

collapse

concrete & steel

2000

Socrates Sculpture Park, Queens, NY

Pratt University, Brooklyn, NY

Anthropomorphic symbolism of animals, common to so many stories and myths, is a vehicle to the unconscious and a means by which we may articulate and confront the darker sides of the human psyche. The animal image combined with the human, for me, represents not only the irrational non-verbal, a symbol of the unconscious, but also a vehicle for the expression of contradictory human emotions.

In my sculptures the materials are rough and speak to a sense of decay behind the brutal show of strength. The violent treatment of the surfaces over exposed steel refers both to power and powerlessness. It is my intention that my monumental "figures", whether animal or human, reveal the vulnerability that lurks behind the brutal display of raw strength, redefining what it is to be 'heroic' through a critique of the monumental.

left *Collapse*

2000

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right *A Fallen Giant*

New York Times article

from January 8, 2003

following *Untitled*

2003

pat. & int.



A fusion of human and animal anatomy occurs in many of the works. In *Collapse*, the lower half of the sculpture is based on the human body and the upper half on the torso of a bison. The scale is so enlarged that the form appears to be an immense rock formation and takes on a landscape quality. But the image of a fallen colossus also addresses notions of permanence and impermanence, as well as strength and vulnerability.

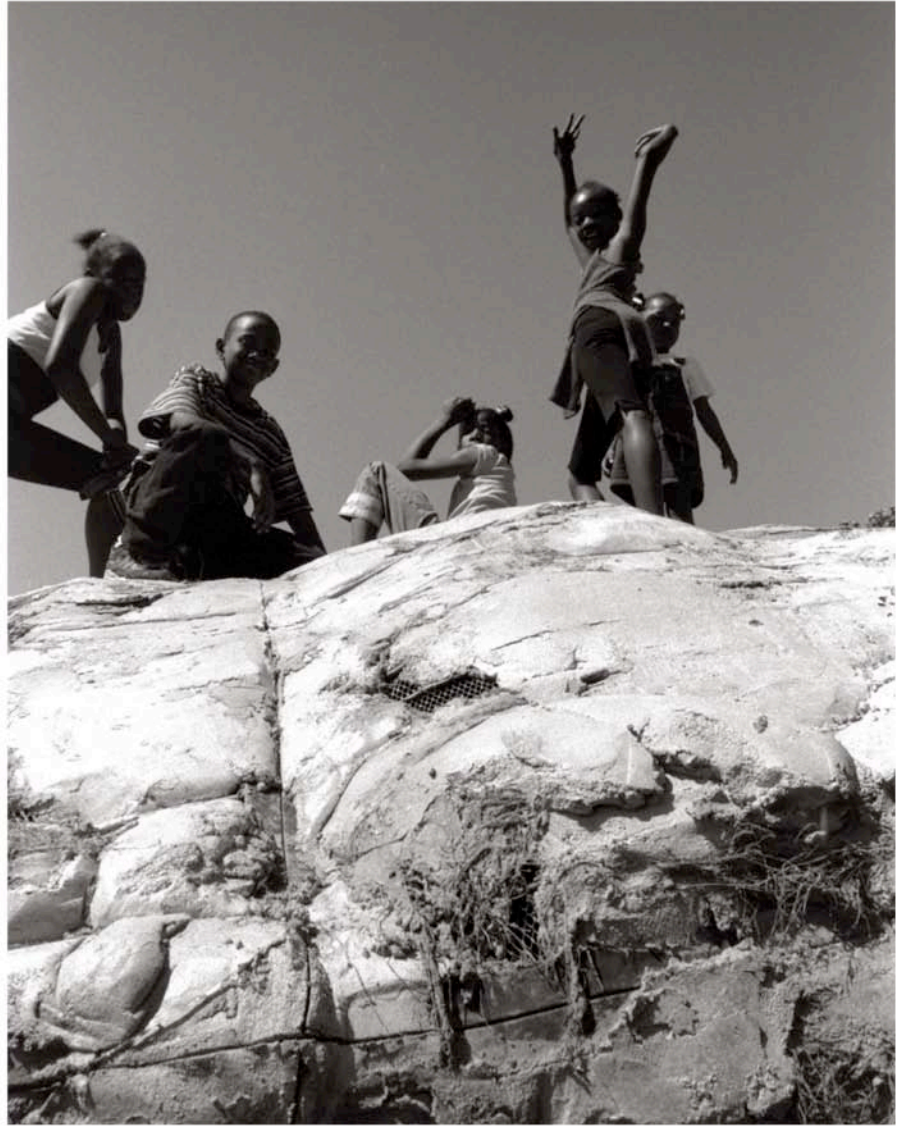
Other works suggest the collision of two oppositional forces and are constructed to suggest an ambiguity as to the nature of this collision. In question is whether they merge or clash, whether they are intertwined in embrace or in struggle.

