



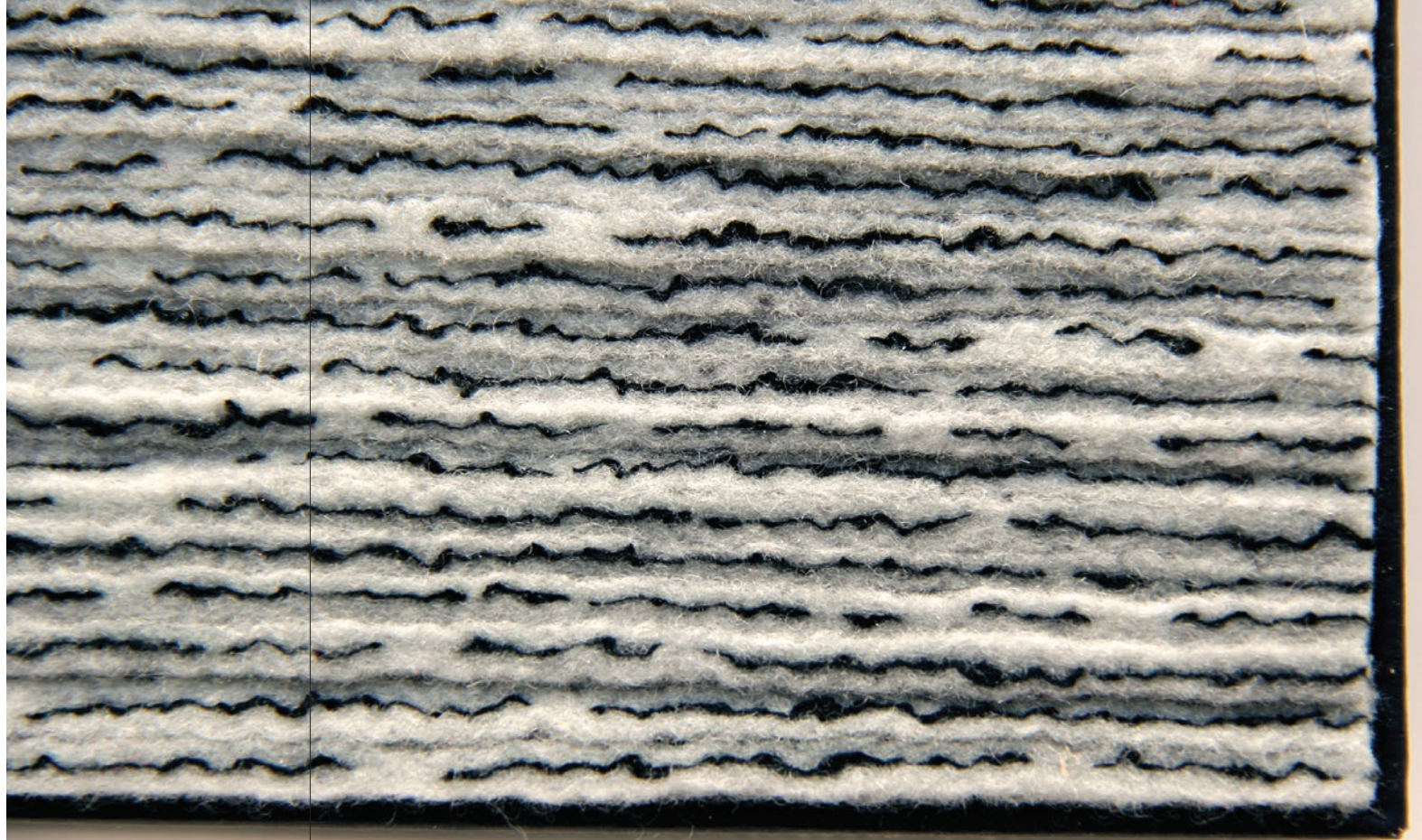
AN INTERVIEW WITH FAFNIR ADAMITES

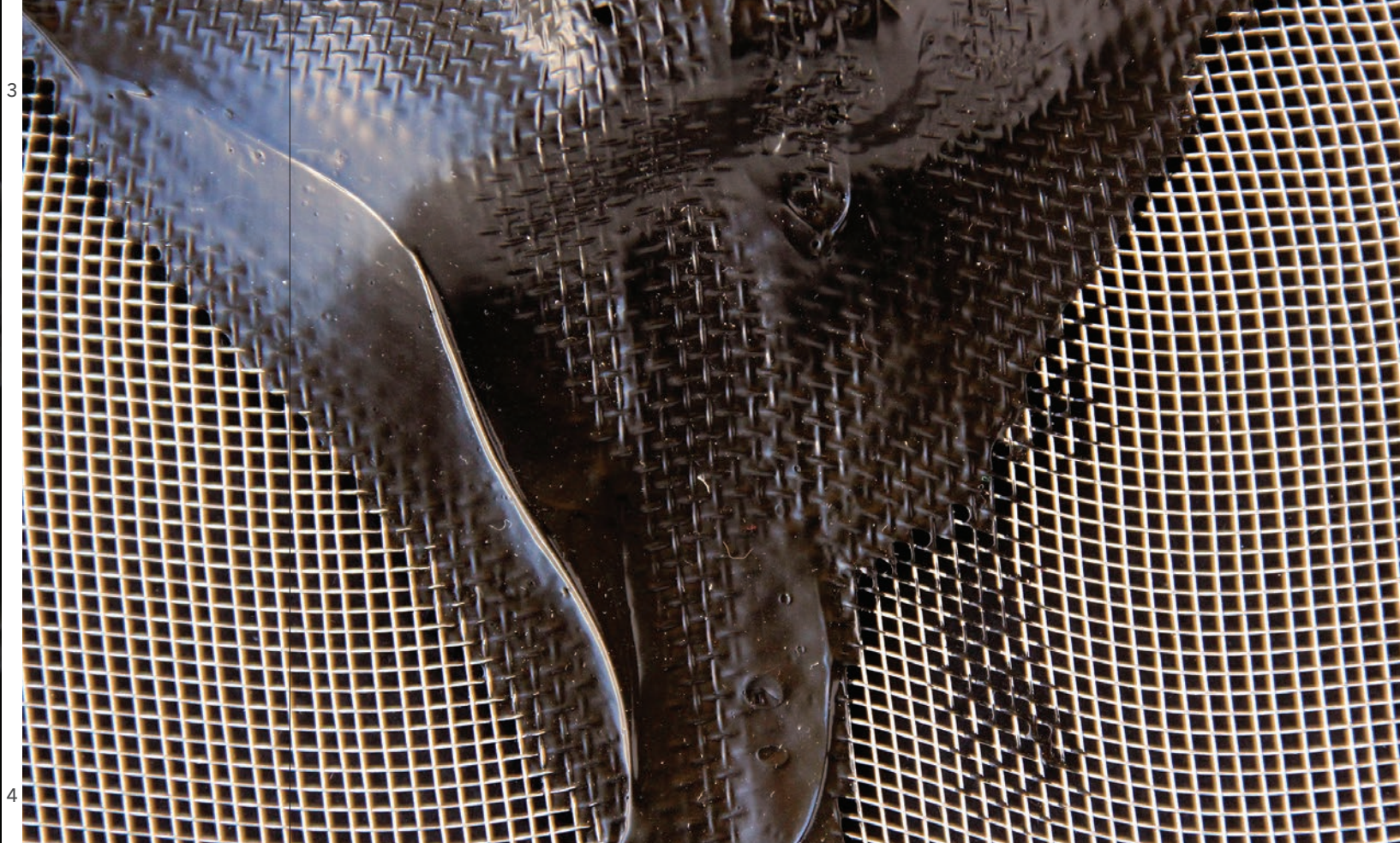
Your work immediately brings to mind post minimal sculpture from the 70s, like Arte Povera Italian designers as sculptors and installation artists, or Americans like Eva Hesse and Richard Serra. Do you welcome those associations or do you chafe at them? How does your work build on or veer away from that legacy? Are there alternate art historical contexts in which it would be preferable to place your sculptures and installations?

