BOOTZ

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In the age of internet communities and hyper-connectivity, many people don't experience as much offline community as they did before the rise of the Internet. This lack of real-life community can result in trauma and isolation. My work deals with these ideas of isolation, memory and trauma. Often, my photography series has one recurring figure, most often myself. I use a singular recurring figure in my work so that the viewer more completely be immersed in the subject's experience. In my photographic series, "Universal Loneliness", for example, I choose to show one figure performing many activities alone. In this series, the subject is facing away from the viewer, because it is important for the viewer to connect with the experience of loneliness.

When I work with ideas of memory, trauma and loneliness, I tend to gravitate toward specific media, such as cyanotypes, which appear in my works "The Family Album" and "The Weight of Remembering and the Consequences of Forgetting". This medium is utilized for works related to trauma and memory for two reasons. First, cyanotypes have been historically used as blueprints. This is important to my work, as I look at foundational experiences in my life. Second, the color blue is associated with distance, because things that are far away tend to appear to be blue, such as they sky, which is far away. These objects tend to be cast blue, because the color blue has a shorter, smaller wave-form, which tends to scatter more easily. In Rebecca Solnit's "The Blue of Distance", from her book A Field Guide to Getting Lost, she writes, "The blue of distance comes with time, with the discovery of melancholy. Of loss, the texture of longing, of the complexity of the terrain we traverse and with the years of travel". Additionally, I choose to gravitate towards lense-base media, because viewers believe in and trust the truth of photographic images. The images that we view with objective truth are often not as true as we believe. Barthes talks about this in his book Camera Lucinda, saying, "Now, once I feel myself observed by the [photographic] lens, everything changes; I constitute myself in the process of 'posing' I instantaneously make another body for myself, I transform myself in advance into an image." I tend to manipulate images that people see as objectively true, not only to break the stereotype of many lense-based media, but also to show the complexity of unseen layers.

The complexity of photography and its connection to trauma, has led me to a research based art practice. I have been working to understand the ways in which trauma affects people. Having a good understanding about psychology allows me to honestly portray the subject's experience in my work. I look at trauma and psychology from a theoretical, conceptual and data-driven perspective to be able to present a person's experience from a holistic perspective. Additionally, I research the history and theory around trauma and psychology based art works in order to understand my work's place in larger art movements.