

HUGGING THE FOG

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by

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## HUGGING THE FOG

The burden of dreams, employment, injury, and interactions with others has often created overwhelming and frightening emotions in me. This installation is a way of expressing the magnitude of these hindrances as I have seen them at times. Resolving problems, making choices, dealing with events out of my control and taking responsibility for my actions has brought these obstacles on. Though they impede the way I want things to be, I feel fortunate they exist. I grow stronger, wiser and more experienced once I succeed.

I see beasts in the wild as unpredictable and unrestricted. Some times I see problems either self- inflicted or inevitable as being a towering menacing bull, and feels like a stampede of cloven hoofs in my head. At times I exaggerate situations. It is like the giant scale of the American Bison, which seems to me larger than life and immeasurable.

After seeing herds of these animals in the wild at Yellowstone National Park I was awe struck as I had never seen such an impressive living creature. Being inspired at the scale and aesthetic of this massive wildlife, I decided to pay homage and sculpt one from clay. Wanting to give it an almost tank like quality as they appeared to me, I chose to build it from slab construction in an attempt to make it look almost bullet proof and invulnerable. Also, using plains to fabricate these sculptures give it a far more intimidating and dangerous feel. This machine like idea stemmed from my past semester, where I constructed robotic looking people and over sized gears and cogs. I used cut and

welded sheet steel to sculpt in the past that had also influenced this work, a design style I have wanted to investigate further for some time.

I began to make more Bison and chose them as symbols to represent some of the more horrific events in my life and to express the weight of important decisions I have dealt with. They are all different sizes, colors and textures as problems are not all the same and fall under different circumstance, times and places. Getting lost from my mother in a busy store as a child is the earliest memory of the giant bulls.

Standing amongst the herd in the most congested area is a small figure of a man, which I made and placed there to symbolize myself. The character is standing almost powerless looking up at one of Bison, as it looks back him. There are two other brutes interacting with this figure as one is strutting around him and the other is coming up from behind marking him out. This represents facing overwhelming problems and decisions. Some that I've seen coming and others that just appear unexpected like injury or death. I associate this with animals in nature and how they just seem to materialize out in the fields or jump in front of me in the middle of the road. I do not know where they just came from and where they are going like the uncertainty of life. The Bison that the man is directly involved with stands for the problems that I am facing today. Encompassing the remaining space are more animals that are not directly interacting with the human figure. They are simply wandering; representing challenges the man will later deal with and conquer. I placed these ones as individuals but they are still part of the herd. They just have either saw the man and have no interest at this time and are patiently waiting to hinder him as old age, death and disease wait for us all.

The sodded herd will always be there roaming the plains of my consciousness.  
Either silent unforeseen ghosts hiding in the mist waiting to reveal themselves, or as the  
mass of an immovable magnitude staring me down.

## TECHNICAL INFORMATION

The sculptures in this exhibition were hand built from clay using slab construction. Various textures were applied with wrenches, string, hot glue on a rolling pin, clay and wood. All work was fired to cone 1 and heavily reduced for one hour.

Black and Red Iron Oxide, Black Nickel Dioxide and stain, Manganese and local wild clay was used for the red, brown, orange and black finishes. The oxides were combined with water at the ratio of 1 tsp. per 24 oz. The mixture was sprayed on the green ware using a water bottle. More than one application was added to the darker colored sculptures.

The clay body is made of 1/3 studio reclaim, 1/3 Holmes Fire Clay and 1/3 Red Art Earthenware with 5-10 percent Red Iron Oxide added to increase the range of browns and oranges.





