

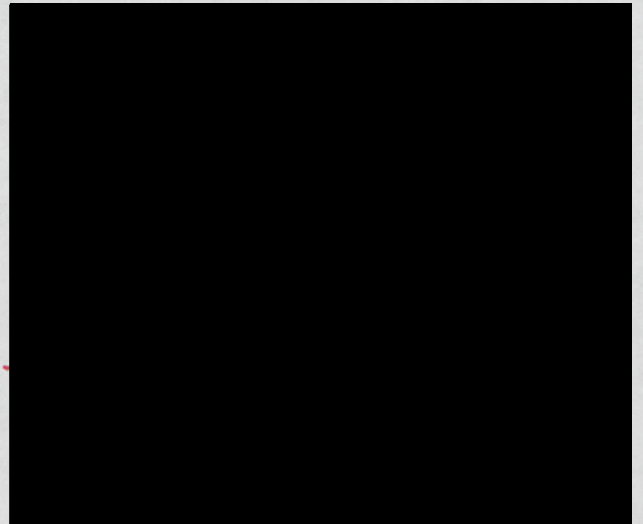
**Adventures in
Found Object Assemblage Sculpture**

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It is instinct and habit for me to intuit meaning from man-made objects. This is not a sense that only snaps to life during the building of a sculpture but one that is in operation all the time.

Many objects just carry with them, very strong connotations. Many of these connotations were wholly unintended by the objects original makers, and some connotations attach themselves to objects gradually, over time. So, I collect the objects that grab me, the objects that seem to say one thing but have come to mean something else entirely. I find and buy these things everywhere. Take the trouble to surround myself with them in a studio where, also kept, are the tools required to assemble these bits of wood, metal, glass, rubber, fabric, paper, and what-have-you, into highly integrated machines.

Each new machine begins as a fusion of specifically chosen materials with an idea. An idea that can be conveyed through a combination of materials, a combination that has the potential to become a new composition, rich in appearance both in general form and specific detail.

When lighting, motors, and other kinetic elements are introduced into the plan, the design/ building process can become an intensely complex balancing act. The criteria involved in this balancing act then come to involve: function, structure, appearance, and concept. All of which are equally important within the finished composition.

If the kinetics do not function properly, or at all, that's bad. If the structure is not right, elements break and fall off, which isn't good either. If the works appearance is not based

on an engaging form that sets it apart from the multitude of familiar objects that we see everywhere, every day, what is the point of building anything at all? As for concept, if the sculpture does not portray any connection to its intended concept it fails to carry the underlying sense of consciousness that it was intended to be imbued with. This would also be a bad and boring thing.

So, function, structure, appearance, and concept, are all equally important criteria in the balancing act that *is* the design/ building process for each new work. The ultimate measure of success for each sculpture lies in achieving these things in a highly unified manner in which my hand in its construction remains unseen but an anonymous and substantial sense of consciousness is conveyed to the viewer, through the work alone.

Although my approach toward the design/building process of sculpture remains much the same now as when I entered this graduate program, subtle change has occurred in the work. I have continued to challenge myself by attempting increasingly complex works which contain multiple kinetic and lighting systems. In between the largest, most complex projects I have also tried to achieve a stripped-down conciseness within each smaller work. In these I still required the specific detail within the general form that gives a work its vitality and finished quality. At the same time though, I tried to leave out as much as possible in order to realize the most simple and elegant work attainable. Its components unified and the form free of visual clutter.

So, the works completed here during the last two years span the continuum of the most simple to the most complex of all the sculptures that I have completed to date. Hopefully, In as concise, as unified, and as engaging a manner, as is possible from starting with a mass of unrelated materials, collected at random.