

Ideas for new sculptures came to me not long after I moved to Nashville from Brooklyn. During this time, I came upon some Japanese cedar trees being cut down, and I collected a number of logs before they went into the wood chipper. I began gathering different types of compelling logs and working out my ideas with them, as well as experimenting with them and reacting to their presence. Conceptually these works are rooted in a reverence for the natural and a desire to explore formal artistic issues in a deeper manner than I have in recent image-based works. As with my drawings and paintings, the sculptures are also heavily influenced by music and an effort to remain fully present in the studio.

These sculptures are about a cycle of loss, redemption and possibility. They are about science and art. I'm interested in recent research about the communications and relationships between trees, how they collaborate and bond. Science shows us time and again that what we think we know is actually dramatically more complex and mind-blowing than we imagined.

I'm interested in how my recent work is influenced by artists like Vija Celmins, Robert Gober and Richard Rezac. The conceptual grounding of the works begins to percolate in the studio with experimentation, improvisation and respect for impulse and desire.

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