

Statement

Eddie Overturf

“The current state of our world makes some of the most steadfast elements in our lives in flux. Even defining my creative practice changes week to week. But there are elements that have remained throughout nearly a decade. I’m interested in the difference between storytelling and truth-telling. From the idea of a “reliable narrator”, to the stories we tell ourselves for comfort. This extends into the classification of a source as ‘fake news’ that could be used to deny credibility of a source, or as a method of misdirection. How does one distinguish storytelling from truth-telling?

The speculative worlds I create underscore my affection for the remnants of a more analogue age. The marquee and pennant flag are ancient modes of advertising, with even fewer characters of expression than a tweet. Although outdated, the brevity of statements parallels the urgency of today’s discourse. This abbreviation of opinions can mirror the abrupt and meme-like way we currently communicate. There is an urgency in language when the space is limited, and it can sometimes be more impactful and earnest. My work uses the relationship of image and language to formulate the narratives. The form of the pennant flag and the emotive quality of my color choices are at odds with the language I present. The pennant flag (or bunting flag) is generally an object that represents cheer and celebration. But at a time when it is difficult to find room for celebration, the form seems to take on a different meaning. I find it darkly humorous to use the form of the pennant flag with unceremonious or non-celebratory words. It gives me the same feeling as a sarcastic “yaaaay” after expressing frustrations.

Much of my imagery and use of text were developed to give voice to my own frustrations and despair. My limits have been tested during the pandemic. And like many, I am deeply concerned about the traps of capitalism, and the veil of political deceit that is becoming thinner and thinner. For too long, our world has held so much anger and so much fear, magnified under capitalism and today’s political oppression. And the pandemic has highlighted unresolved discord and disparity in the foundations of American life. There’s no individual story that encapsulates the communal experience of pain, loss, anger and anxiety. There are moments of fatigue from fighting to merely exist, let alone, to thrive. Flashes of anger and resentment when seeing strangers’ unmasked faces. The loathsome ache of grief and loss that is universally understood, yet painfully isolating. Inequities, injustices and tragedies that have existed among us for far too long being exposed. This work is my way of putting words to that heaviness, to connect with others across a great distance.

I am and will always be in love with the form of the multiple and its equitable access. The history of the multiple is deeply egalitarian, and this appeals to my many socialist ideals. My work being of both a political and personal nature is carried through the vehicle of the multiple, and echoes the long and rich history of political prints.”

- Eddie Overturf

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