

Edited (by Bob Blood)  
version of what I  
wrote for model at Chesterwood '88

In the untitled Chesterwood sculpture the eyes have become more skeletal in the (model than in the drawing?) the hands reworked in the (drawing) to be less massive in the full scale version, and unintentionally the large work is taller for its height than the model simply because the model is made of "quarter inch" stock which is actually a little less than 1/4" thick.

(For me the technical aspect of building sculpture with the medium of plywood is as important as what I say with it. After years of dabbling with and enjoying literally dozens of two and three-dimensional materials, I've become addicted to this process of accretion. It requires relatively simple tools, and the "at-home" work spaces of basement and barn are adequate. "In a Hegelian sense" I have turned the years of obligatory domestic piling of linen, dishes, groceries, and infinitum into a meaningful and rewarding opposite. That complement approaches the universal order and process of growth and enlargement found in the layers of the smallest living cell as well as the sedimentary and eruptive layers of planets and space. The process of layering is important to me as a woman. It connects me with other women and all industrious life since the beginning of time. In the gradual procedure of stacking and adding units of material there is the solace of being in tune with the infinite.

Marjorie White Williams

\* the slow  
steadily  
accretion  
of smalls  
unrelated  
units into  
a meaningful  
whole

-Bruce Butler