

Language and its structures convey and contain information. Many methods are used to record this material, but retrieval and interpretation are often inaccurate or ambiguous. With my sculpture, I've been trying to establish a syntax, my own personal visual language, on the basis of concepts that are as irreducible as possible. It is a visual language of physical objects, established by my exploration of the natural mechanics of human vision.

I am enthralled by our ability to translate the sensation of vision into a pragmatic understanding of 3-dimensional space...we find our way around pretty well using a sense we mostly take for granted. My goal is to provide contemplative objects and spaces, which provoke to consciousness the wonder of this process.

My sculpture can be viewed in terms of geometry or mathematics- minimum surfaces, topological transformations of form, etc. There is an inherent beauty in these processes that also occurs in the larger natural world, e.g. the shapes of erosion and accretion or the meander of a stream or river. My approach to creating this work is that there is both an ideal set of forms and an ideal process for achieving those form relationships. When it works, every step taken in establishing the form is irreducible, so there is this very clear point at which I know I am finished.