

## JESSICA OWINGS

### *“and, also, everywhere”*

#### Artist Statement

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Language, landscape, and connections between people and places are thought-filled instances within which I situate my investigations. Resulting ideas and schemes are supplemented and informed by collaboration, compulsive collection, and random acts of giving. With experience in fine art and commercial printing, my endeavors merge artistic concepts with design constructs. Much of my work is presented as series or sequence, using these traditionally commercial aspects of printmaking to compose my studio work. The process of research is a point of departure for my ideas. Each project is a result of the process of looking, seeing, and re-presenting; artwork is the subsequent residue.

#### Project Statement

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I'm fascinated with the faults and stumbles of language, and how –with the slightest of nuance—thoughts may be effectively communicated or entirely misconstrued. In past projects, I used text and phrases in a direct way, isolating phrases in order to expose their multiple versions of interpretation. I finally realized that the most important part of that work was, in a sense, setting the scene for a viewer and letting him or her complete the work by inserting their narrative. With my recent work, I'm creating space for quietness and reflection, using text less as a catalyst for communication and more as object and ornament. One of my favorite thoughts regarding artwork lately is by Tyler Green from his Modern Art Notes: “One of the nice things about art is that it provides refuge from other people's chaos, a place to think, quietly.” In these newer works of temporary installation, collage, and sculpture, I'm able to focus instead on the ways in which ideas and thoughts might be repurposed. For instance, taking a book apart and using pieces and parts of its body, the narrative is lost and another thought and impression is revealed, however loose, unspecific and unstructured.