work." I'm definitely staying in the city, and I'm definitely not giving up my studio practice. Of course it will be tough balancing real life and studio life, but I am too committed to painting to ever leave it behind. ♦

²(Image) Thomas Eggerer, *Untitled*, 2014, Acrylic and oil on canvas, 74 x 55 inches