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G-PLEX PSI

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Jacques L David
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G-PLEX PSI

Finally, it all started with a twenty-sided dice I had in my pocket.

Being connected to an extreme role-playing game of chance and imagination was instrumental in getting this whole "steel snowball" rolling. When stuck on how to continue with my art, a couple of years back, I turned to my peers for help. One suggested that I do something silly. My right hand and a twenty-sided dice shared real estate in my pocket. A moment of playful inspiration started as an idea to create a set of one-foot tall Dungeons and Dragons dice. It wasn't long before this silly concept became the single most important concentration of my life. Taking that, which cannot be seen, into sight. That twenty-sided dice shares its shape with many objects in the sub-microscopic universe and that infinite submicroscopic universe is filled with shapes only imagined through electronic representation.

The twenty-sided or the Icosahedral solid is made up of equilateral triangles; one of the strongest of building blocks both large and small. The equilateral triangle is one of the three basic shapes in all five platonic solids (tetrahedron (4-sided), hexahedron (6), octahedron (8), dodecahedron (12), icosahedron (20)) and has fractal qualities, that is, a fractal shape or form has the exact same shape from the infinitely small to infinitely large.

Of the five platonic solids I am currently concentrating wholly upon the Icosahedron and its association with the equilateral triangle (it is made up of twenty of them). This most complex of the platonic solids, easily interprets that which cannot be seen; the gold vapor, viruses-which may have been responsible for life on earth, and a multitude of other truly invisible things, share this icosahedral form. The importance of this expands beyond science; the beauty of this shape, whether at four trillion scale (and higher) or too small to see, transcends its function and maintains its integrity. This is also important because it seems even within the invisible realms of the sub microscopic, the man-made (perceived) beauty emitted by the massive scale jump I am making with my work reflects the natural beauty of those almost infinitely smaller things almost exactly.

My material choice of steel reflects the need for catharsis. The cutting, welding, drilling as well as the myriad other ways the steel has been modified to become what I want it to be, mirror the ways we deal with the myriad of life's obstacles. The unyielding steel yields to my ministrations, just as life's obstacles yield to my manipulations.

The heaviness perceived from the combination of material and size creates an almost vibratory relationship between the viewer and the pieces. With the introduction of suspension physics, the vibration becomes palpable. Adding a sound aspect literalizes the sense of vibration indicative of the hum of life.