



Artist's Statement: "Line"

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"Line" evokes, at the most surface level, the act of markmaking itself - the pen across the page. However, the word "line" evokes an image similar to that of a single "strand" - something fibrous, drawn, and done with full intent. The narrative is comparable to this interpretation of line; and when faced with the prospect of defining "line" in an image, it's difficult for me to consider illustrating the idea of line without tapping into the much longer tradition of the line of narrative, the strands of story and verse. Old Norse's word for saga, derived from the verb "seigr" comes from an even older Indo-European form, which etymologically means a line or strand. Narrative was attached to line, and now - lines are narrative themselves. Therefore, I attempt to utilize line as a means to tell a narrative, while reflecting upon the origins of my subjects - subjects that have ranged from medieval literary characters to 1970s sword and sorcery characters. Although I work as a digital illustrator, the digital interface rarely inspires my work. Rather, I draw upon the rich history of medieval artwork, such as manuscript illumination to inform the style of my work. By utilizing bold lines, bright colors, and iconographic elements, the guiding style of my work is the notion of a manuscript come to life.

While my subjects are usually historical or fantastic figures, I often find myself lost in self-portraiture, reflecting upon my own role within both modern culture, and how I look back at my historical interests. I believe that it is important to not only think about one's relationship with the past and present, but also to consider why these stories, these sagas, and the "line" in general, are so enduring. Thus, much of what my artwork explores is how I, working and learning in the 21st century, can find so much common ground with stories that come from the 12th century. I don't yet have an answer to this question. What I do know is that by walking with one foot in the modern world, and one foot in the heroic past, I am able to explore complex themes of self-identify, narratology, and folkloric practice within my work.