

The Analog Mother

This series is about my experiences as a single mother straddling how to live my ethics *while* living in our advanced capitalist world. I am an artist (analog color photography, performance, installation) disconnected from most standardized social behavior. I have never owned a car, smart phone, credit card, and have not purchased *anything* new or used for myself for over 25 years and nothing for my son—*everything* is from bartering and swaps. Committed to living my ethics, I adhere to zero-purchase consumption, and have arranged our lives within a zero-waste framework. Given our hyper-consumption, hyper-waste culture, my choices have led to extraordinary fragmentation in my body-mind and my personal relationships, while ironically leading to cohesion in my professional relationships. This photo-collage series illuminates the intimacy of such fissures and collisions.

I have been accumulating my test-strips of all shapes and sizes since I began printing my color analog photographs in 1990 at Sarah Lawrence College with Joel Sternfeld. My compulsive concern with waste manifested in my art-making process—in particular, how I made and used test-strips as I printed my large-format images. The thrill of watching the printer-machine birth fragments of my fragmented images was always tempered by the ominous awareness that the RA4 or cibachrome chemicals were some of the most toxic art materials on the market. I now make collages by juxtaposing test-strips from vestiges of my original analog photographs. In some pieces, representations of multiple states of consciousness collide and then integrate becoming shared realities; in others, disjuncture and alienation predominate. Personally and politically informed by transglobal perspectives through my Turkish, Moroccan, and Iberian roots, my minority within a minority status shapes how I function within these incongruities and ambiguities.

As for the photographs themselves, I develop my photographic scenarios by finding natural and architectural sites that I juxtapose to human gestures and psychological states. I then choreograph narratives within these environments. Although the photographs are consciously constructed, the relationships are born out of an improvised collaboration in which the physics of touch, gravity, and balance establish an unfolding performance. My photographic performers simultaneously splay their bodies like a smear, echo, trace of memory, and compress themselves into the present moment. The photograph exposes the viewer to what is unfolding in front of the camera; nothing is manipulated during the analogue developing or printing process.

Although I am a photographer, I don't see my work as strictly photographic, but as sculptural, performative, cinematic. Collaborating with artists from multiple disciplines is critical to my working process. I arrange space, objects, and bodies (including my own) in such a way that blurs the lines that separate them, and use this approach to make these new collages. This luminescent excess inhabits both the domestic and the animalistic. Characters become hybrids of machine and animal that populate dream-like worlds. The quotidian in relation to the sensual spectacle sets up a ritualistic narrative—a strewn collision of bodies and space is simultaneously purposeful and haphazard. Through a carnal visual language, these polymorphic bodies are engaged in ambiguous ceremonies. I explore the body as a membrane between sensuality and restraint, surrender and resistance. My intention is to disrupt the distinction between the interior and exterior of both psychological and physical experiences. Images illuminate a call and response

between anxiety and beauty: anxiety in the moment of recognizing the familiar within the unfamiliar, beauty in the moment of responsiveness to our undeniable connectedness, yet clinging to a separate identification. I explore this web as a process of multi-layered storytelling in which ambiguity is not a lack of clarity, but a multiplicity of clarities.