

Ambiguous Motion, a solo exhibition

My studio practice centers on drawing & sculpture. I execute my work in a wide range of mixed media, and place significant importance on process. With a conceptual approach, I address a broad scale of subjects in a multi-layered, and diverse fashion. I like to involve the viewer in a way that is physical and emotional.

I believe that ambiguity is an asset and a responsibility to visual imagery. Not only is specificity an easy way out, but it places restraints on the viewer, and denies a full spectrum of personal experience with works of art. Is the maker/creator responsible for providing a point of entry for the viewer? I would say no; it is the responsibility of the viewer to invest & work to find his or her own relationship with the object/image. Whatever that rapport may be--positive, negative, affection, hate, comfort, discomfort---it can be a rewarding and productive occurrence. Ultimately I am striving to intensify the dynamic of the viewer by objectifying feelings that manifest themselves via individual & collective interaction with my work.

This work is vaguely grounded in theoretical, figurative abstraction. I look for avenues that suggest past, present, and future motion, i.e., wheels, spheres, liquids, molten substances, or text. These pieces often segregate and blend motion in a suggested or real context. While posing the notion of movement, I find that an inherent grace and subtle humor often surfaces in the work.

Most recently my work is focused on the multiple. I fashion ill-defined shapes on the wood lathe and apply a fine finish of conversion varnish. At this stage they are individual fetish objects in and of themselves. I call these objects "master shapes" from which a mold is made. The next stage is to cast the objects in colored resins, and then place them back on the lathe for further transformation. These shapes are often subjected to additional manipulation off the wood lathe, then joined in assemblages and displayed as a family. From this familial grouping a dialogue is born. What starts as singular, is cloned, multiplied and compounded into a multi-faceted discourse.

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