

# Jessie Lumb

she questions (provokes a questioning of) what constitutes success

there is both modesty and confidence in the unobtrusive, un-intrusive manner in which she pays attention to the “over looked...the unimportant”; her focus on the random tiny scars created daily as by-product of used space: nail holes, drill marks, small potholes

she constitutes her art as a kind of daily work: the work of paying attention and of drawing attention; her art-work draws attention to the small, the “wondrous” and equally to the small wonder of its own construction; sometimes made in the instant of a cast beam, sometimes involving lengthy periods of time, of time-consuming repetitive labor

there is modesty and confidence in the way she incorporates her work into the fabric of the everyday; fabricates it from the most ordinary, the most readily available, the most banal of materials: glitter, coloured stickers, thumbtacks, plasticine, commercial decals... then leaves it behind, leaves it to the vagaries of weather, time; for the delight and/or disregard of others; leaves it to find its own obliteration

offers it

remainder of time spent; of attention closely paid to the accidental, incidental; to the incremental, indescribable beauty of the inhabited natural world

her work/s seek out and exaggerate traces of wear and tear, evidence of life: cracks, shadows, flakes, shafts of light...

offers itself as residue, as **reminder**—mortal, ephemeral, indexical—of the joy (bittersweet and lovely) that may be quietly engendered by such immersed engagement—even if only in passing, for a fleeting moment—in everything that surrounds, everything that passes... in passing offers itself (wonder-fully)

as subtle **remainder**

marker, sign...

**makes moments into monuments.**

Lisa Harms