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Artist Statement

There is an obvious connection between where we are as a civilization and what we build. Some evidence to this lies rusting on the edges of our urban landscapes. The remnants of industrialization offer a glimpse to the past and its iconography of mechanization and the Iron Age. The complexity of forms in these applications reflects the utility of its function and sometimes the aesthetic of its designer; in seemingly arbitrary details that serve to only enhance its appearance. The steelwork, specifically begins to take on an almost biomorphic quality, of something once living and breathing but entirely man made. The cities we build the cars we drive in and the many machines we use to make our lives easier, faster and cheaper, are often referred to as living or assigned a gender. This has an influence on how we relate to the objects we make. Whether that relationship is more harmonious or contrived, it is somewhat symbiotic.

These are qualities, which I explored in my sculpture. Choosing forms that make reference to who we are in respect to the visceral as well as intellectual, I employ materials, (specifically steel and iron) and process that carry the heritage of this industrialization gone by. They explore this realm of living things with their own personalities and character, a distinction owed only to its enigmatic form and function.

I feel that my sculpture is a nostalgic notion of these relationships, as well as a distinctly darker interpretation. Not unlike "Shelly's" *Frankenstein*. and her Victorian notion of man's achievements gone awry, my sculpture attempts to make the connection that there is beauty in these man made monstrosities, if only we can see ourselves in them.

For Warren Angh