

Of the Carpentry Profession

BY ELISABETH FAHRENBRUCH

COLORADO STATE UNIVERSITY

Color is the closest I get to spirituality. My art is largely focused on grief, and its rambling and stumbling path. I am also inspired by science and its empirical aspects. My shaky lines are largely influenced by strata, or layers in rock, while my bird death portrait is a pragmatic, albeit sad, study of decay. My iteration of Hell came from Dante Alighieri's *Inferno*, with seven blue, concentric layers. His center of the underworld

is the center of gravity and sin, which convinced me that light wavelengths and Wein's displacement law likely lose meaning, resulting in, at the very least, gravitational redshift. I did add a little red ink to the center, but wanted to focus on the red and warmth implied by the wooden frame of the canvas when illuminated. I hung it in my mother's bedroom in order to help accept her passing, and focused on the sunlight.

Though I have resisted advice to make art personal and solely about my own loss, I found it was the only thing I could make decent art about. But death is not rhetorical or only a subject. Red and all color loses electrons and oxidates. Light, and therefore color and life, is ephemeral. The title was inspired by a poem by Albert Caerio.



Oil paint on paper, 4.5' x 7', 2021