I tend to steer away from aligning myself with any particular movement or group of artists. My distaste for machismo-driven scenes that are exclusive and impersonal is a major part of this decision. Of course there are particular aspects of these movements that I connect with and are very present in my own work. Generally, I am drawn to non-figurative work with strong conceptual backing, intentionality and an emphasis on materials and process. Eva Hesse, Lynda Benglis, Hannah Höch, Magdalena Abakanowicz, Doris Salcedo and Christine Tarkowski have all influenced my work. Process artists, Dada, Fluxus, post-minimalism, Gutai, fiber artists, feminist artists and people working within the counter-monument movement have all been significant to me in various ways. The history of making and labor has been just as influential and has been a catalyst in my interest in embedding meaning into materials. Elizabeth Wayland Barber's *Women's Work: The First 20,000 Years* and other writing about the perishable quality of most women's work throughout history has strengthened my desire to elevate the relevance of materials and the importance in knowing the history behind who makes what and why.

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cover

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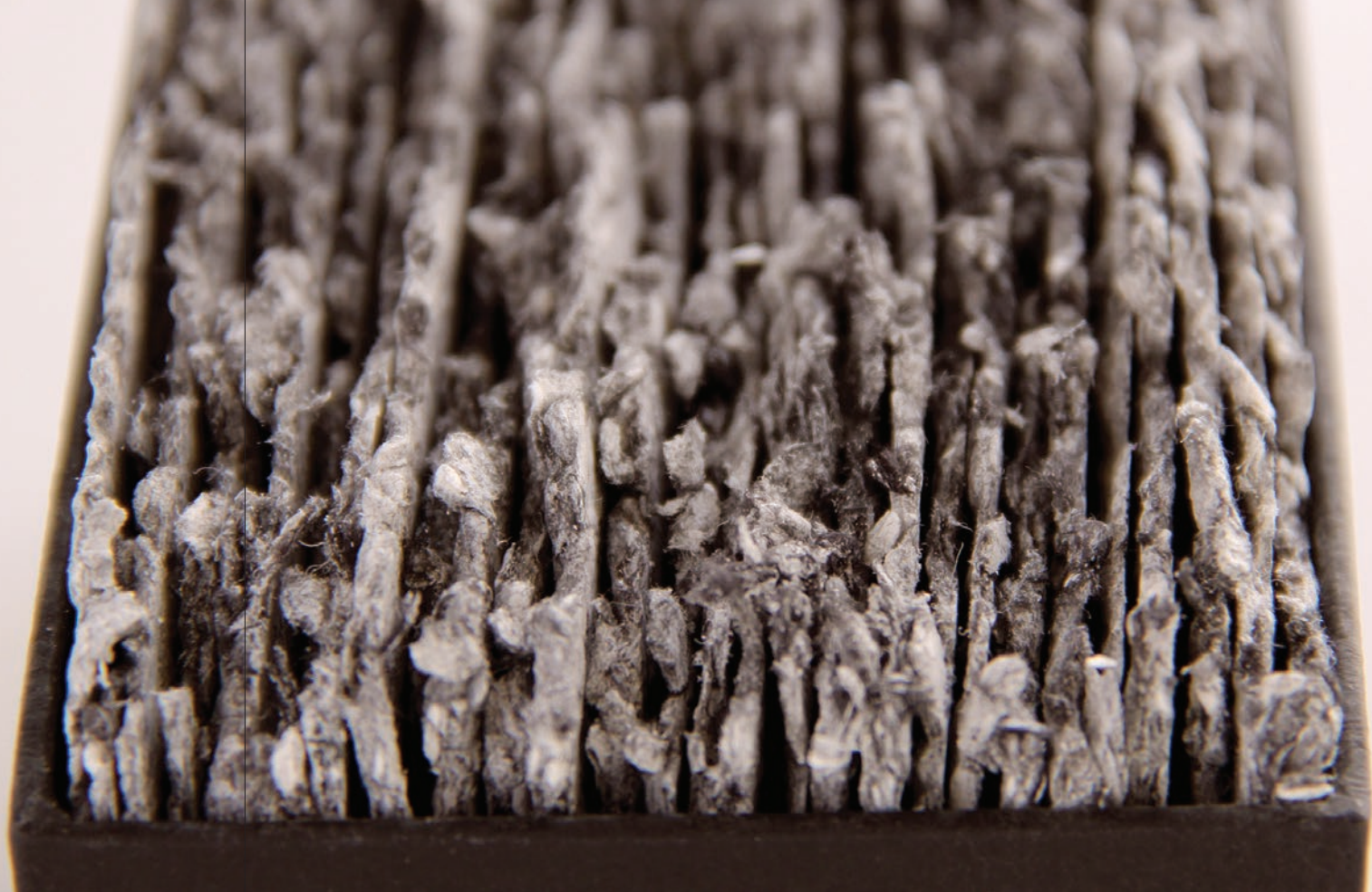




