

MY DUALITY

I believe that duality, the yin/yan to be the cutting edge of intensity. Both stability/instability are at their utmost in a yin/yan concept. That is what I search to bring about in my sculptures.

I guess the principle of duality, intrigued and fascinated me, ever since I found myself in a love/hate relationship when I was still a high school student, this emotional experience made me look at, accept and get involved in the yin/yan phenomena.

Sculpture been non verbal can speak volumes by the use of steel or stone as an aspect of its reality. I reach for the point where inert matter borders with the illusion of movement. A potential movement; An implied motion. This sculpture "Zero Gravity" was chosen by the Department of External Affairs, Ottawa. It was chosen to be placed at the centre of the oval table used by the heads of state, during the G7 Economic Summit in June 1988. The sculpture was a symbol. One broadcaster put it thus "The sculpture expresses the present state of affairs, a relationship in the making...Hope.

ON MY/ SUBJECTS/ THEMES

Many of my works state the obvious. Often we ignore what is evident. It is strange that by stating the obvious, it become ambiguous. Even sometime mysterious. Example: If my theme is to symbolize "support" I will take support to its limit, the extreme. Where it meets it's opposite i.e. struggle. The sensitive fine tuning that make it possible to reach the point where opposites intersect, is an essential factor in my works.

JURY WORK MY GUIDELINES

In selecting works of special merit, we take it for granted that we look for excellence in craftsmanship and professional competence. Beyond that we look for qualities that as I try to name them, quickly elude the world of words. Sculpture can capture feelings, vision, perspective and belief, making them concrete and available to others, at a powerful, sometimes primal level. I personally look forward to be awakened, shook up, even disturbed by a work of art. I hope this work of art will shake me up towards something new, a new experience, a questioning of long held beliefs, a fresh viewpoint in short; a true experience and possibly an intuitive understanding of the world and of life.

MY VOYAGE as a sculptor

My aim is for sculpture to impact and to communicate at the subconscious level, so to establish an instant, non analytical approach to what is a purely emotional-visual experience; like a kiss for example.

I drifted into this position in art primarily because I have very few or no solid answers, but I have quite a few real questions.

A voyage calls for a destination and an arrival - I.E. end of voyage. What is humanity's destination? What is art's place in this voyage?

THOUGHTS

Sculpture is in my blood like music in a composer's mind. It's there, always there, calling and calling.

Many sculptors dream of doing monumental works to be installed in public places. I have been exceptionally lucky many times over to have experienced the ecstasy of capturing a dream and putting it down in some material, permanently at the right scale in an exciting site.

My personal need is to dream up, realize and share with all, a vision triggered by an encounter with a specific site.