

*Soul Series*, 2006–present

This body of work focuses on the transforming powers of aging, death, and decay. Some objects represent a short lifespan. Others depict beings that lived many years before passing on, while still others document decay and the transitions that follow death.

Sometimes we are frustrated by death, sometimes relieved. At other times death is revered, while some deaths go unseen. Death can be beautiful and horrible simultaneously. After death, what is left behind is memory and artifact—the ephemeral and the physical.

These images address artifact. Each image has a history. All the objects are part of my memory of experiences. But I am more interested in taking the object out of context, examining the changes with intensity, and then representing the object back to the audience for their viewing, questioning, and interpretation. Context is important for understanding. Intentionally removing the contexts of these objects places them in a space that heightens their physicality. There is nothing else to look at except the objects. The viewer is forced to confront the objects themselves and ask questions about the image, about their expectations of image or a particular image, and they must try to resolve these questions on their own.

Viewers approach the images trying to interpret them, utilizing their own perceptions. Right away, many viewers want to know what the objects are. If I am available for comment, many viewers are frustrated by my response to their questions. I say, “now if I told you, then you would stop looking and thinking about it.” I believe this need to know is both a result of removing context, but also the viewers need to “conquer” an image. Many are uncomfortable with uncertainty. Truly looking, examining, questioning, and interpreting takes time.

In this series, as previously mentioned, artwork is created through the use of high-technology tools: a scanner, a computer, and fine art digital prints. Unlike the *Composite* and *Scope Series*, these images are raw scans. They have not been collaged with other images. They have not been altered in any significant way—just some adjustments to density and color. The scans are a record of the object. The objects deserve respect from myself and viewers.

Unlike *Composite* and the *Scope Series*, I have chosen to frame each image individually to acknowledge their preciousness. Grouping five images together is intentional. I am creating relationships between the objects—new contexts—that viewers can use while interpreting the piece. The use of the cross, to display the images, acknowledges the transference of life. The cross is familiar in Christian tradition as a symbol of eternity. It also speaks about paths crossed, the intersection of conditions, a passing encounter, the passage of time, and that which is left behind after the soul has departed.