Memory, trauma, and emotional turmoil are themes in your work that you have discussed before. Why do you think you gravitate towards such solemn subject matter? This is a roundabout way of asking if you self identify as goth.

Since shooting performative photography in undergrad, to making abstract sculptural work in the present, at a fundamental level, it has all been about grappling with identity and personal wayfinding. I have been stabbing at the same questions for at least 25 years of art making, from various angles and through different lenses. Conceptually, I think this area is endlessly fascinating and rich, which is why it has developed into my core investigation. It is also a personal analysis, one that I believe many people can relate to or find some shred of familiarity in. I actually find it more illuminating than solemn. It's heavy subject matter that won't ever be neatly resolved, which is an aspect that I attempt to highlight through repetitious processes in my work. I believe that the surest engagement with memory, trauma and emotional turmoil lies in its perpetual irresolution. Making them physically present and reserving space for these ideas is one way for me to offer them a place of privilege.

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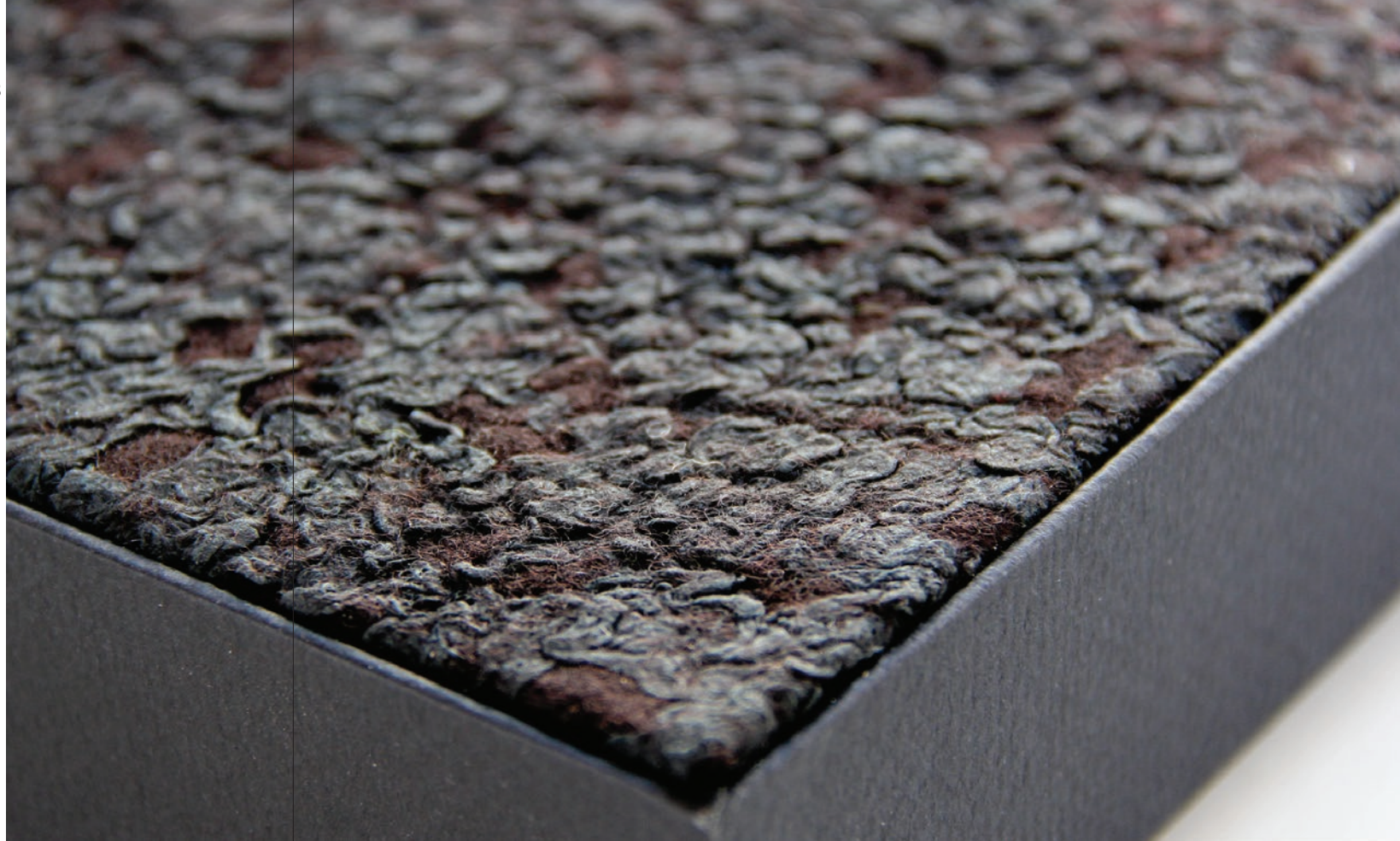
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Another core theme you explore is the shadow of previous generations- the burden of ancestral lineage. There seems to be a psychological mysticism embedded in these themes, via Jung or Jodorosky, or more general themes from Vedic or Zen traditions like karma or dukkha. What traditions or cultural modalities inform your understanding of this thematic concern?

