

S T A T E M E N T

The late twentieth century has found the *geist* stripped from *zeitgeist*, leaving precious little collective spiritual ground upon which to stand. This has brought about the necessity for inner culture, the individual vocabulary giving form to universal impulse. This has made art in this century difficult to understand; even more difficult to actually *do*. This has been good for art, forcing it to become ever more essential as it becomes ever more expansive, and bad for art, creating a rift between intention and appreciation.

Within the dilemma and opportunity of such a context, I create work involving a totality of human perceptual capabilities. Because a person must deliberately penetrate *the space that is the work*, because it is therefore more physical than it is visual, because it is therefore as much like food or sex or architecture as it is like art, it focuses energy not usually ascribed within an aesthetic territory. The work can be understood because it can be felt.

Physical silence (or betweenness, or the presence of absence) is a critical component of this recent work. Participation with the *given*, that which is at hand, in determining the outcome becomes a fundamental ritual.

B I O G R A P H Y

Born Richmond VA. Raised Greensboro NC, Boston MA, Chelmsford MA, Nashua NH. Attended high school in Richmond VA, becoming familiar with drawing and painting. Attended school of architecture, becoming familiar with photography, printmaking, filmmaking, watercolor, wood and metal shop techniques, other materials. Interests led to art making, music making and artifact producing. Moved to Boston MA, working for several architectural design groups. Dissatisfaction with professional preoccupations led to activity including forming rock bands, entering design competitions, eventually serious attempts at art making.

Married Maria Crespo.

Attended MFA program at the University of Pennsylvania, Philadelphia PA, becoming familiar with context of art making. Interest expanded to creating three-dimensional work, eventually to environmental work. Formation of visual art group *siteonseen*, rock band Prim. Current environmental and studio art activity in Philadelphia PA.

INSTALLATION PROPOSAL

In the past, my method for creating environments (some of which have been included here as a post-script to this proposal) has involved an interplay between "sketches" or "pieces" worked out in studio and transplanted to whatever seemed to be an appropriate context, a dialogue between a bag of tricks and a place thus hopefully being established.

While I have not abandoned this practice outright, in more recent work I find it more intriguing (and much more successful) to work things out *in situ*, the studio of creation and the context for experiencing the work being one in the same. In creating this proposal I hope to be able to allow myself that freedom yet give some basis for a sound jurying.

SITUATION

Installation will occur in the southern (street side) half of the main gallery. Two rooms will be created, one large and cubic in proportion, the other small and narrow. The small room will be located farthest from the entry to the gallery.

MATERIALS TOOLS AND DIMENSIONS

Ivory black chalk pastel. Steel piano wire. Gypsum. Latex and acrylic paint. Gypsum wallboard. Handtools typical to wallboard construction. Utility knives. Ladder with modified feet. Painting tools. Final room dimensions and application of materials to walls will be determined by situation.

METHODS

Two walls, approximately ten feet high and one foot thick, will be created to form two rooms as described above. The walls will be painted with a latex underpainting. The large room will receive a coat of acrylic paint. The small room will be scraped and will receive a skim coating of gypsum.

In the large room, using a ladder with modified feet, a pastel drawing will occur along the top edge of the three sides of the room. The residue from the drawing will be allowed to fall to the floor and remain there (for an example of the effect please refer to slide 93-10B). Physical access to the room will be discouraged by the use of half-round wood molding at the floor (as well as by discreet signs and/or labels).

In the small room, a figure will be established using taut piano wire and incisions in the wall created by a utility knife (for an example of the effect please refer to last page of large format photo transparencies).

PRINT DISPLAY: ASP SERIES

In addition to the two rooms, I would like to include a series of eight 44 X 30 prints to be displayed on the wall facing the rest of the gallery (please refer to slides 94-05, 94-06, 94-07, 94-08, 94-09, 94-10 for examples). The prints are to be hung with nails in a four-over-two pattern and no frames or glass will be used.

TIME REQUIREMENTS

Wall construction approximately two-three days. Painting of rooms one day. Manipulations in large room one day. Manipulations in small room two days. Hanging of prints one morning or afternoon. Total time for installation approximately one week.

Demolition and restoration at end of exhibition approximately three days.