

Body Language Statement

The history of art is the history of the human experience, beginning with our first abilities to consider and interpret reality using the tools at hand. Through my work I draw a direct line to the early workers who first shaped clay to express ideas to others. By employing a selected suite of 3D computer graphics applications, in tandem with traditional and contemporary fine art approaches, I intend to create pathways for discussion of human themes as well as contemplation on a personal scale.

In our current social dynamic, pre-considered notions of race and gender may act to cloud desired perceptions of our shared experience. The minimalist figurations I create, devoid of race or gender clues, eliminate prejudging in the depiction of the range of specific human emotions. The goal of the work is to expose the universality among the passions, triumphs, and regrets that we all experience. The weight of the respective feelings may be measured by the personal experiences each viewer possesses.

The digital process presents me new possibilities in interpreting observations of the world and I find the virtual world the perfect space in which to begin my explication. The figures are sculpted in the digital environment and the outcome can be photographed from any angle, just as one would in life. The language and approach have been passed down through the evolution of the plastic arts and now exist in the realm of vectors, pixels, and megabytes.

The physical life of the art object begins after the image is printed on fine cotton paper. The process of applying the printed image to round canvases and finishing with clear acrylic medium, with the hand of the artist evident, completes the figurative portion of the work.

Each iconic figure, or set of figures, can express an idea alone but the addition of supporting canvases help to place them squarely within natural sets of common understanding. These "indicator canvases" of varying diameter serve as keys to reading the figures' aspects. Through my digital and spatial intervention, commonalities of experience are made evident.

An arrangement of a primary figurative canvas with indicator canvases can be read in ways akin to the reading of a constellation of the cosmos; each tableau suggests an immediate force or desire, a feeling, an emotion, an impulse.

Intentionally connecting communities and individuals is part of my process and this work thrives equally well in public or private space.