

## **Notes for publication: Hart House catalogue.**

I am so happy, so excited when I go to an exhibition and see a sculpture or a painting that grasps me, that holds me. I owe these artists three, five minutes of my life, standing there looking at the work and getting its message. It stays with me. It's mine. It's mine because I was impressed by it, because it remains in my memory. It becomes part of me. I go through life a little bit richer than I was three minutes ago. Having enlarged my emotional scope, I am bit more myself. I really owe this artist something that is important to me.

Could you repeat your earlier definition of creating sculpture?

Sculpture is a love affair between the emotion and the intellect, where they fuse together. Otherwise these can conflict with each other. When we separate these elements, we fall into the gap between them.

We are lucky, in our own time, to have such varied choices. We have to choose. The choice element is the most exiting ever.

We have to find new ways of identifying ourselves and new ways of having a hold on what we are doing. A new way of finding out who are we and where are we in all this confusion.

When looking at my maquettes, I engage myself as the viewer. I try to divorce myself from being the man who made it and become only the man who sees it, the man in the street.

After having been looking at those small maquettes on my table for a while. Very often I become in a way blind. I don't see them anymore. When I become conscious of that. I cover them up. I don't want to look at them anymore. At the right moment, when I know I am sharp, wide awake and in murderous mood, critically I peel off the covering and look at those maquettes. If one of them gives me some excitement, a signal, then I touch it, I work on it further. I am in contact with my work at that moment.

Do you design your pieces so they stand up by themselves, or do you imbed them in foundation?

The key is the person walking or driving on the street, the audience, YOU, when you are passing by. You may feel that there is no foundation, that the two elements are freely touching each other, relating to each other of their free will and can detach themselves whenever they want. You should feel that there is a potential mobility there, that there is affinity between those two elements only because they want, not because they are bolted together like bridges.

I work very hard to erase all marks of fabrication, in order to make the sculpture look as not fabricated. The sculpture independent of the man who made it, complete and as if it had happened by itself. I cannot make the sculpture look like it happened by itself, as if the sculpture was born on its own if you see bolts or weld marks. The weld marks make you fell that it's empty that it has only been made from some metal sheets. It also gives you something else. It gives you a sense of labor, and labor means time. It didn't happen by itself. Somebody fabricated it. That is why I work at getting out all signs of fabrication and make great effort to hide the inner

structures, the foundations, whatever supports it.

In my sculpture the inner structures are designed to be unseen because one integral part of my sculpture is the illusion; the illusion that it can move, that things can change, a sense of mobility. For me kinetic sculpture is limited, and limiting. I can stand there for an hour looking at it, but once I catch on to its patterns, how it works, I loose interest.

A sculpture by been potentially mobile instead of physically mobile can continue to grab my interest even my fascination for very long time. That is, any sculpture even my own, in spite that I have been the man who made it.

Sculpture is nothing more or less than a capacity for me, my personal capacity, like a musical ability which allows another person to create with sounds.

Nothing in life is fixed, nothing is solid, there are no permanent absolutes. Everything is motion, everything is relative it is very much to us to see what we can do with ourselves and our ability, our capacity.

We have a very specific vision. It is a limited vision. We don't have three eyes. We can't see in infra-red or ultra-violet. This is our limitation, this is our strength. Sculpture is working whiting these limitations and expanding them. The message is immediate. The Neanderthal man could neither read nor write, he neither could have discussion on philosophical theories. But he could see and react to what he saw and experienced. The immediacy of the message we get from visual art, is the power of visual art.

The specific aspects of sculpture that exited me are the immediacy, the instantaneous way it convey its message. This is one thing I cannot get out of literature or music for example; When reading I have to relay on memory, by the time I am at page 201 I have to refer to page 50 and music is a continuous happening and it stop at the end of the concert.

I am always conscious that sculpture is a physical presence. The fact that it is a physical presence can be an asset. It's a characteristic that must be utilized. The Church used it powerfully in as in fact Kings and all religions also did used sculpture because of this aspect.

A value of sculpture is that it can be a reference point we can always go to.

My vision of artists is that they are givers and are happiest when they have the opportunity to give.

All civilization did and still does, turn to art to express their inner believes, excitements and their tragedies.