**Bachrun LoMele artist statement**

Change through interaction, whether social or environmental, is a connecting theme throughout my work. Another linking theme is the meaning-outside-the-words in any attempt at truth — an apophatic approach to understanding. I feel that art has the potential to bridge perceived gaps within and between cultures, and pursuit of this goal motivates me.

I make installations of many varied objects, all hand made. I make these materials using paper, paper maché, woodblock prints, and hand lettering, with the intention of honoring the vibrations of truth telling by the original truth donors to my *Burn* *Pile* project (see description below). By combining the earnestness of crafters with the lightness and artificiality of paper facsimiles I aim to triangulate to a point about truth — beyond specificity or literalness. I am also exploring appearances relating to climate change, particularly regarding the increasing threat of wildfire in California.

Images 1 through 6 pertain to installations of *Burn Pile,* whichbegan in 2014 as a roving, interactive art installation by means of which I accumulated a donated, communal truth essence. Truth donors were invited to speak inside a private booth. Their statements were immediately leached of meaning by a purpose made code which scrambled them with previously donated truth statements from other people. Donors then had the option to release these garbled statements to be variously commemorated by me.

Since 2018, *Burn Pile* continues as non-interactive installations, which differ with every iteration, and continue to accumulate elements over the years. At this point, they take the appearance of collapsed domestic spaces. Essentially all of the elements in this project are made with paper. The lumber pieces are printed from blocks which I’ve carved with patterns reminiscent of woodgrain, and which I think of as flow patterns. Superimposed on these flow patterns are an accumulating tracery of written words — all the scrambled and re-scrambled language. Out of the signage and knick-knacks, and written-upon wiring, etc., a sense of an unspooling narrative begins to build.

All the written language that appears throughout these installations is derived from the scrambled statements collected through my initial public process with *Burn Pile.* As an example, image 2 is of *Understory* (*Accept the river as a Cannes film festival*), a category of work for *Burn Pile*, which represents the undersides of dining tables in their structure, and on closer inspection reveal a tracery of almost-evaporated words (all from the scrambled truth donor statements). Further, I have used a heavier outline to accent the spaces between these fading words. Among other things, I aim for a sense of an underheard conversation (as if by a child hiding under a dining table) from which there emanates a hum of non-specific meaning.

Images 1 and 6 are in a *Burn Pile* category which I refer to as *Commemoratives.* These are in the form of commemorative plates (paper), embellishing scrambled *Burn Pile* words with images, to imply significance.

Images 3, 4 and 5 show installations of *Burn* *Pile*, as it has progressed over the years, starting first as a discreet pile, and growing to now spill 60’ across gallery spaces.

Images 7 and 8: *Broken Words (Scientific Process)* installation and detail. The glass shards for this project came from broken windows from the Balahdullah Muslim school, previous occupants of the buildings (one of which I now use as my studio). This group was driven off the property after 9/11, and the buildings were then vandalized by locals immediately before I moved there. The buildings were disintegrating, but there were still traces of the schoolhouse messaging on the walls and windows. I conceived this project as disparate intentions intersecting to create artificial fragments suggestive of natural ones. One intention being the aspirations expressed by the schoolhouse messages; another — the vandalization of the building; and another — my notion of “flow” and change (the patterning).

Image 9: *Match Test 5.* By spilling and blowing metallic powder onto the wet ink of freshly printed flow patterns, and then attempting to match two of these dusted prints in a simulacrum of a tree’s symmetry, I attempt to simulate natural processes in a purely artificial context. The unmanageable powder technique ensures that the ideal of symmetry can never be reached, but only reached for.

In *Break Light* (image 10) I am using the *Match* *Test* technique to explore an experience of a light dimension breaking through, into this forest duration.