

Robin Arseneault – Artist Statement

Over the last two years, Arseneault's work has become increasingly archaeological in concept, referencing time as something mythical and prehistoric, while using materials that support these underpinnings. This sensibility is especially present in the work of ONLOOKERS, where found materials and objects are stripped of their original context and meaning only to lay bare inherent formal qualities. The result of which leaves fragmented shapes and forms transformed into what can be seen as hieroglyphics of an unknown language. It is here where the power of the fragmented image (or disruption in meaning) speaks to the subversion of power through subtle humour and curiosity.

The work lies at the intersection of sculpture, drawing and photography. For Arseneault, the photographic image has been the seedling to this intersection, resulting in what can be thought of as "topographies": where repeated shapes help form our understanding, or misunderstanding of the world. For Arseneault traced/cut/projected/layered and ultimately transformed photographic images of prehistoric artifacts into three-dimensional brass sculptures. The 30 pound objects seemingly float in front of the wall to dramatic effect. Their projected shadows, patina surfaces, and bodily shapes further play into their mystical qualities. Perhaps a sobering reality, the sculptures are coupled with black and white photographs (reminiscent to a photogram) that document their bodily absence and ultimately, their loss. If the brass shapes are an artifact of what once 'was', the photograph is evidence of what has been forgotten.