



Dara Solliday, *Regrade 14*

Dara Solliday's mixed media encaustic panels reveal a fascinating exploration of history and archival photographs. In her "Regrade" series, the baseline image refers to the historic regarding of the now-absent Denny Hill in Seattle during the late 19th / early 20th century, when an entire landscape was washed away by power hose to create a more level urban space. For Solliday, this process also reflects the ways in which language itself can be eroded down and built anew: a close examination of the surface shows that the fragments of pages are transparent from the wax, obscuring the words for the most part, but that here and there a legible line

jumps out, such as "I asked her once if she had" or "I don't really know. But" (Regrade 9, 2012); "A Certain Silence" (Regrade 8, 2011); "reflecting of his love. Beside the" (Regrade 14, 2012).

The sense of phrases being incomplete and broken wonderfully underscores the whole atmosphere of tilt or angle that the overall structure conveys when viewed farther back. The artist's use of color in these series parallels the architectural-textual play, with two dominant primaries often dispersed into related shades, whether red and tan or blue and white. And while the entire panel is heavily layered, Solliday takes care to leave some areas outside the construction and above the utility-line boundaries: here, in fields of white, the eye can detect square and rectangular patches that have been buried and painted over, embedded in the background which we want to assign to sky or clouds but which resists and insists on a latent structure behind the building, as if it were all a façade for the world that the artist is interested in exploring. <http://darasolliday.com/home.html>