

(L)EDGE

(C)ORY (B)URNETT

(L)EDGE, a conceptual installation for the Cannon Beach Arts Association Gallery, is founded by creatively walking edges of the coastline in effort to find a creative outlet for stories of boundaries, space and tactility. Actively engaging these "Ledges", how they are bordered by a homogenous moving force and coupling them with personal stories of boundary building is the basis for constructing the work presented in this project. This act of psychogeography attempts to seek canvases within our natural setting in which the creative act is both grown from and produced upon. (L)EDGE is presented through image, video and audio for an immersive experience into the space of constructed boundaries, real or imagined that are equally invaluable.

Looking to my roots of farming and how boundaries are drawn for apparent reasons, I have learned much in recent past about the importance of building ambiguous mental boundaries. The space that these fences border is carved off of the ethereal soup, represented by water and its ability to re-write boundaries. In constant motion and flex, the fabric of the sea is stopped in photograph and captured at a new boundary. Tactility, the dramatic feeling of being on the edge, allows physical space to become a focal point. Producing work in this setting allows me to create pieces both about the space and about the central story.

Drawing from physical artists such as Richard Long and Andy Goldsworthy's sculptures I trek across physical space with an algorithmic approach of building a representative fence detailing a boundary. Submersing myself into a physical space in effort to let that experience guide my creative practice, I focus on making visual the invisible, which define my own personal boundaries. Lines are drawn in a representative way to demonstrate separated areas, what is kept and what it rejected. Aesthetically, the use of red thread, symbolizes the life-blood and therefore validity of a boundary. Conceptually, fence-posts gathered from my surroundings represent the physical world and are tied together after being installed back upon the ground by the lifeline. Visually, these stories are told from the edge of a constantly changing world; I invite the viewer closer to the ledge to examine their own borders.