

CREATIVE STATEMENT

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My research is rooted in traditions and dialogs of Painting and Poetry. Through assemblage, installation, and environment, my creative work weaves a breadth of visual and semantic languages. Content navigates perceptions of intimacy, gender, ritual, and the body, often through intersections of digital languages, pop culture, domestic languages, the diary, and colloquial crafts. While generally figurative and narrative, abstracted nuance, emphasis on process, and obfuscation of the familiar are integral facets of its communication.

Form and media in my practice are inclusive, less bound to genre or material, and instead encompass painting, drawing, print, mixed-media, textiles, objects, video, text, and creative writing. I also collect repurposed constituents and playfully incorporate them as mark, or ground, collapsing their original meanings/functions with their new context/s; braiding the material's past and present lives.

I make constellations of work with interrelated or dependent connections, which explore generation and decay of both the subjects/ideas and forms/processes. Story-telling, inventive language, and language keys, are activated through fragmentation and re-contextualization, indexical marks, artifacts of process, and echoes or interpolations in and across these constellations. This approach draws influence in part from non-linear channels of meaning-making perceived in traditional and contemporary poetry book length projects and also from a naïve interest in vernacular and digital code languages.

I engage with devices, such as: casting, projection, and relief, often regarding memory and memorial. Performances of memory occur through accrual, duration, staining, disarrangement, erasure, and absences. Two methods I use in recent processes include mono-printing inscribed clay tablets, and iterative transfer methods. In these methods, I compress laminates of digital and physical mediums, first converting physical gestures to raster gestures, then printing and transferring them back onto physical grounds in successive cycles to arrive at a nuanced and unfamiliar surface. In both processes (which sometimes overlap) my interest is in imperfect translation and compositing.

PRESENT:

I'm engaged with several longer-term distinct but overlapping projects. Concurrent facets regard re-engagement with creative writing, wherein semantic languages increasingly enter my visual work, as well as a continued evolution in fluidity of materiality and medias. Below, I outline 3 intentions that direct my current practice.

LIGHT: The light boxes are artifacts of two desires that shape an overarching vision. These include: engaging with light as an unbound material language, and developing confidence working in the shop, specifically building constructions. My vision entails a cluster of interrelated pieces exhibited together in darkness.

Backlighting, transparencies, projections, puppetry, and video are central here in apparatus. I think of the light boxes now as vestiges of process, more than pieces, as they are bound further and tighter in form and idea than the practice they presently influence. In new iterations, these forms rupture, spill, and obscure relationships between container and contents.

PROTOTYPE: My prototypes conflate fashion mock-ups and gestures of the diary. The garments meld a critique and infatuation with fashion objects, flummox painting's figure and ground relationships, and merge object and performance through wearable, and the wearing of, new skins, marks, costumes, and surfaces. The figure as a representation is one of my central interests; as such, the garments are cast-like residuals of the body, but also props for new representations, aiding in alternative—searching concepts of figuration.

As garments amass, I envision enacting a faux-boutique, through digital and physical theatrical spaces. Here transactions potentially dissolve or bring reflection to boundaries between consumerism and generative impulses. Semantic languages enter through embroidered daily reflections across garment forms, printed text, as well as through packaging and faux-brand-identity gestures. For example, the bathing suits come from a line titled and conceptualized around Ophelia and expound on her mythologies.

COLLECTION: Collecting regards a compulsion present in my day to day encounters. This begins in noticing materials that would accrue, via daily consumptions (for example, coffee filters, Gatorade wrappers, price-tags), and preserving what might otherwise be thrown away or recycled. It also encompasses found natural materials (mushrooms—via spore prints, pressed flowers, and nests) and sought after inexpensive time-touched treasures(!) in second-hand shops. I document each item in a log book, and record various 'recipes' or fragment clusters transformed from wholes to parts to wholes when synthesized in my larger practice, for example in my 'Prototypes'. I'm interested in the relationship between what enters and what exits, patterns of noticing consumption and integration, and how such constituents can be read as a data-set, or document of unfolding narratives (their hints about relationships, place, time). I also enjoy the fictive tallying—the pretend practice—or performance of the reverse-shopkeeper's duties. Finally, collecting articulates my reverence for the makers, and craft, in found handiwork, usually abandoned domestic objects (woven lace table cloths and embroidered handkerchiefs, for example), and re-values the discarded.