

*Rimona Eskayo, b. 1994*

In cities like Walla Walla, water flows freely only by accident or by disaster. Contained and controlled, measured and monitored, it makes its way to homes and businesses by way of right-angled pipes and cemented channels. We pledge allegiance to the municipality that delivers us the clean and the clear. And then the water disappears just as quickly as it came, carrying our filth to places far and away. The distance fails to haunt us, for keeping the water at bay maintains our common faith.

This body of work is a practice in reimagining. I use this word, *reimagine*, to both speculate upon and make real that which has long since circled the drain. How have our worlds been designed to both conceal and reveal, include and exclude? What do we take for truth by the present order of objects and infrastructures? Where do alternative possibilities for utility linger? And how might new tools foster new modes of interrelation?

My work begins at the intersection of these questions. As an artist, I seek to trace lines of material connection between body, community, and place. My sculptures erode distinctions between the self and its surroundings, troubling the idea of boundaries themselves. As the pieces are activated, focus begins to slip. Viewers become figure, then ground, then back again, while the work, too, makes new transformations.

I invite you to investigate and imagine, and through your own material reality, complete the works themselves.