

Rebecca Mir

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Artist Statement

My work is primarily concerned with the perplexing character of interactions with nature. I explore my own interactions, and those of others: past, present and future. I reenter historical journeys and imagine future ones. These explorations of local and coastal landscapes are personal and embodied. My interest lies in connecting emotion and landscape, in emotional words used to describe earthly phenomena, and in strong personal attachments to place. I am drawn into the queerness of our relationships with places. I embrace that queerness in my own long distance relationship with the ocean.

I have a deep connection to environments. Born in Alaska and raised in Maine, the ocean was such a calming force for me. A lot of my work focuses on romantic relationships with the environment - romantic in the sense of adventure and conquest, and also loss and heartache (i.e. natural disasters, glaciers melting). I am interested in moments of intimacy with the environment. Storms, rivers, and volcanoes all have different moods and temperment. A lot of time is spent trying to understand and then predict them.

Mine is a non-instrumentalizing exploration. Exploration is the physical space traversed, including the push/pull of interior/exterior landscapes, and all the components of the story that comprise and surround the expedition. Some of my projects rely more heavily on the actual journey, to the water, or mountain, or the preparations for this journey. Sometimes the journey takes place entirely on paper, in a comic, or in a group meditative exploration session.

I employ economy with the materials and methods that I choose to work with. Wood, metal, rock, paper, books, photography and video are used to translate interactions with the natural world and observations and admirations of romantic and physical terrain into discreet objects and drawings. Scale, proximity and distance are frequent players in my work. Several pieces are physical representations of larger existing and imagined landscapes. The models themselves range in size from a few centimeters to several meters. There is a tactility to the objects I make; this is intended as evidence of my own attraction to materiality, and also to instill a sense of desire in the viewer. Fingerprints, creases, and seams are often left behind. Performances are a form of research. Objects and books and photographs are the remnants and detritus of this ongoing series of private performances. The performances and their narratives charge these seemingly mundane objects. Similar to museum exhibitions and historical recreations, I share a rock, coil of rope and model of a wall of water and tell parts of the story behind it.