



Tortured Soul
Anna Danielson
2014

The Absence

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Absences fill our lives. As an abstraction of the nonexistent, these variables can present themselves in myriad and miscellaneous forms. Sometimes they begin as an insignificant loss, but with time they become a considerable burden. But on other occasions they erupt as bursts of agony, and develop into a more durable suffering, the intensity of which the host feels varies upon the absence of the object, person, place, or thing. It is even possible for the host to be unaware. However, being ignorant of the variable does not equate to being free. For absences are parasitic, they exist to be fulfilled. And it is how we choose to fulfill them, that defines us.

The motivation for my oeuvre can be traced to my primary absence. My interest in themes of sexual deviancy, dualism, spirituality, and the consequences that ensue were an investigation into how and why I've dealt with the absence. And inversely, the series of work presented thrusts the Absence into the foreground.

Being a gesture of resolution, this series is a narration of the relationship between myself and it. Each form, a conceptual entity manifested, is an embodiment of who I am, being affected by the Absence. The entities represented are my sexuality, identity, and spirituality. The final piece is the confrontation between myself and the Absence. To present the symbiotic bond between myself and the Absence, I employed the usage of the void. The presence of a void is the closest physical representation of an Absence. With the addition of the void, the objects are distorted, changing the context of each piece by making it incomplete. To refill the now empty slot, light and shadow acted as a form of concealment. However, as light and shadow are also intangible sources, whether they are penetrative of obscuring voids is speculative.

My intent is to portray my relationship with an absence, and request the audience to question how they interact with their own, or if they simply choose to remain absent.



GLORY / Feed Me [Lies],
wood and gold leaf, 10' x 4' x 2", 2015

The light that pierces the oculus creates a circular shape, hidden behind the door, symmetrically lining itself in-between the corner of both walls.



TRUCE / Five Years [Wasted] In Search Of Oneself,
acrylic and wood on steel, 5' x 4' x 2', 2015

There are five acrylic sheets, each coated in a different shade of yellow paint, resting within the wooden container.



DEFEAT / It [Conformity] Is Inevitable,
rice in knit fabric and steel, 4' x 4' x 4', 2015



THE END / I Love[d] You, But...
performance, 15 minutes, 2015

The performer destroys a cherished icon of love, using scissors, while staring into the mirror. He is playing both himself and the icon's original owner, assuming the roles of recipient and giver.