

# Artist Statement/BIO

Krystal Hart is an artist whose works explore the beautiful contradictions of our human condition. After a semi-truck jackknifed and ran over her car her experience became the catalyst for her exploration of the dualities of life: the beauty and the pain; human strengths and feebleness; destruction and construction. She creates environments suspended in timelessness and formulated out of the flotsam of life's adversities. Krystal's visual language juxtaposes fragments of mangled metal, human-engineered structures, and bonelike imagery, with landscape-like elements. She employs soil, inks, metals, pigments, and minerals intermingled with manmade materials to further explore this dichotomy. Implementing traditional Japanese painting methods (Nihonga) as a part of her process, the crushing, oxidizing, building up and washing away of natural matter turns Krystal's art practice into a performative process as well by applying actions of destruction and the delicate into the creative process. The work is also supplicative as she reconstructs fragments of memory, debris, upcycled psyche, prayers from personal stories, symbols, scars, hope, loss and emotion regenerating on an ethereal stage.

Krystal Hart is a North Carolina native and lives and works in North Carolina. Hart received her BFA from New York Institute of Technology and is a distinguished recipient of various honors and residencies including a 2007 Chair Person Fine Arts Award, a 2009 and 2012 Limner Society Residency, a 2011 and 2017 NC Regional Artist Grant, and the 2018 Mass MoCA Masters of Abstraction Workshop in Residency. Hart has a passion for serving her local and global community. Her work often provides a platform for cross-culture and cross-community experiences of a shared human condition. Her aim at shifting perspectives towards a healing and redeeming community motives some of her noted exhibition participation. Between late 2011 and 2013 Hart created works in partnership with Alamance Behavioral and Mental Health and Alamance Arts Council that involved families whose children wrestled with social and behavioral disorders. These works allowed to public to engage and learn about the often-taboo topic of mental health the children effected and their families. In 2015 Hart's sculpture *Abner's Tree* was included in the Green Hill Gallery's exhibition *Art and Dialogue: Racial Tension in America*. The glass sculpture (painted by Hart and her husband as a symbol of racial unity) siting on a white oak base invited all walks of life to see through the work. While reflecting on the diverse viewers juxtaposed to the painting on the glass, people were also invited to release their offenses by writing and sticking them to the tree hewed base as a symbol of forgiveness and provoking community healing. The 2018 HerStory exhibition at the African American Atelier included Hart's co-created short film *Until Tomorrow*. The ambiguous story of a young woman coming to terms with her memory, the sudden losses of close family members, and her now uncertain future. Hart's current series *Tapestries* invites prayers and thanksgivings from friends and strangers. She contemplates on these tense situations during her painting process as acts of intercession and empathy and as a bridge catalyzing hope in individual adversity.