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One of the most interesting things about H.C. Westerman was his ability to use craft as a silent partner to the content of his sculpture. The work becomes more credible not confused, because of the way it was crafted. His use of craftsmanship as a component with respect to material is a lineage that continues to excite and motivate me as a sculptor.

My goal is not, necessarily to create sculptures, but to create objects that refer to their existence in the world independent of expressive pursuit. I don't view the objects as representations, but as the actual "thing", already existing, like a found object presented in a different context. As in the case of *Hard Labor* and *Small Victory*, these pieces set out to appeal to our common history and experience as children or parents with an invitation to interject our own personal drama.

At other times the pieces are more fantasy. They reside within a child's sensibility towards scale and action. The sculptures, *Bad Breath* and *Head game* have in common a somewhat humorous but cynical view of conflict. They also are closely tied to workmanship as a means of bringing the fantasy into reality. The scale of *Hush* also deals with this sense of fantasy. However its presence is more enigmatic rather than concrete.

The primary use of steel is important to me because of the presence it carries as a material both literally through its history of industrialization, and expressive through its ability to be plastic and formable. Steel has an extensive visual vocabulary as forged, formed or fabricated. I try to make use of this vocabulary as a means of presentation, and reinforcement of the concepts expressed in my work.