

Savannah Williams

Patrick Gorman

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An Evening Meeting of Like Minds

There is a room where a small window just hangs slightly in the distance. Most of the colors one would think of in this space are blue, green. There is an overwhelming sense of white in the artist's studio, both illuminating from the sun in the window and the use of heavy white in his art. Patrick Gorman, who is nestled inside of his studio near Texas State University in San Marcos, begins to discuss with me over Zoom Robert Hughes' *The Culture of Complaint*, Stanislaw Szukalski and his visual representation of the human body, amongst many other things. As I prepare myself for my first artist interview, this painting major starts to talk without me really prompting him at all. It seems he is a natural with new faces.

When did you first start creating art and why?

It's a curious mantle. It is hard to call yourself an artist when it is not your primary income. But 27 is when I started to really make art. I became serious about it then. I was making art beforehand but at 27 is when I really solidified my work. I also began to make some money off it. Now at 32 creating art and attending school keep me fairly preoccupied throughout my days, and I live alone, so I have the autonomy to change my surroundings at will for the sake of creativity.

What is your preferred medium? Why?

Painting. Painting is my major at Texas State University. I enjoy making collage more than painting. But painting to me is like the umbrella to all visual art. I can do with painting various things where in collage it is not so versatile. Most of my work is painting, or a mixture of collage and painting. Paint really allows me to hone in my creativity and create the look that I strive for in my art.

What is your favorite time of day to work? When do you usually work?

Noon. I like working when the sun is out. I enjoy the lighting that comes in through the windows when the sun is out, and nothing beats that vitamin D. The feeling of completion at the end of the day is nice too. I could really work any time, though. I think it is important to be versatile with what time in the day you choose to work since inspiration is not something you can usually predict.

What does color mean to you? How do you arrive at certain colors?

Spectral. I want the whole color wheel in my work. I enjoy white because of the clean feel. I enjoy the light of white. I appreciate the symbolism of white being a mixture of all colors.

If you could meet one historical figure from the past, who would you meet? Why?

Charlemagne. According to historical records his sword changed colors over ten times a day. Also, he wrote the Magna Carta. He was the former king of the Franks.

How has COVID impacted your art/you?

I wouldn't say it has impacted my art that much. Overall, I have enjoyed the isolation that COVID has brought to our lives. I am able to focus on my work more, and I've been able to develop a sort of routine. It is crazy however to see so many young people more attached to their devices than ever. I'm talking children, like grade school level. I think we have yet to see the full impact of what Corona virus has done in hindering the education of especially young people. I feel like more and more we are a society that is mostly complacent and does not challenge the status quo and that I believe is a symptom of constantly having our technologies like phones on us all the time. It does to a certain extent make us lazy. There are many schools of thought on this but that is my opinion.

Has technology like social media helped you or hindered you in your art career?

Instagram has actually been very good to me. I have been able to reach people I would not be able to reach with the power and influence of social media. So, in that way I think society as a whole benefits from our modern world.

What was the last good movie you saw? Why did you like it so much?

The Bridge Over The River Kwai. It came out in 1957. It's a war film about British POW forced to build a bridge by the Japanese. I like older films like this, and I also enjoy war films.

Where do you see yourself living in the future? Why?

I could go anywhere. I don't care. I feel like I'm pretty self-reliant and self-sufficient. I feel like COVID has actually helped me with this; I have been able to once again hone my routine and really focus on my work. Coming off of that, I think I could go anywhere and succeed.

What is next for you?

Applying to residency. Artist residencies are pretty important, because through that I can get housing and a studio to work in. They usually are a university, museum, art center. They are all over, and I don't really have a specified place I would want to go to yet. I enjoy San Marcos, and my family is close by in Dallas, so it would be nice to stay close to them.

Patrick and I probably talked for a good two hours. Towards the end we mostly discussed how a majority of societal institutions keep us from what is truly beautiful—living our lives. It seems that the majority of unfiltered human experience is kept from us, just out of arm's reach. We are constantly distracted, there is never enough time in the day to simply just exist between work, school, obligation to society in general. Is this really the best way to live out our lives? The life of an artist, no matter the medium is to fight against the world trying to shape you in to being like everybody else. It's courageous to create, and absolutely taxing. These are all truths I have come to know in my own pursuit of art, but were reinforced with speaking with Patrick. A very humble and intelligent person with an active and creative mind.

Pictured below: *The Center Of The World* and *Champion* by Parick Gorman



