

The Fabric and Textile Collages
(2000-present)

These works on paper are digitally-printed collages; they are archival inkjet (giclee) prints. An extensive inventory of fabric from all over the world as well as an assortment of other images on paper including drawings; test and sample pages; and found, appropriated, and manipulated material are arranged by design, chance, and improvisation on the scanning bed to construct these collages.

I am interested in the way in which fabric designs can communicate the character of and carry the signs and symbols of religion, culture, society, politics, economies, and aesthetics, among other territories. Juxtaposed, these images become a means of investigation and a form of commentary on the state of things – personal to global – from an exploration/statement of the self to a kind of essay/exegesis on the condition of conditions in the world. What I really love though is how balance, visual balance, can be made out of whatever breadth of difference there is amongst the textiles and other material. That is, there is a way to make a truly beautiful composition out of all the cacophonous and dissonant patterns, colors, and other formal qualities.

In general, I have been thinking about the proclivity for humans to engage in conflict and war, and in particular, about what is going on in Israel/Palestine and the US war with Iraq. When does a shape become meaningful, and to whom. When does a shape become a symbol or a sign. Language is a magnificent and dicey thing really. How quick or slow, how accurate or not, we can be in ascertaining significance, meaning, nuance, intention. I am so dazzled and amazed by the way in which something can become something else, i.e. the shape of a motor becomes a heart, by a variety of transforming and transmuting processes, intended, directed, improvised, serendipitous, or spontaneous.

Just about any material in what ever state – raw, new, used, reused, manipulated, formed, shaped, accidental, incidental, discarded – has some kind of reverberation if attention is paid. Those reverberations are exactly what I am calling attention to and celebrating in these collages. At the same time, I am also committed in some of the works to conjuring images that cause consideration on very specific topics, and difficult ones. By placing military camouflage next to pink paisley, maybe a bit of nausea is stimulated because the decorative simpatico doesn't jive with the contradicting significance of camo. Some of the other compositions – mixes and matches - are about encouraging an encompassing sense of wonderment and awe.