

Sarah Gail Luther, Artist

ARTIST STATEMENT

My art creates visual experiences using satire, comedy, exaggerations of my own personality, and an unflinching intuitive sense of optimism to re-contextualize ordinary, sad, simple, fragile, ugly, underappreciated things. I utilize ordinary and familiar objects or locations in their original form but with fresh intentions. By simply re-positioning these underappreciated things- a disheveled landscape, coffee pots, weeds, individuals, every day tools-- the audience is given the opportunity to evaluate the potential and importance of them. I get to turn these outcasts into subjects- stars- phenomena.



Similarly to display represent these subjects I use existing strategies-- the theater, floral arrangements, a kiosk, billboards, book signings-- to create a way to display these ideas and subjects in a familiar way but with new purpose. My practice becomes a series of trying on different hats-- performer, anthropologist, journalist, drawer, writer, painter to ensure the most interesting, accessible, fun and meaningful display of my interests.



My role through all of these changing subjects and locations is as the director or conductor. I am orchestrating these experiences out of a genuine curiosity and excitement of the potential of art and how it can show the world that I engage with.

My art is cyclical and ephemeral, it has a life span, and it is human. It is created within the means of an individual, lit up by the participation or chance viewing of many, and then often removed by elements out of our control. I use *sketchbooks* to chronicle animate and inanimate things, their conditions interactions and fleeting moments. The *Neighborhood Floral Arrangements* will fade and die, and the *Raking Projects* will all certainly blow away.



Ode To a Coffee Pot, a cello and coffee maker duet with handwritten melodies and a gurgling climax. The performance is the brewing time and you drink coffee and learn that objects can sing. *Sunset Theater*, set in a field of weeds and among the rubble of a demolished freeway, obliges you to sit still and pay attention. *The Souvenir Stand* set up every Tuesday and Thursday in the same area as *Sunset Theater* is a futile attempt to sell collected junk, but an excuse to start conversations to promote looking beyond the surface of this disregarded place.

The *Billboard* depicts kids taking ownership of their neighborhood and declaring function and community in a space that to commuter's looks to be a wasteland. *We Are All Always Moving* is an eccentric representation of a neighborhood. Grass, beer bottles, wire, animation, and drawings layer to create an illustrative space to explore. "*Let the World Entertain You*" *Field Guide Series* collects and curates interviews, histories, portraits, landscapes, stories and themes to give new, intimate perspectives to different cities in pocket sized handmade books.

The Temporality of all these projects is inspiring and I am driven by change. My art does not believe in borders, it is resourceful. My art is cyclical and ephemeral. It is recycled, sentimental, and slightly uncomfortable. I am always looking-- for new subjects, for new contexts and new opportunities-- to imbed myself and create new experiences for new audiences.

