

clef

Becca Broughton

As you walk into the gallery you will see about forty-five keys. They are oversized in nature giving them a slightly superhuman quality. Their giant size makes them slightly comical and awkward to handle. I hope this theatrical element enables the viewer to suspend their disbelief, and makes them more approachable.

The key as an object was chosen for the connotations it carries. Historically, a skeleton key is capable of unlocking many locks. It is also an intimate item we carry on our person. A certain key is only possessed by a particular elite. A key locks up precious things one wants to keep safe: your family, your best silver, while also keeping dangerous things locked away: fugitives, guns, etc. These uses tie together into innumerable issues of security.

In each of the teeth imagery has been carved that references the connotations that keys carry. For me they all pertain to ideas of security on emotional, personal, professional, social, and political levels. The material plays a role in this issue. The keys are glazed earthenware. Although they are large and glazed to resemble metal, they are in reality fragile and delicate.

I cannot help but feel that these pieces would not have come out of me without the actuality of war and a social and political crisis among us. I feel it is impossible to find or make work that is unaffected by this. Fear is among us at a record level, and a key is a gadget created to assuage the fear of lost security. People are in a desperate search for protective measures and action. A key is a security crutch that can usually be held in the palm of one's hand. In this case it is blown out of proportion. It references these problems of paranoid security measures and fear, problems that our country has both and as a physical reality and as a psychological sickness.

These pieces have not offered me answers, they have acted as a reference for me.

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