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ARTIST STATEMENT (2012)

For over a decade I have captured images around the Pacific Northwest using a wide variety of handcrafted and modified cameras. The resulting images, along with a collection of found flea-market snapshots, comprise a diverse collection of imagery that I draw from when creating my artwork. Throughout them all runs a preoccupation with transience and the traces of decay that stain the edges of our memory.

In an age of digital process and all the rapidity it engenders I have insisted on a working method that involves considerable handwork. The idea of adjustment layers in a digital imaging program like Photoshop allows for endless experimentation without the danger of commitment, whereas the hybrid of photography and painting that I produce takes that idea of layers and makes each one an analog process without the security of an UNDO feature. Imperfections in the transfer process, in the application of gold leaf, and even in my draftsmanship build an image that cannot be truly pre-visualized. The final pieces are often layered amalgams of photography, paint, charcoal, leafing, and wax that are simultaneously antiquated and contemporary.

I have been called a painter and a photographer. Certainly, the history of photography and its effects on modern perception figure heavily into my practice. But the haptic rewards of building surfaces through drawing and painting are equally important to the visual and conceptual weight of the work. Ultimately, this collection of burnished, bruised, and borrowed imagery hint at the avenues that elevate moments to memories. They support the idea that reality and time are both utterly subjective, even in a world where every second can be easily captured, stored, and shared.