

As an artist, my work aims to illustrate the oppositional forces within the human psyche as the individual struggles to balance expected and assumed roles that a modern lifestyle places upon them as they experience their life and the world around them. Using information, we are inundated with regarding culture(s), policy, relationships, appearances and general social expectations I incorporate the concept of how self-perception and internalization differ from the perceptions and assumptions of others within society as a whole by combining materials, applications, or images that are often visually and psychologically contrary to one another. I seek to create a sense of balance by combining pieces of the human form with unexpected materials so that they become pleasing, or at least provoking objects. Each piece is created knowing that it is part of a whole we know exists but cannot ever, fully see.

"Prone" is a sculpture cast from the right side of my body as it lay on the ground; the hand, forearm, and foot to knee are aligned, serving as points of surface contact atop a narrow, black platform. The limbs extend upward, at a 45-degree angle, parallel to each other into the respective shoulder and hip joints. The torso, elevated at the intersections, dips into the waistline, bridging the parts together over an empty space where the rest of the body should be. The interior is lined with soft, black fabric fringe with gold tones that drip down from the cavity repeating the form's contour. The body is flesh-colored with a hand-painted patina that resembles finishes applied to bronze castings. These dualities are used to engage the viewer, exposing an intensity that they must address for themselves and is continuously being addressed by its creator.

The term prone speaks to natural inclinations and predispositions; it also speaks to unprotected positions, prostrate and exposed. "Prone" is about respect and permission from the perspective of the vulnerable. The recumbent female figure has historically represented what or who is touchable. It is simultaneously familiar and taboo, eliciting reverence and wantonness that creates power oscillations dependent on the party. However, Prone is not a person; it is art. It is an object that seems familiar and touchable but constructed in a way that demands the viewer to respect its noticeable boundaries. It is placed upon a pedestal as an artwork, and it is distinct from the environment in an effort to get the viewer to separate their feelings regarding the body/object. It is an exercise in reevaluating the individual perceptions that form our ideas of social norms and further affect the societies within which we live and, to a larger extent, our world.

"We Must Decide on Being Rescued," a 2d mixed media artwork, is a continuation in the use of contrasting elements in art as a means of questioning ourselves and the society in which we live. Beginning with a shooting silhouette, the bottom half of the target is pasted over with book pages from "Lord of the Flies." This becomes the background for a drawing of the lower part of a face from the bridge of the nose down to the neck so that the target appears as the top part of the head. The difference in scale between the partial face and

the figure accentuates the media's differences and the associated connotations between the silhouette and the book. The face brings a human element to the image, hand drawn in charcoal over the book pages; it is a stark contrast to the graphically printed material. This is meant to encourage the viewer to relate to the work and deliberate between the viewpoint of the shooter and the goal.

It would be difficult to say that my art is not part of me or that I am not part of it, but because I am also part of a greater whole, it is important that the art move the viewer and become part of the world. My hope is that if people can take the time to understand the different aspects of a work of art, even if the work makes them uncomfortable, that they may be more willing to accept the different facets of a person and the different ways they fit within and affect our world as we know it.

'There is not a single true work of art that has not in the end added to the inner freedom of each person who has known and loved it.' -Albert Camus

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