

Artist Statement

All my work is created with the intention of lifting the human spirit, inspiring reflection and positive action. The aspects of my artistic practice. I believe that art is reflection of values. I value nature above all else because it is the source from which we have all arrived. In nature, I've observed that everything occurs at once, always, that change is constant, and that sacrifice and bliss coexist like binary code. The most inspiring aspects of nature to me are light and how life forms. I try to implement the physical and structural properties of light and the formation of life as formal tools for transforming things that are essentially negative (like nightmares and waste) into things that are essentially positive.

Our beliefs, statements and actions form this shared experience of life on earth. Each of us are responsible for creating our shared experience of life, as we are all active participants, believing things, making statements about our beliefs and taking action based on our values. Our values gradually shift over time and since art is a reflection of our values, I aim to encourage some necessary shifting of values through my work. As an artist, I am particularly interested in highlighting the value in ingenuity as opposed to the material. Hence my preference for using discarded materials. Through my work, I am exploring how my thoughts, statements and actions can have positive effects. My practice is about recognizing and embracing possibilities, revealing poetry and potential, while encouraging others to do the same.

Whenever there is a negative or downward trajectory of motion inherent to a material, I focus my energy on changing that direction. For example, the work I've been doing with plastic bottles—without intervention, discarded plastic bottles have basically 2 options: becoming landfill or getting recycled (an environmentally costly process in and of itself). During the past few years, I have intercepted approximately 60,000 plastic bottles from the waste stream, turning them into art instead of allowing them to go into landfill, our oceans, or the recycling process.

The work presented in this exhibition at the Figge Museum, in part, reflects my efforts to address our collective need to modify our behavior in terms of our usage of plastic and how it is affecting our environment and other life forms sharing this planet with us. The sculptures created for *Everything, All At Once, Forever* are comprised of plastic debris that I have hand manipulated and transformed into miniature composites of a nightmare landscape that haunted me as a child, wherein forms morphed into one another from chaotic meandering knots. Each component in these pieces has been individually cut by my hands, then airbrushed with non-toxic tinted polycrylic and mica powder. They weigh next to nothing. They are delicate meditations on the set of values that I have adopted. The material used to create them has little intrinsic value—Polyethylene Terephthalate is commonplace, derived largely out of petroleum and other inexpensive mass produced chemicals, yet these suspended sculptures serve as whispering sentinel satellites, given the job of guarding and embodying the values that I imbue into my work. If I am successful, they ought to give pause for an uplifting moment of reflection and hopefully inspire positive action.

I see this new body of work as a marked evolution in my sculpture practice. It has been a great gift to envision and subsequently create these satellites, for which I am grateful to the Figge Museum and the support they have given me as an artist. I have recently become aware of the vast amount of "space debris" that we have created which is now orbiting the earth and is starting to collide into each other, creating problems for space travel and our satellite systems. I hope that by inspiring reflection I can bring it to the forefront of people's consciousness that we all must practice considering and being accountable for the end to our means.

Aurora Robson
September 2011