

Katherine Wood
Artist Statement

My interest in memory and heritage stems from attempts to piece together my own spotty family history. Searching through aged photographs of family members I never knew or only remember from brief encounters, I begin to question to what extent truth exists in memories. Altered by time, stress, and the imagination, memories lose much of their reality and become instead ambiguous thoughts that exist somewhere between truth and fabrication. I strive to create art that portrays an elusive time or place in my mind. In my work I showcase the dualities existing in people, places, and situations in order to simulate the indefinable nature of creations of the mind.

The creative process involved in making these images lends itself to the ideology surrounding my work. By taking images manipulated on the computer and bringing them into the dark room I can combine more traditional aspects of photography with digital collage. My deliberately breaking down the photographs transforms the snapshots into pseudo-authentic pieces that confuse the boundary between truth and falsification.

Artists who create worlds existing in indefinable spaces or during undistinguishable time periods particularly intrigue me. Robert ParkeHarrison's work as well as Nicholas Kahn and Richard Selesnik's digital works encourage me to think differently about time and history and the facts or fictions behind events. Much of the circus imagery I use comes from researching the history of the circus and viewing carnival imagery. My work seems to embody many aspects of the circus, with particular regard to costumes and theatrics. The circus represents, for me, a fabricated world outside of the realm of time and setting that walks the line between fairy tale and freakish truth.