

My work is manifold in its process and product. I work with a variety of elements: performance, sculpture, and photography. The results seen by the viewer varies depending on the context in which one encounters the work. On the street one encounters a temporal vulnerable sculpture made from melted glass bottles and jars, feathers and corn syrup; and sometimes myself and an accomplice in the act of installing and photographing the process; or at some indefinite moment after I leave, the timely demise of the installation. Electronically one receives an announcement with details of where to find the installation, a snap shot, and sometimes an anecdote regarding the installation's proceedings. In the gallery or studio one sees large format c-prints, which verifies existence of the installations but leaves open for how long they existed and what happened to them. It is through these separate modes of distribution that I control the work's mediation. If successful, the work reconciles these differences in venue and becomes "larger than the sum of its parts", allowing the work to address a complex slate of critical issues including the impermanence of art, the viability of its commercial nature, the status of art in terms of representation, etc.

I became interested in exploring the random, chaotic and unfixed nature of urban public space for a number of reasons. First of all, I became concerned with the implicit exclusivity of selling art objects and the validation assigned by the gallery system. I felt my survival as an artist depended on liberating my creative output from that system. Secondly, the social and political climate shifts in the wake of 9/11 transformed the way that I function within my environmental context and how I impacted it as an artist. I see this work as a response to these changes and the continued psychogeographical implications of living in an urban environment. The installations thus become collaborations with the neighborhood and the structures which constitute it. Through interaction with local residents, the unexpected manifestation of the work in what might otherwise be familiar settings can provide a modern classic "New York Moment" as they may come to wonder if the work they experience is authored or random. In light of recent local and world events this work is a test to the permanence/impermanence of the self, art, the infrastructure and ultimately the entire world around us.

-Bethany Bristow