

A Seattle-based artist, [Savina Mason](http://savinamason.com/) is best described by her sometime collaborator Dara Solliday's phrase as "a maker by any means necessary." Savina will use any tool and material which can be persuaded to bend and give an idea physical form. Her previous work as a graphic designer shapes the way she engages color, dictating palette and approach—down to lining up sticks of pigment at the start of each project as she used to lay out Pantone chips. She received a Master's from the Harvard Graduate School of Design, and the habit of critical thought carries over into her practice of making; as she carefully strips out any elements not completely necessary. Her love for order and finding pattern is readily visible in her work, but always tempered by the organic and unexpected.

<http://savinamason.com/>



Above, triptych, 2014, 62" x 72"
as installed, graphite, encaustic on panel

The blueprints, maps, and drafts of an engineer or architect's portfolio become the raw material for Savina Mason's artwork as she responds implicitly to the ongoing reinvention of physical space in the 21st century. Grids and networks, scaffolds, fences, and ladders proliferate across a spectrum of artworks that embrace the use of hot, applied, wax (encaustic) to the surface of a board to enhance the depth and layering of the image. Abstraction – so long the province of painters and sculptors – is here reclaimed by design and a love of the line. In *Above*, the verticality of systems seems to necessitate a series of graphic correspondences. There's an insistence on color, too, that drives the construction of content – the rectangles in the lower left conjure the samples at the paint store or a spectrum of light that buttresses or supports the weight of the mass above. The two black rectangles that spring forth in a burst of

movement hint at a process: they're like over-exposed negatives that float over the hexagonal cells of the substrate on the right. Mason's interest in nature's underlying patterns gives her work an added purpose – it's like she's in lab more than a studio, experimenting with both human and natural structures and the interface between them, the morphogenesis of the hidden world. Even grey – that muted color so much disparaged – is given equal treatment in her work, endlessly elaborated in graphite. Multiplicity and repetition – the creation of perspective where we least expect it – are further characteristics of this artist's subtle approach.