

I'm intrigued by complex worlds that exist within each other in nature, and how they are interrelated. My oil, gouache, India ink and metal leaf paintings depict otherworldly environments, often inhabited by a lone figure lost in a chaotic world.

Nature-based patterns and shapes float in vast macrocosmic skies and landscapes, or are deeply immersed in dense foliage, partly hidden and viewed in close-up. By combining disparate "puzzle piece" images from sketchbooks, travel photos and found sources, I attempt to confirm the idea from Western physics and Eastern philosophy that all phenomena is interconnected and interdependent.

Fritjof Capra's writings on chaos theory are especially fascinating. He explains that due to advanced computer technology, movement in nature previously thought to be random or "chaotic," such as clouds, fire, and oil swirling in water, is actually measurable, with almost identical mathematical patterns.

The idea of order in nature is comforting to me, in our overwhelming and bombastic digital world. And yet, it's pretty clear that the natural world is an infinitely unsolvable mystery, not to be fully comprehended even by the most brilliant scientific minds.

My recent orange tree series was triggered by a trip to Rome, where I became ill, and then quickly healed while painting under a 900-year-old melangolo tree, still bearing fruit. I try to include part of an orange tree in every work, as a symbol of rejuvenation and hope.

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