

The Landscape Series:

My current body of work is meaningful to me at several levels. At a basic level, I'm referencing and celebrating Modern sculpture. The citation of Modernism is about placing the work within an historical context. The Modern form is also a re-introduction of the Artist's Hand into my work as these sculptures require intuitive decision making related to formal decisions as the work is being fabricated. This is fairly common in art-making, but new to me as most of my work is generally pre-conceived and simply fabricated according to specific, pre-decided methods. At a formal level, this work is also an exploration of the relationship between drawing and sculpture, or more specifically, between line and space. At one level, these works are simply line drawings.

True to my personal tradition of art-making, however, these works are highly conceptual. They are an exploration of my personal identity as a child of Rural Utah who had formative experiences moving irrigation pipe, who's ancestors crossed the plains, often becoming farmers, who was raised in an agricultural community, who's entire concept of art was through landscape painting. These works are also an exploration of my early conceptions of art and how they relate to my current understanding of Contemporary Art, and they reflect my interest in reconnecting Landscape Art, the landscape itself, and Contemporary Art. They are an iconic element of the Pastoral Landscape, and true to form, these sculptures could actually function as sprinklers if attached to a water source. Every connection remains conceptually true to it's pragmatic design, and the works themselves, linear as they are, can conduct water and disperse it by rainbird on the gallery floor, outside a museum, or in my back field.