

Rusha Moon
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I had my very own talk show when I was ten—*Stinkleman's Fart Job*. Filmed in my lime-green bedroom, it was tragically canceled after only one season. Since then, I have never stopped using paint, cameras, pencils, markers, a needle and thread, yarn, clay, and anything else I can get my hands on to get out of my own head.

Appropriated text, saturated colors, and layered textures make up my work. I utilize found objects, weaving, and textured acrylic mediums so that my art can exist in the same world as the topics it explores—in touch with the earth, the city, and the people. I believe my work's environment to be immensely important to its impact. Whether it is displayed on a white wall, outdoors, or anything in between, that impact is flexible and fickle. The objects I create carry memories of their past designers, fabricators, the sites in which they served their original purpose, as well as my process, my personal experience, and my memories.

My process of artmaking usually entails sitting down with a medium and instinctually moving things around until something begins to exist. Recently, the media I use include acrylic paint, weaving, PLA filament, collage, graphite, and ceramics. Because my art is first and foremost a reflection of the things I see and feel around me, I am excited by the fact that my viewers may create new meanings from my work completely detached from what was going through my head at the time of creation.

The work I make is meant to be shared, to be passed around, and to be communal. As a multidisciplinary, community-oriented artist, I do not make art simply to exist on a wall in a gallery and I am constantly dreaming of new systems in the art world (and beyond) that are built to benefit all people, not just a select few. As I dream, I use my art practice to ask better questions, not come up with all the answers.

Currently, I am drawing from personal memory and research to explore how neoliberalism disrupts our ability to build and maintain strong communities. Using weavings made on the TC-2 Jacquard loom, objects found in the city, and paint, I juxtapose the warmth of human connection with the coldness of our built environments and attempt to find the overlap between the two. David Harvey poses the question, "But in whose image is space created?". My body of work, with a particular focus on materials and methods, aims to ask viewers that question and to reconsider how their community ties are affected by the process of urbanization and neoliberalization.