

We have no current dominant model from which we can examine works of sculpture. The models of the past were stripped away from us. We can remember sculpture but have difficulty discerning why there is sculpture. Indeed the making of sculpture seems a part of a heroic, unfortunately mostly male past.

Most sculpture is still selectively reductivist in impulse and realization. At a time when the reductivist construct has long been removed from the forefront of thought in other fields. It seems to me sculpture's breadth of meaning is impinged upon by the desire for singularity.

I am interested in what is immediately known about a three dimensional object and how the immediate response gives way to less specific meaning. I am interested in the hierarchy of meanings and signifiers created when the objective perception of an object breaks down due to the clash or abundance of informational structures.

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