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A.F.M.

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Sculpture happens.

Left to my own devices I would leave my artist statement at that and call it day. This however doesn't fly due to the obvious institutional expectations. So to comply with the requirements, and to figure out if I really have a clue what the fuck I'm doing I shall break it down.

If the unyielding question is ... what is the work *really* about? Then my answer is... (all hyperbole aside)... '*space*'... or more specifically, the 'work' is the communication that occurs within the power relations of *space*. Through the simplest of terms as a sculptor I am intrigued by how space can be navigated and comprehended. While sculpture is more often than not still blindly regarded as an inanimate object that plants itself within the autonomous ether of the white cube, I seek to generate a durational experience of space that is not solely reliant upon this expected framework.

The real world is in flux, constantly evolving. This is the world which I choose to have my art inhabit and interact with. I approach sculpture making as a fleeting, multi-sensorial venture that has the potential to steer community negotiation and provide interpersonal interaction. The objects I craft facilitate the groundwork for this to occur. Even though these objects generally outlive the experience in which they are created for, the pieces do not aspire to function within a perceived state of permanence. So while the physical objects may remain the most obvious component of the 'sculpture' ultimately the work is not about the static presence of stuff. Rather, the work consists of the development of communication that is inextricably tied to the conscious spatial presence of the body. Within this construct I see the field of sculpture as a finite opportunity for developing a durational awareness of the body in motion. Mapped by this nucleus of the body I seek to create spatial proposals that generate kinetic dilemma. This dilemma arises from negotiating with other bodies in perpetual motion, and is compounded by the power relations in play within a specific environment.

Although it is tempting to rigidly embrace the idea that art within a gallery space is stagnant bullshit and art outside of the white cube is better, this is just not the case. Yes, there are some inherent flaws with the unquestionable default of the gallery. Yes, the gallery can be fundamentally problematic as it can much too easily formalize a dialogue and experience that is rooted in material autonomy. And yes, the potentiality outside the safety net of the white cube can offer a far more complex and socially accessible base to work from. So with this baggage aside formal exhibition spaces can offer unique spatial experiences and can be dealt with and negotiated just as any other space. Therefore, I don't view this type of space as less relevant. Bodies move in, bodies move out. It simply is... what it is: a site where art routinely happens. Let's be realistic, we can all acknowledge that the 'art world' is undoubtedly dysfunctional. Within the specific context of spatial communication I strive to create work that participates and contributes to this ongoing dysfunction ... one way or another.