TRACING ANCIENT OCEANS

PROJECT STATEMENT

Isan Brant’s sculptural installation Tracing Ancient Oceans, asks us to slow down. The sculptures are an inquiry into the layers of geologic and human architectural history that make up the structure of place. Investigating the widening awareness gap between resource extraction and our modern lifestyle’s demand on the earth, this project asks what is the shape left in the land by our extractive industries?

Tracing Ancient Oceans explores the twinned presence and absence of shapes left in the land by construction, destruction, and geologic shifts. By seeking to escape the didacticism of right vs. wrong, these shapes explore the nuances of both our reverence and manipulation of the natural geologic landscape.

By creating a tension between the artificial and the natural, Tracing Ancient Oceans looks both to naturally forming geologic shapes, and to ancient archeological sites and contemporary industrial ruins as influences to our imagination and the limits of our vision as we navigate the current human-caused ecological crisis.

BIO

Using materials and physical processes that mimic ecologic and geologic change, Isan Brant combines expansive themes of time and human dependence on the earth’s systems with the awkward effort of the handmade in her sculptures and paintings. She relies on close observation of both the natural physical world and interior emotional world to direct the work. Her work in the natural and human world, and the relics wrought by this relationship has led her to work as a Fulbright Scholar in Nepal where she studied traditional painting practices, and as a wilderness ranger and backcountry fire lookout in Montana and Wyoming. She is currently pursuing an MFA in studio art at the University of Arizona, where she is the recipient of the 2017/18 Confluence Center Graduate Fellowship, and a 2017 Marcia Grand Centennial Sculpture Prize.

THIS PROJECT WAS MADE POSSIBLE BY THE MARCIA GRAND CENTENNIAL AWARD, UNIVERSITY OF ARIZONA