

Misha Capecci

My most recent work has taken two distinct roads.

The first attempts to examine issues of self-recognition and identity. In this project I am interested in how the external self is changed by time, experiences and by various forms of translation (represented through the use of different media). In addition I am interested in self-recognition in the context of the group and how over time and with allegiance one can inevitably extract a changed individual identity from the collective, popular appearance. Finally, I am interested in collections. Whether the collection is a group of stories that fit together to define a person's heritage, or a group of objects found along the road, I want to know how they form connections and how they are weathered by time or their retelling to define an individual experience.

The other project is a commentary on life, ruin and science. This project in particular was largely informed by my childhood exposure to and my continued study of biology. A visit to a cadaver lab as a pre-teen and later an internship where I learned taxidermy, together instilled in me a fascination with the perfections and imperfections of the inner workings of the biological organism and the beauty of the cycle of life and death. I have focused my investigation on one apparent confluence of art and science: scientific illustration. I create my own specimens from found or used objects and then render those specimens in the tradition of such illustrators as Ernst Haeckel, Albetas Seba, and John James Audubon. As commentary on the commoditization of nature, the documentation of the specimen in my work holds the value, not the specimen itself. The document acts to confirm the validity of the invented specimen. Much like a scientific paper, where the research procedures are described so that one may perform the experiment again and again with the same result, my images pass on the visual information that enables further recreations of the original specimen.