

PULLTHEMETAL

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ALLISON SCHULNIK

Nice and grim

Text: Álvaro Dols | May 1, 2012

THE MOVEMENT SEEMS TO BE A STARTING POINT IN ALL THE WORKS OF ALLISON SCHULNIK. HER PAINTINGS, SCULPTURES AND VIDEOS SEEM TO BREATHE OR BEING IN PAUSE MODE PERHAPS INFLUENCED BY TRAINING IN EXPERIMENTAL ANIMATION OR BY HER EXPERIENCE AS A DANCER WHEN SHE WAS YOUNGER.



Her creatures have something hypnotic that make us appreciate every one of the details to ask ourselves what happens. Surrounded by a gloomy atmosphere, rough and dark, seem to wander in an anonymity interrupted by the look of Allison. Sad, lonely, lost... Her videos are a set of transformation and degeneration where her clay sculptures come to life and travel between the beautiful and repulsive. From California, Allison Schulnik opens the doors to her universe, tells about her origins and influences, and let us know a little better her work.

Where are you now answering this interview? At home in Los Angeles, Ca.

How did your interest in art begin? When I was born. I had no other choice in life. My mother, father, aunt, uncle, cousins, all artists. I was forced!

Your work is a perfect balance between beauty and grotesqueness, how would you define beauty? How do you describe your work? Beauty is everywhere. It can't be defined because it has so many faces. People have told me my work is beautiful and grotesque at the same time, I guess I agree sometimes.

Where do you find the characters for your works? Everywhere. Myself, loved ones, renowned and/or random strangers. Anyone is capable of ending up in my work if that person or creature has "that thing", good or bad.

In your works you usually create hobo clowns and cats characters. Which is your connection with clowns and cats? I love clowns and cats. I see some kind of sadness in clowns, and I want to dedicate a monument to them. The cats I paint also I am only drawn to if they are old or rejected. I just find it more interesting to paint. If some thing or person is not alone then I don't feel like they need to be painted by me.

Working on an animation movie it had to be so hard, how is your process working in stop-motion? It's a really hard process but so incredibly rewarding. I love/hate it. It's magic though. There is nothing like it.



What is your last video *Mound* about? My last video was a celebration of the moving painting. I thought of it as a ballet dedicated Scott Walker's song "It's raining today".

In this video, we can see a beautiful piece of contemporary dance, what did you inspire to do that? I have a background in dance, I performed when I was younger. Dance is my first love, and makes it's way into all my paintings and films.

Your portfolio include painting, sculpture and animation short movies, do you prefer any of them? I love them all equally. They are all necessary for the other to thrive. I need a cycle to refresh my brain. I have a short attention span and get bored quickly.

Would you tell us what or who inspire you? Ensor, Bonnard, Balthus, Goya, Hockney, O'Keefe, Dix, Saul, Wolverton, Stettheimer (Florine), Harryhausen, Bickford, Beckett (Adam), Iwerks, Engle, Hubley (John), Kuchars, Kinski, Shelley Duval, King Diamond, Barbra Streisand, Corny Cole, Mike Mitchell... It's an endless list.

What are you currently working on? I am working mermaids and sailors for a show opening May 26 in Los Angeles.

How does your studio look like? Crowded and alive.

A goal for the near future. To be able to play the "Hangar 18" guitar solo.

What do you enjoy doing when you're not working? Making music with my band Barfth, eating cheeseburgers and collecting stuff.

A quote, a mood... Whaaaaaa Happened??!!

You can follow the work of Allison Schulnik on her website.