

# Chad Hasegawa

## ARTIST STATEMENT

The graffiti community taught me to be resourceful with paint and supplies. I have also been largely influenced and driven by that same community, as well as become a part of it. My self-taught use of color aggressively shapes an object so that it is clearly visible when viewed from afar. But up close, the work is seen as an elaborate color design—a mosaic of brick-like shapes. I have been strongly influenced by Vincent Van Gogh, Keith Haring, Philip Guston and Franz Kline, and finally Kazimir Malevich, a pioneer of geometric abstract art and an originator of the avant-garde Supremacist movement.

This particular approach and technique to painting helped me discover what fit my unique style, which is most recognizable in the large, abstract body and shape of my bear portraits. After learning and perfecting this technique, I then discovered human portraiture. My human portraits are comprised of more detail with a more diverse palette and greater amount of brush strokes. The intent of these portraits is to reveal art gods and goddesses. The folks are recognizable to anyone that may come across my work, but more importantly are personally significant to myself and to those in the artist world.

When I concentrated on my technique of color and layering, I discovered a more minimalist approach: abstraction. In my abstract paintings, I take a very complicated process derived from my portraits and simplify it to its basic architectural form. I use the brick shape and turn it into a very sharp precise rectangle. Like my portraits, I use this rectangle as a tool for color and layering. When painted, this process represents how rectangles and color can realistically relate to one another in order to form a single shape. The abstracts are a flat two-dimensional interpretation of an imaginary three-dimensional form. This process is extremely simple to the eye, but complex to understand.