

**Project Statement: *The Richard Project: Beginning to End (2013-2015)***

**Statement date: 9-6-15**

My boxing coach often reminds me of a Bruce Lee quote, "I fear not the man who has practiced 10,000 kicks once, but I fear the man who has practiced one kick 10,000 times." The more often I hear this quote, the more I realize how it relates to and reflects my art practice. I worked with 3D scans of a single subject for almost two years between 2013-2015, attempting to gain a high sense of proficiency, experimentation, and playfulness with my subject and process. In January 2013, I 3D-scanned Richard and continued working with the scans until I exhibited the work at Linda Warren Projects in December 2014. I decided that the show, titled "The Richard Project: Beginning to End" would be the culmination of my series and I would not make any more "Richards" following the exhibition. I used repetition of subject matter as a way to extinguish anxiety and fear about a process, to fully realize and exhaust an idea/image/subject, and to explore numerous possible outcomes based on a single and simple starting point.

I did my first scan of Richard as a quick class exercise for a course I was taking in CNC Integrated Fabrication. I never had intentions or expectations that I would spend two years working with the scans and producing figures from them. I became intrigued and determined to make the originally sloppy and disjointed scans "right" and to get the figure "right." I thought perfection was an inherent outcome of this process due to the powerful technology. While these expectations for 3D output are not unreasonable given the utilization of such processes in the fields of medicine and biology, to create precise machine components, and to build houses, I rarely, if ever, experienced the process of creating sculptures without encountering technical glitches or "flawed" files. Although I wanted to achieve a high degree of realism in my work, these failures kept me intensely interested in a process that is constantly evolving, advancing, and is far from perfect.

The pose was not choreographed; rather, I asked Richard to stand however he normally stands. I was drawn to the somewhat anti-heroic nature of the pose: the baggy pants, the slouching posture, and wrinkled shirt. While my intention was not necessarily to negate or challenge the virtuosity of classical sculptures, I was interested in seeing how capabilities with technologies such as 3D scanning and CNC milling contribute to (or fail to contribute to) the long history of figurative realism. I was additionally investigating what these technologies offer beyond what can be achieved by other means such as casting or entirely manual construction. I spent many years making work depicting and/or incorporating family, partners, and close friends, and I liked the idea of working with a person that I respect as a colleague, artist, and acquaintance, but that I did not have any involved relationship with. My curiosities about human behavior and psychology, as well as the method of making work that emphasizes materials, observation, labor, physicality, movement, and process have always fueled my artistic practice.

Most of my CNC milled sculptures are fabricated out of wood. I am attracted to the durability, feeling, and toughness of the material. The actual machining of the piece is the least time consuming part of the process, and I love the milling, joining, cutting, carving, finishing, and modeling that happens before and after the CNC milling. I aim to create pieces that have a raw, slightly crude, and tough elegance to them both in process and product. Currently training in boxing, I parallel my attitude for making work with my attitude toward the sport, in that I desire a physically demanding, time-consuming, and challenging process with a broken cadence workflow.