Image 1



Image 2



Image 3



Image 4

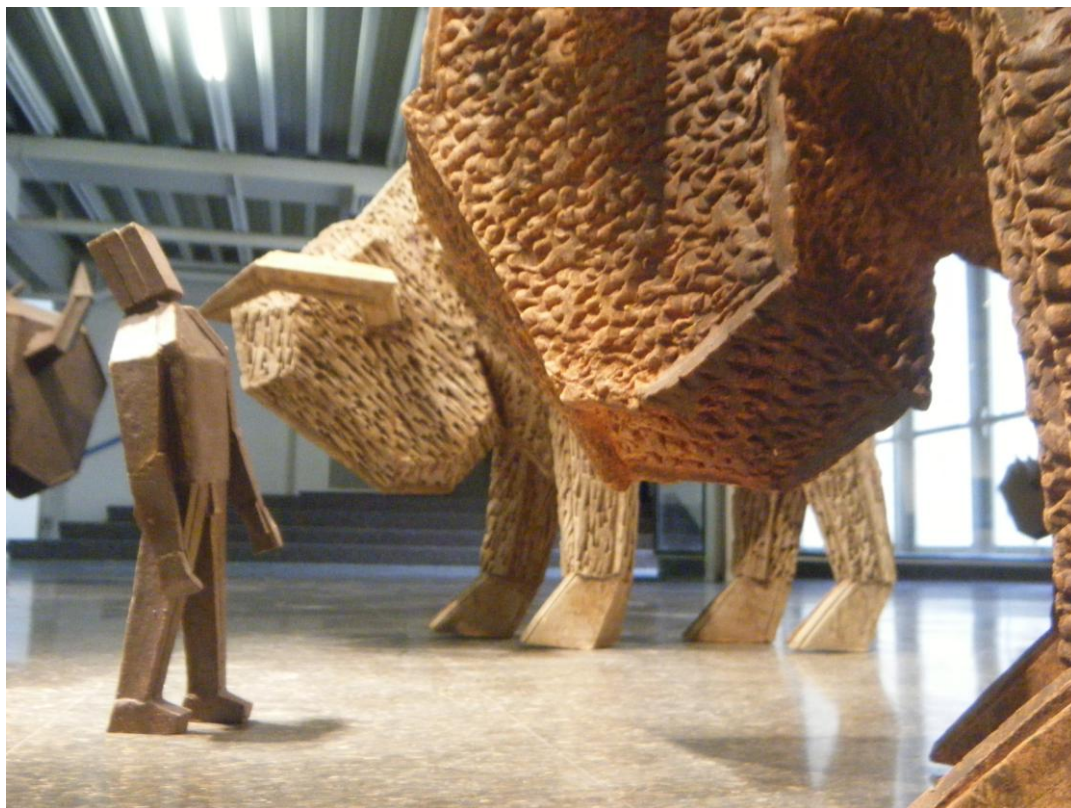


Image 5



Image 6

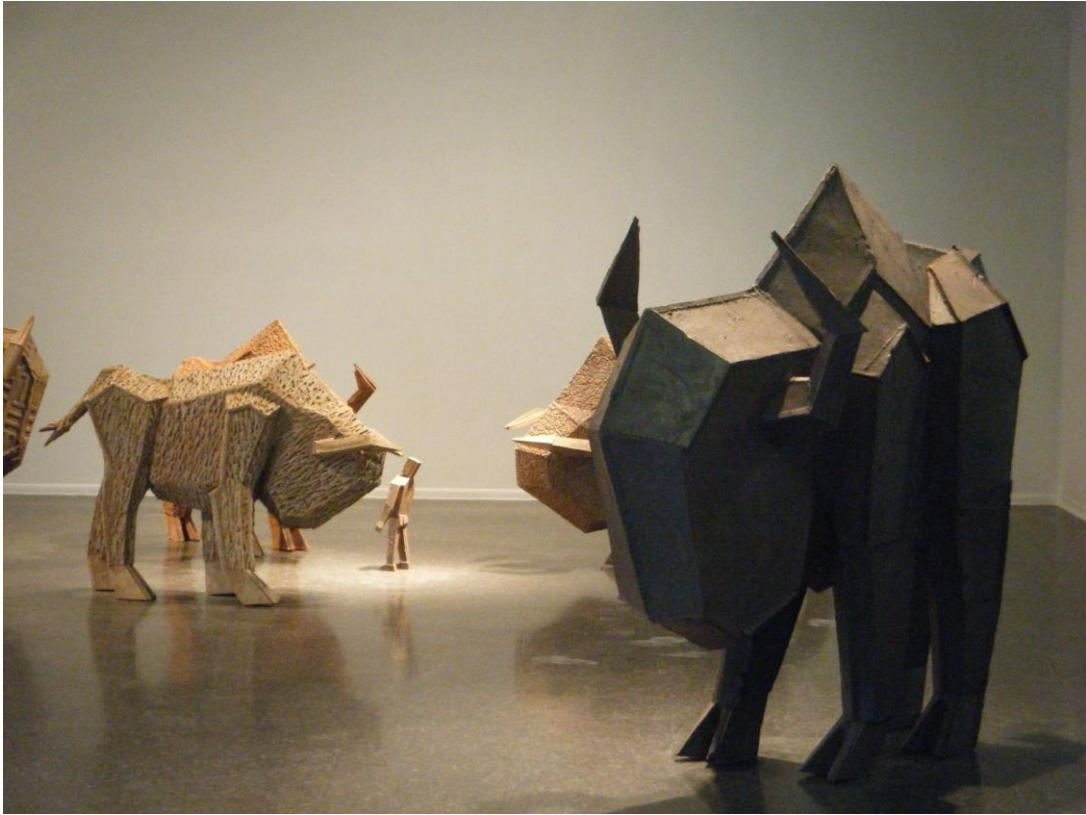


Image 7