

Jacob Docksey

Artist Bio

Jacob Docksey is a visual artist currently residing in Minneapolis, Minnesota. Born in 1994 in Chippewa Falls, Wisconsin, Jacob attended the University of Wisconsin-Stout where he attained a B.F.A in Studio Art with a painting concentration. Initially dedicated to oil painting he also creates stop-motion animations with traditional mediums like charcoal and chalk pastel. He pulls inspiration from 20th century artists such as Ashcan school painter George Bellows, for his raw documentation of early industrial America, and Czechoslovakian filmmaker Jan Švankmajer for his surrealistic narratives. Jacob Docksey has shown around much of the US and has received an award in group exhibition at the Gamut Gallery C4W exhibition and annual Prometheus Exhibition at the Furlong Gallery, as well as partaken in the 2018 Survey of Wisconsin Artists at the Charles Allis Museum in Milwaukee.

Artist Statement

Documented through the method of stop motion animation, my work is created by repeatedly drawing, destroying, and redrawing an image. I utilize living creatures and inanimate objects for storytelling symbols to perform actions in order to generate a reaction. Like a chain of circumstances, this cause and effect process has various outcomes each revealing framework to a hidden narrative. Similar to an individual's own accumulation of experiences, memories are introduced to supply further context to the present narrative while representing themes of tragedy, transformation and redemption.

I gravitate towards dry mediums such as charcoal and chalk pastel for their ability to accumulate opacity while also remaining malleable. By working in layers, I am able to reveal internal moments that create tension to what the surface describes. Color emphasizes focal points and highlights the importance of symbols, and transitions within the animation. The paper itself becomes a sculptural element introducing shallow space and cast shadows. By breaking the first layer in unpredictable ways, the attention is focused to where and how the surface is removed to reach the interior.

When the animation has reached its conclusion, the documented photographs are sequenced into video and the drawing is finished. Due to continuously reworking the paper's surface to tell a story, images remain only as remnants to be combed over. The drawing and video components help represent a tangible and intangible quality in my work, respectively, reinforcing the concept of external and internal. It is the drawing that presents a physical presence supplying clues, and the video which requires time to observe to gain a deeper meaning.

