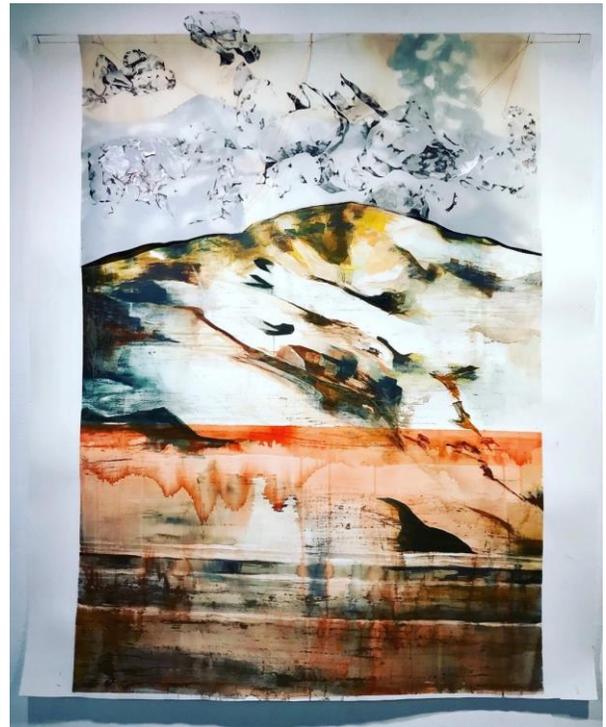


BRIANA MIYOKO STANLEY

1.9.18

44.5 inches x 52 inches

Montecito Debris Flow Dirt, Thomas Fire Ash, Gouache,
Charcoal, Ink, Embroidery Thread,
Watercolor Paper, Pine, & Ink
2018



ARTIST'S STATEMENT

On January 9, 2018, fifteen minutes of heavy rain swept monumental boulders through the scorched land, carving through previously “picturesque” Santa Barbara, California. This has become the study of my drawing installations. I am interested in how the disruption of the chaparral in the Santa Ynez Mountain Range and a reorganization of the land, vegetation, and natural environment mirror the creative process.

I question how violent acts of nature in idyllic destinations mimic conventional and non-conventional forms of art making. I utilized site specific material in the form of ash from the Thomas fire, fragments of boulders left by the mudslide, charcoal rubbings, and photographic documentation to trace the geographical shift caused by the Montecito debris flow.

The Montecito debris flow was caused by the Thomas fire that disintegrated the root system in the Santa Ynez Mountain Range. Large boulders residing in the mountains pummeled down to obliterate everything in their path. The debris flow accumulated cars, trees, and homes as it followed creek beds and surged through the affluent Montecito proper. It took out the main water supply and blew a gas line that created an orange sky at 3:30 am.

It is in the landing of boulders and displaced peoples that I see a shift in society and a shift in art making. I am concerned with gravity, rupture, and negotiation of ecosystems, how contemporary society's habits compromise natural systems to create catastrophic glitches. And how communities and landscapes reinvent themselves in the aftermath. It is on the cusp of tethered tension and an ashen surface that I see a conversation with the washed away, burned down, and rebuilding of surface, structure, and system.