

Artificial Constructions**Jacob Docksey**

Senior B.F.A. in Studio Art, painting concentration, Business Administration Minor

When fishing in fresh water it is common to use a jig and hook to catch a variety of fish. For example, with the same tackle one may catch a bass, walleye, or catfish without ever changing one's lure. A jig is a rubber body which is penetrated and slid around the hook with the function of mimicking the fishes' prey while also hiding the metal hook. My work is about the interaction between technology and nature which occurs both in coinciding events and devastating interruptions.

With the world currently projectable from flashing screens to the comforts of one's couch, the globe has shrunk to the size of a television remote or smart phone. It is now possible to experience nature superficially with no work or sweat, as one can see the mysteries of the ocean or rainforest while ordering extra cheese and a carbonated beverage. As a millennial born in the Midwest I have seen how technology's advances distract humans from the natural world with the luxury of illuminated devices like computer screens. My paintings utilize this idea of replacement by mimicking natural systems with manmade materials. By collecting found objects once used for industrial or technical purposes, I create dioramas that represent natural systems like reproduction, migration, and invasive species. For the installation process of these artificial constructions I focus on structure and lighting to create dramatic compositions.

When picking found objects to work from I prefer to let fortune guide my collection. I do this by remaining observant through my travels to and from the studio, and allow moments of visual excitement and coincidence to influence the objects I select. By waiting for the objects to come forth instead of overtly searching, my decision in retaining them becomes more genuine and nostalgically guided. Reflecting on the materials I have up to this point I believe memories from my past carry significance to the spark felt when discovering a new object. This "spark" moment is something I aim for when constructing my installations, and feel it only returns if my installations form believable functionality.

Moments of absurdity occur in my painting through abstraction held in previous layers that disrupt the final representation of space. Another way my work portrays impossibilities is by subtracting physical properties from a structural object. Both of these mysterious elements can be seen in "The Fishing Channel." One taking place under the stool in the form of a bright

mysterious collage of local colors, and the other in the removal of the table's fourth leg which, nevertheless, still creates a cast shadow.

My approach to painting embraces art history, including impressionism's commitment to observation and the absurdity of the surrealisms concepts and visual metaphors. The function of looser, expressive paint application is important in creating depth as well as capturing a specific moment. The linear quality of some objects helps me evoke a sense of unseen larger spaces in the compositions. For instance, the hose in "Siphon" and "The Aquarium" enters and exits the work through walls, under doors, or into objects, suggesting adjacent rooms and expanded space, hence the viewer can fill in space with their own notion. I aim to lead my audience through a universe that has moments of both clarity and question, where technology has been re-assigned new functions that hold metaphorical formulas for the viewer to unravel.

<http://jacobtdocksey.weebly.com/work.html>



“Siphon,” 2016, oil on canvas, 3’x4’



“Call Mom and Tell Her the Basement Flooded,” 2016, oil on Canvas 1’6” x 1’6”



"The Aquarium," 2016, oil on canvas, 1'10" x 2'3"



“Heatwave,” 2016, oil on canvas, 3’x 3’