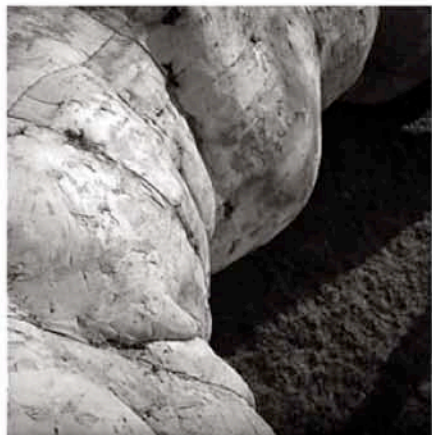
The process of making these sculptures requires a kind of rough and demanding physical labor, and the forms that result ultimately occupy real space. The drawings, in contrast, are like small worlds of investigation. The process of drawing is soft. Through the use of touch, of pen and paper, I feel as though I can navigate and make visual my thoughts. Like trying to explain a dream or a situation, drawing becomes a meditative act, for me. Through the light and heavy touch of the pen to the paper I create lines that spin themselves into images.



left *Collapse*
2000
concrete & steel

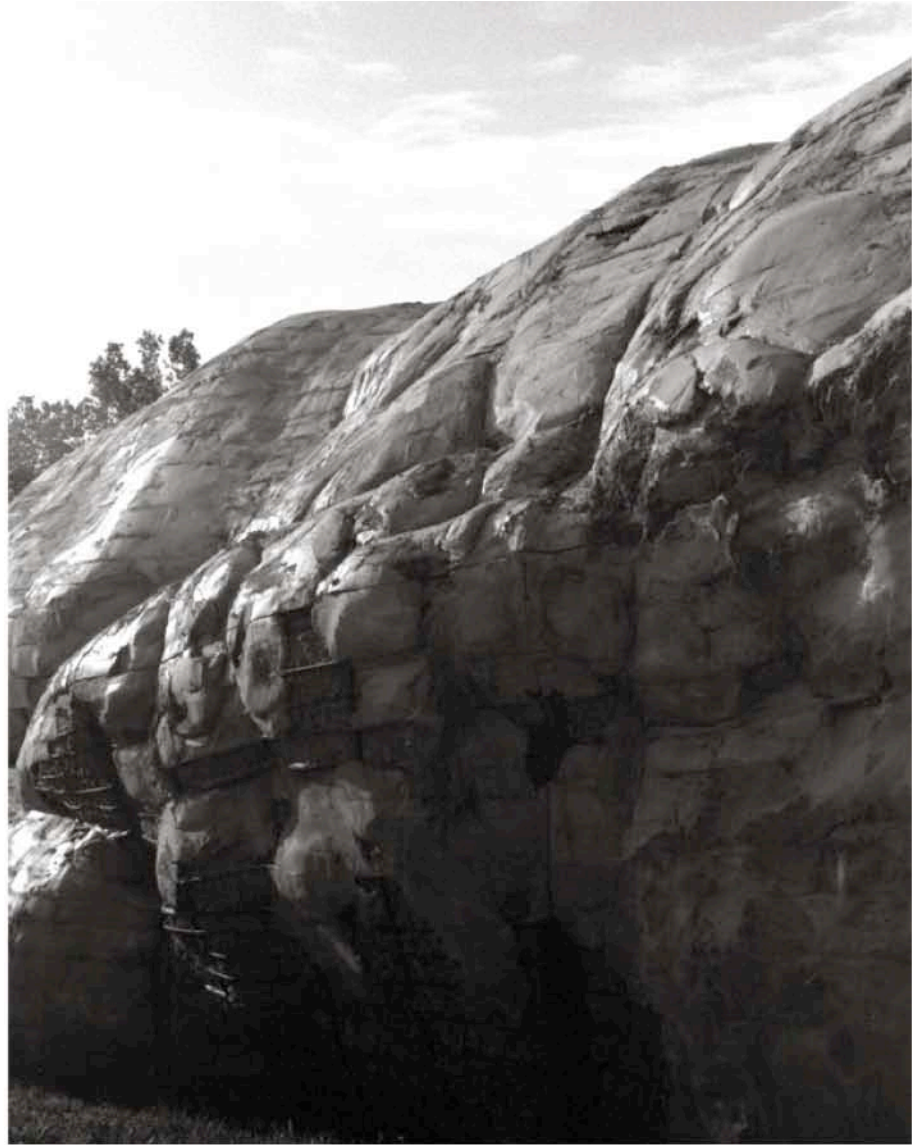
right *Collapse*
2000
concrete & steel
detail





Left & Right Colosseum
2020
Concrete & Steel
Detail

Following Colosseum
2020
Concrete & Steel
Detail





left *Untitled*
1990
pen & ink
right *Collosum*
1994
ball-point pen on paper
following *Collapse*
2009
concrete & steel

