

## **Michelle C. Moode**

My intention is that my works-on-paper, installations, and objects will cause the viewer to have an experience beyond looking, and rather one of exploration, wondering and remembering.

My working methods are closely entwined with the content of my art. My approach to art-making is often more cyclical than linear, so the lines that separate “old,” “recent,” or “finished” work are often blurred or overlapping. In this regard, I view much of my work as an ever-evolving archive that can be presented in numerous manifestations.

Many of my processes are labor-intensive and about focus and detail, but the repetitious acts of printing, mark-making, and sewing facilitate a kind of meditative daydreaming. Through my work I hope to reflect how the mind functions, or what “thinking” looks like. Our minds contain traceable, specific connections to objects and experiences, as well as a degree of invention according to personal idiosyncrasies.

I use etching to create subtle, intricate imagery with varied repetitions. This printed material is then used in various formats, by cutting, layering, editing, and sewing. By reworking my etching plates and layering the printed marks, the work echoes the way one remembers a moment, yet it does not duplicate the experience. Memories change and fade, and we subconsciously add, delete, and fill in the blanks.

Concurrent with my art and installations, I make blank books that are more production-based. In recent years I have found balance and connection between the different sorts of work I make. While one aspect of my work explores a visual representation of thought, it's my hope that my blank books act as a small repository for their user's thoughts and experience.