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Jo Anna Rose Zelano
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I have been building a vocabulary of symbols that carry from one piece to the next. Each piece can be understood individually, however, a cyclical progression causes elements of one piece to enhance comprehension of the next. Concrete has been a recurring embodiment of labor, grief, and monument. Four digit number combinations have recurred as surrogates for people and of events. The shackle has recurred as a *memento mori* to explore the fragility of both the constructed world as well as our physical presence within it. Mirrors are used in the same way that the spaces I create within spaces call to levels of the real, the theatrical, and the illusion. The epoxy screens are physically dense transparencies that allow just enough information of the projection to understand the action, while shifting the video into something that feels more like a moving still image.

Although my rituals are generic, they are specific to the language I am creating. I use convention and tradition in an unconventional manner to expose what stagnancy can cause. There is a lack of progression when stagnancy is at the center. I am interested in time as cyclical entity where past, present, and future are interwoven. As much as I reflect back, I am relating within the moment, and I'm looking forward. For me, ritual is not habitual and should not be forced, but evolves on each occasion and should only be performed when there is a necessity for it. It functions like a metronome, setting a beat in time, yet each tick is unique and transformative, and the pace is in constant flux.

I give my work as many lives as I can, allowing the work to eat itself. The relationship between making objects and the need to preserve them after I've performed actions upon them, shows the relationship between the work's temporal nature and its permanence. There is an *ouroboric* element or *phoenix* quality to the systems I put in place, in both the concept and the process.

To regenerate. Things break down, get destroyed. We rebuild. We rebuild our mental worlds and our material worlds. I make remnants, collect remnants, of performances and sculptures, and of process. The remnants become the work, the physical and the video, the scars and the tattoo; the evidence is subjected to understanding. What lives through us is not what happens to us, but what remnants we hold on to. What remnants we hold on to in our physical world, what remnants we hold on to in our mental world.

The entirety of a piece is not laid out and presented to you in an organized packaged manner. You have to assemble the parts you have witnessed and think for yourself. Just as I am using boxes and categories to turn in on themselves, I bleed containers together to move in and out of established boundaries, false spaces. We have an urge to box things into categories, and this can be very dangerous territory.