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Artist Statement

My work explores the underlying spirit force which unites the universe. With our limited lifespans, human beings live mini and simultaneous narratives; our finite vision precludes us from seeing the interconnectedness of all things. But all the forms of existence— the great variety of things and events— are simply momentary creations out of the powerful energy that fills the cosmos. Matter itself is active and self-organizing, with the deployment of form in time and space dependent upon the power of selection: atoms ‘know’ how to bond harmoniously into highly coherent structures.

I focus on minerals because their formation embodies the universe’s profound organization on the most fundamental atomic level. The growth of a crystal involves the exact arrangement of more than ten billion molecules a minute— a self-regulating assemblage of the universe’s most basic building blocks. The intersection of minerals’ ever repeating patterns are the places where science meets magic and nature inspires technology. The epistemologies we use to grasp at existential gnosis continue to reveal the interconnectedness of all things: the lust of electron for proton, the dance between subatomic particles, the true intangibility of the quantum realm.

Consequently, my work seeks to synthesize an elusive alchemical principle: the presence of the whole within the part. Within our limited individual experiences of reality we are each constituted of the same particles of infinity, to which we will someday return. The foundation of my work is polarity; the unification of opposites (holding together a paradox within one’s own mind) is a powerful, magical thing.

My process is one of intuition and induction. My practice oscillates between part and whole, concrete and abstract, accumulation and dissolution. Guided by the minerals that so inspire me, I seek to replicate the alchemy within Earth’s crust. I construct, deconstruct, and transform my gathered materials— transmuting multiple mediums beyond the sum of their parts. Like crystallization, I work inductively: moving from the details of the micro to the broader structure of the macro, while the beholder may only enter from the outside inward.

At all stages of my process, I construct my work intuitively in layers— some visible, others obscured— each charged with intention. I use a variety of mediums: collage-based assemblage, mixed media painting, and printmaking, as well as imagery both recognizable and abstract. To source found materials for my compositions, I gather and group print media instinctively. I hope to evoke an experience that mirrors my sensation of existing in a universe inundated with deluges of information— both psychic and physical.

Like the layers of rock from whom we have developed our scale of geologic time, traces of this process always remain: the manifestations of weathering as temporal evidence of past conditions. These remnants invite the viewer up close to study the materiality as well as the meaning of the images’ arrangement. They are invited to imagine their own context to construct personal maps of meaning towards understanding why these images have been linked together.