

Archives of touch.

Each component is a different approach to touch and time.

Slow finds, slow layering, slow developing, slow wearing. All bear the residual energy of touch.

A rumored object of historical significance, a slow remake consisting of small parts and layers. Dust and other particles are caught in the folds of its making. Gesiye's accidental participation in this object leaves these traces - her skin, her hair, her motions reside within its folds, as do those of a dog, and any other being around for its creation. Dating back to before history, this object is to be activated by the touch of a woman, functioning as a solidifier of love across time. Once a hand passes through its surface and touches another hand on the other side, love is cemented for eternity. It grew and evolved into this shape, much as dogs and humans have evolved into companion species over centuries. A dog finds within this object a place to house affection. This realization is contingent upon his observance of touch, he has watched the object become over the course of an entire year. He thinks the object deserves love, because in his perception touch is equated with love.

The dog gnaws a perfect hole into fabric, repeating the space of absence in the revered object. A t-shirt worn thin with use by another loved subject forms the ground for this image. The ritual of everyday use is archived upon the surface of the fabric by the wearers.

Paper exposed to flashes of light and dipped in liquids to reveal images. Forms show themselves to be amorphous dog-like shapes. A stone placed to memorialize, worn thin by water and air upon its surface. The bond of love is clearly defined, beyond the boundaries of species and time. A hand carved grid reminds us that this form is trapped within its surface, as is the dog in time by the stone that binds it to the ground.

Gradual wear and gradual build overlap and compete against each other. Time and love fold in and out of objects. Sentiment seems to increase as ephemeral things approach their demise. The agency of objects and the deeper relationship with them is inscribed within their worn down or built up surfaces, anchored to time by the outcome of the process.

- Catherine Czacki, 2012