

*Pinnacle Holler Baptism - Artist Statement (LeeAnna Repass)*

My work examines how shared patterning, vast fragility, in-between states, and the effects of time come together to provide both comfort and a glance at hopelessness, when faced with the intricacies of nature and our human embodiment.

Through pastel on paper drawings of water surfaces, I process concepts of intermediate spaces as they relate to the experience of psychological and physical fluctuations, reaching for wholeness in the face of entropy, and the relentlessness of time. These ideas are the motivation behind approaching my images through a highly detailed, and large-scale approach, resulting in a kind of representationalism that reaches toward a sublime abstraction. In depicting these surfaces, derived from such brief yet intricate moments in time, I aim to emphasize the urgency of both reverence for consciousness, and the futile urge to adhere to passing moments.

These renderings of water in a state of halted momentum are also about an ache for stillness, or the desire to find a place outside of time and its effects. They are in part motivated by a reach for an infinitely unchanging home, that possibly existed before the experience of individuality. I imagine that the Bardo-like state between shifts in trajectory is one that mirrors this place of hovering peace constantly reached for while caught in the unstoppable narrative of ego and time.

“Gradually the water took away small bits of the doll’s salt and the doll went farther and farther into the sea and at every moment she had a sense of understanding more and more, and yet of not being able to say what the sea was. As she went deeper, she melted more and more, repeating: *“But what is the sea?”* At last a wave dissolved the rest of her and the doll said: *“It is !!”*”

In naming this show Pinnacle Holler Baptism (The Salt Doll) I am referencing my cultural and class origin/identity, while suggesting that the audience imagine the results of baptizing a body of pure salt in water.

The installation element of this show is overtly autobiographical, and metaphorically exists behind the more easily aesthetically digestible large-scale works in the main gallery.