

CLINT IMBODEN

I come to making art with the perspective of a therapist. Just as a good therapist can act as a catalyst for change in a client, good art should elicit a strong reaction in the audience, provoking them to explore the reasons why they've been affected.

I usually find my materials at local flea markets. I start with the artifacts of daily living, things that most people discard or overlook: battered globes, worn shoes, dilapidated tools. I'm drawn to old materials because they foster purposeful imperfection in my art, an attribute that's connected to their previous lives. I use them for their connotative, associative or narrative possibilities. My installation work is tactile and handmade; as an artist, I focus on process and on topical, issue-based content.

Viewing my artwork is not meant to be a passive experience; it involves reading, deciphering, taking the initiative to engage physically and psychically with text and objects. I use materials that challenge my audience to consider multiple references in order to understand the full meaning of a piece. I want people to be caught up in the experience of my work, just as I am, in making it. My goal is to have them come away from an encounter with the work knowing something new about themselves.