

Statement

Most of my work stems from my interest in relationships between people. I have a deep interest in the ambiguity of spiritual connections between people... the fluctuating ebb and flow... the layered projections of identity people impose on one another.

Based on these ideas I make use of fabric dyeing techniques like batik to depict everyday people and figures divided and defined by boundaries of line and border which are built up through the chemical erasure process of batik wax manipulation.

Within this process of art creation I employ the tools of light and film, mirrors and photographs: reflections and reinterpretations of various images... to transfer these various forms and images into new modes of expression. I engage my creative process with particular focus on the idea of transfer, on the act of transferring.

In Japanese the word utsusu (映す / 写す) connotes an array of various meanings such as the reflection in a mirror, the printing or reprinting of words on a page, the transfer of color or dye, and the succession of title, wealth, or control from one generation to the next. In Japanese the word Transfer has a broad range of meanings which I engage and explore through various forms of media expression as the underlying concept of my art.

Techniques of Transfer

I chose wax-resist dyeing technique for my artwork to explore the act of the wax itself resisting. Through this method, melted wax is put down before the dye is applied to the fabric.

The application of the wax is done by brush around the areas where I wish to emphasize the lines. The line thus becomes the gaps between the wax. I have chosen this restricting process to embrace the distinctively beautiful expression it alone can yield... using wax with dye to reveal graceful human figures via delicate lines built from the gaps between the wax. This process for me means thinking about the relationships that exist between human beings; visualizing the act of tracing invisible, ambiguous boundaries; taking a slice of time from everyday fluctuating human relationships and sublimating them into lucidly clarified expressions of the subtle beauty of human relationships.

One the Act of Transfer

The concept of Transfer I am exploring is the transformation of various every day images into higher more delicately evolved forms of expression. Yet, through my hand in the creative process Transfer leads not to the exact replica of the original image, but to a slightly distorted recontextualized incarnation of art expression.

Parallels of Transfer

Through the repetition of line Transfer, in my works which employ fabric dying techniques, a subtle shift and distortion different from natural distortion of time and season is achieved.

My trace drawing works such as Trace the Boundary repurpose existing textile patterns and textile printing methods to recontextualize early nineteenth century wallpaper patterns that feature pairs of lovers (male and female) engaged in expressive

emotional interaction with each other, based on a particular story or narrative. These romantic nineteenth century narrative patterns have become a key component of my artwork. I am specifically interested in how the female lovers in these decorative narratives trace the silhouetted shadows of their male lovers onto the wall in front of both lovers, and on a deeper level, how I am also retracing by hand, redrawing and recasting over and over, on the same piece of fabric, a life size rendition of these nineteenth century figures. The deeper meaning in this process lies in the parallel between the female figure's act of retracing and my own act of retracing those very figures themselves.

Through a hand trace drawing process I am transferring the likeness of the female figure tracing silhouettes cast onto the wall, along with all the unavoidable, subtle image shifts and distortions that appear through this process of transfer, to explore the question of the ambiguity of psychological distance in interpersonal relationships.

The Transferring methods I employ to reinterpret and recontextualize the original images I make use of, are not always techniques I can perfectly control... And through this method of Transfer I reference the futility of a perfect union... the persistence of the imperfect. To express these ideas in my art work I depict through various techniques of transfer, variations of such motifs as Cupid, Psyche, and Cupid's unstrung bow... of a departed loved one's profile painting, of an already departed loved one depicted as silhouetted shadows on the wall.

These themes and motifs each have their own respective meanings which all connect to the dissipation and disarming of various specific functions, or rather, connect to an uncompromising expression of potential and possibility whose poetry is defined by its tragic impossibility. It is this hope filled yet ultimately impossible potential which most interests me, and fuels my drive to explore the concept of transfer in its various forms and meanings.