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Bearing Likeness

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The world is saturated with images and things. I have chosen to put more images and things into the world. In doing so, I complicate and further saturate these connections, but I also find clarity and answers through the mark, the gesture, the image, and material. I make marks with materials that are closely related to the meanings of the things I depict. The images and objects I make are ones that I know and understand because they are close to me, but the process of making leaves room for inquiry and unfamiliarity with these same objects.

I am guided by the indexical quality of material, especially as it moves into the immaterial. I begin with materials that carry a specificity to what is now as well as a world of personal and global inheritance: wax, oil paint, metal leafs, salt, spices, magazine pages, fabrics, papers, tree resins. Each carries within itself the reflection of a world of meaning and connection that humankind is perpetually forming. Each also carries a history of variation in geographic lines, cultures, and ideas of the self, becoming a fragment or bit of evidence that records constancy and change. Although the value, function, accessibility, and rarity of these materials are constantly changing, patterns remain. With these materials and the essence they carry I aim to create multilayered objects and images that embody continual transformation, lending a voice to people and things whose pasts, presents and futures are subtly woven.

Materials are built into my surfaces through the encaustic process incasing, and burning in their image. Through this process I find myself giving spaces, people, and objects the histories and features that they carry. More implicitly I find myself giving family photographs and personal belongings the exterior which they carry internally and between spaces. Lines and

images in my work bear weight onto the materials, and the materials and processes bear weight onto the image. This allows for a nesting of meaning that serves multiple functions, extending the metaphor of Rubin's Vase. This relationship of the present and the unseen lends itself to the notion that what is there isn't always visible, but can be found through alternate looking and contemplation. What can be physically seen has layers, places, times, and associations. In digging among these things ones finds the expected and the unexpected, answers and questions.

Materiality and meaning intersect as the ink of magazine pages is transferred into the waxy surfaces of my works. Parts of the images are lost in the process. Parts are heated into the wax to the point of total fracture. Some images are spliced and restructured before application and layered throughout the wax surface. This process of transfer results in both a physical and metaphorical residue of an image that resembles or shares information with the original, but also becomes its own image imbedded and re-contextualized on the surface. This process transforms indexes of present material culture in a way that acknowledges that, one day, it to, will be the past.

After all, time may be a continuum, but life, space, and relationships are nonlinear. I locate parts of the present along this continuum, spiraling back and forth among realities that contain various spaces and times without cynicism or hierarchy, but with an understanding that they can all be present at the same time, interweaving, disappearing, and reappearing. I alternate between digging into and covering layers. Layers of material, loaded with a present history, cannot claim to be an objective perspective. The information is incomplete. History is not over; we are currently a part of its making.

My work presents an image of the contemporary that reflects this idea, as it often appears frozen in time while simultaneously suggesting transience. In my work the contemporary is not an erasure, but a presence. In these spaces, what is muddled and blurred can be telling, and symbolic. Its haziness questions its presence but does not eliminate the possibility of visibility. Allowing all things to exist, in all their forms becomes increasingly important. Culture in all forms, old and new, is the fiber which creates and implements a continuation of individuality and liberation in my work.

I have chosen to make images of images. I toil and take time in making, because the duration of history reaches back to the beginning. I work within the parameters that there is DNA inside and outside of the body, defining and forming various presences. By bringing people, materials, ideas, and time together, my goal is to exalt openness.