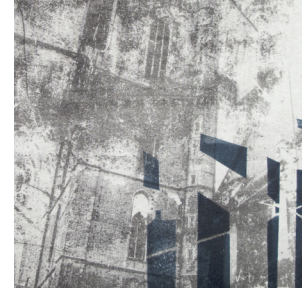


## Clifton Riley

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### artist's statement

I am interested in how we understand the world around us and what affects the ways we perceive, process, and think about it. We constantly experience a wide range of data streaming from our surroundings: from objects on a desk to reflections in windows, from the text in a book to mass media. We see, hear, and otherwise encounter so much and it is all mitigated by everything from the language we speak to digital technology. My work is informed by, rather, it is an intersection of many things that allow for and affect how we comprehend our environment. From physical modes of perception and memory to culture and human geography, I am interested in how we come to form the link between the external, physical world and our internal, mental conception of it.

Much of the visual content in my work comes from the places I have been and my experiences while there. I am strongly interested in the built environment, particularly architecture and spaces that we move into, out of, and across. Towers, bridges, and city squares appear throughout my work amid forms derived from scaffolding, infrastructure, and other systems. While I find many of the structures beautiful in and of themselves, their purpose, sense of history, and the narratives inherent in their nature are fascinating.

As our conception of the world is malleable and shifting, there is a sense of transformation that pervades my work. It is at times construction and deconstruction or explosion and implosion and at other times it is compression and expansion. Within and between the layers, contrasting points of view, graphic and photographic imagery, and textures and noise converge and diverge. I am interested in these points where things begin to become something else. They are intersections, or a liminal states, of what could have been before and what might come afterward. This synthesis is, for me, the shifting crossroads of perception and memory, awareness and recognition, and knowledge and the unknown.

While I have a deep appreciation and respect for the history and traditions of printmaking, I am interested in exploring the range of variability possible in print media. In my drawing practice I pare down, degrade, and misalign information and I approach making prints in a similar way. I am interested in creating a certain amount of unpredictability by embracing breakdowns and failures in imaging processes, selective inking and wiping, and manipulating the ink on the matrix. Process, for me, is an integral part of the work. Working within systems

of interrelated matrices, accepting the unforeseen, and subverting the traditional approach to printing create a range of combinations that speak to the variable nature of information.

I am interested in how our understanding of the world is formed and influenced. How malleable is it and what affects it? In what ways does mass media impact the way we think? What role does the pervasiveness of technology play in shaping our world view? My work is a self-reflection and a search for a broader understanding of my experience of the world around me. It is a quest guided by science, philosophy, and personal experience and it is fueled by the few answers and many questions found along the way.