

Rebecca Reagan Boatman Artist Statement:

My personal history up to my thirties was pretty stereotypical. I quit college to get married, followed my upwardly mobile husband all over the United States, and started a family. Then I found myself replaced by a trophy wife and on my own. I developed a strength that had been waiting to surface. I moved to a new state, returned to college and followed my own dreams. I graduated with honors and became an artist and art educator. I have a passion for art history and travel; I have learned to have faith in my abilities.

I find inspiration and motivation from collected objects, personal experiences, and art history. My forms are a compilation of African nkisi, ancient goddesses, and reliquaries that result in a response to an intuitive materialization and synthesis of personal circumstances.

The first time I saw an nkisi I was drawn to it. The nkisi is an African wooden figure with inserted nails or metal shards. It is all about power and contains a powerful spiritual force. The nails and blades connect with oaths taken by parties and are tangible artifacts of those promises. Reliquaries exist in every culture. The reliquary is the container for a relic—a surviving memorial of a person or story of significance. Sometimes we are allowed to see the relic and sometimes it is sealed away forcing us to rely on personal faith of the truth. Many of the most ancient of reliquaries are constructed of clay.

More recently I have been exploring childhood experiences and their effect on my personal philosophies.

One work leads to the next observation and revelation. That is the joy of being an artist.

Power, faith, and the search for truth are the cornerstones for my pieces.