Various methods and schools of thought on psychoanalysis is where a lot of my research has started. This has led me through ideas that have political and philosophical approaches as well as spiritual and more mystical rooting. Deleuze and Guattari's critique of the psychoanalytic concept of the unconscious for instance. Alejandro Jodorosky's writing about the influence of prior generations in *Metagenealogy* adds another dimension to my research on Transgenerational Epigenetic Inheritance (the theory that traumas can be imprinted on dna and passed down to future generations). Nicolas Abraham and Maria Torok's transgenerational phantom concept has played a role in making the inherited burden physical in my abstract forms. Pema Chödrön's Buddhist writing on moving towards painful situations and embracing groundlessness has also been in the background while making some of my most recent work.



Establishing trust in intuition is one of the routes I have taken when examining personality and identity in the face of inherited trauma. The dowsing pendulum, used as a bridge between the analytic and intuitive sides of the brain, has been an inspirational image and a slightly more mystical angle to my conceptual work.

A common thread in all of this research is the presence of a positive force of liberation, a harnessing of personal talent or intuitive power to create a new path. Using physically transformative processes like feltmaking and interrupted patterns, forms and images are ways I have embedded this idea into my work. Albert Camus' writing in *The Myth of Sisyphus* explains this idea of reaffirming the value of personal existence. Camus insists that we have to look at Sisyphus as happy rather than burdened by his endless task of rolling the boulder up the hill. My work involves physical repetition and the concepts are based in the notion of repeating someone else's traits or re-treading a pre-determined path, so Sisyphus has always been a close friend of mine. I'd prefer to think of my work and the themes of my research as freeing rather than a burden in the way that Camus liberated Sisyphus from being a symbol of futility or failure. I find answers in what I toil with; there is productivity in the repetition.



Materials:

- 1 cotton thread
- 2 wool, paper
- 3 paper
- 4 aluminum screen, latex
- 5 paper
- 6 latex, pins
- 7 cotton cord, latex
- 8 wool, paper
- 9 paper, silk, unknown fiber, cotton thread
- 10 paper



SUPPORTING MATERIALS

Fafnir Adamites

May 4th–29th

Opening Reception
Wednesday, May 4th 5:00–8:00PM

Gallery Hours
Wednesday 5–8PM / Saturday+Sunday 11AM–7PM

Curated by Greta Svalberg
Photography by Fafnir Adamites
Catalog design by Scott Allison

FafnirAdamites.com

FeedingTubeRecords.com/RozzToxArt

Rozztox Art
221 Pine Street, Room 141
Florence, MA, 01062

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