

Alexander Iezzi *Commemoration of My Modifier*

January 25 - February 1

Reception Wednesday January 25th 6-9 PM



Besides its use as a traditional material in sculpture, writing and encaustic painting, wax has long been used as a paradigmatic example within the history of philosophy to prove or disprove a set of epistemological claims. For Descartes, the example of wax as an extended, flexible and changeable material provided the 17th century rationalist with a reason for being skeptical of the senses. For Locke, the example of a wax slate was evoked to demonstrate that the human mind at birth is not pre-equipped with any innate or universally understood concept.

Wax has recently become a prominent material for the artist, both for personal use, and for creating sculptures of varying sizes. The industrial grade, petroleum-derived paraffin wax used in the exhibition *Commemoration of My Modifier* was purchased from a wholesaler in rudimentary slabs. The ten individual sheets, concisely cast in wax and installed in the exhibition space are the consequence of repeated, practiced attempts at melting and pouring a more industrially fabricated-looking (glass sheet-like) support.

Each of these individual wax sheets is displayed with four loosely fabricated pieces of cast bronze that emphasize traces of the manual in subtle and discreet ways. With their hand-made fittings buried into the walls of the exhibition space, each individual sculptural construction simultaneously mimics the typical gallery exhibition hang while providing a less negligible place for the working surface. Slight interferences to any of the individual wax sheets, owing to changes in temperature or to slight surface mishandling, surfaces which are incidentally encased with light studio-debris, are considered serendipitous events for the artist and do not implicitly change the holistic concepts associated within the body of work.

Along the disorienting boundary lines that exist between dreaming and wakefulness, the natural and the artificial, between the fragility of the wax sheets and the durability of the bronze hardware, lies the work. The artist's particular method of exaggerating binaries assists in bringing to awareness, otherwise neglected attributes of objects and events that persistently contribute to our surroundings in silent and unnoticed ways.

untitled text

1 Wax is a commemoration of the last surface that it was hot with. It can heal and shift,
2 but it cannot be something without being in contact with some thing.
3
4 ~
5
6 I'm alone in a cabin. The house was much dimmer than this, but while cooking I found
7 a box of candles in the cupboard. After locating a few small dishes,
8 I held a match to the bottom of each candle. One by one.
9 The wax drips, securing the candle's upright position, so it may hold light.
10
11 I can't resist wax as it drips off the candle, collecting in a puddle beneath it.
12 I dip myself in, relish in the sharp heat and the relief as it stiffens around my body.
13 It is touchy and difficult, not wanting to commit to one form.
14
15 The wax that drips onto the dish carries almost no properties of the solid wax.
16 On its own, the wax candle does not retain the same smell, touch, sight, or sound
17 (if I were to knock them against my fork). Still I know they are the same wax.
18
19 I wake up in a room to a dim light. Frosted over, my view out the window is disguised.
20
21 Paraffin is collected as simply as petroleum can be frozen.
22
23 Wax cast of glass.
24 Surface of glass - perfection.
25 Nearly perfect surface.
26 Subtle perversion.
27