

Written for slide entry for RCCA schedule of shows make-up for 86-87

It was a decade ago when I realized one morning that the three-dimensional forms I had been currently obsessed with in a most unselfconscious drive, were for the first time, honestly "me". That "me" had secretively been in love with the scale and format of this decade's work ever since childhood.

For that length of time I have given high ranking not only to a grand size, but to forms associated with cycles of plant and animal life; ancient Earth Mothers, fetishes and objects or subjects of play. I also give high grades for a sense of humor which permits the contemplation of human conditions that, more literally portrayed, are blocked out by most viewers like nightmares. Over these same years I have also realized an appreciation for the historical frontal order. It is honest in its imposition on the viewer, involving him directly in personal exchange and demanding his reaction.

Because of these innate predilections one might say that the medium of laminated plywood chose me and my bias. To paraphrase Mies Vander Rohe, plywood "wants to do" and become the very forms which delight me: It almost begs to be cut and piled into a greater and greater succession of laminates. The natural economy of using all of a panel grows efficiently and simply into the essentially cylindrical forms which I love. It adapts and combines with endless other media. It is strong, relatively light, and I am now discovering ways of weather-proofing it without depending on fabricators. I have been painting these plywood sculptures for a year now, not to disguise but to emphasize the natural crudities which this hard-working material possesses.

My guidon has been to follow the doing. Since it is only in hindsight that I have ever seen a "direction" in my work, I can only comment on current works: Besides painting entire surfaces of lamination (I also grew tired of "all those stripes"), I have incorporated directly carved features, ~~as seen in~~ *humor reflected* i.e. "Circular Journey" and "Motherscape" (This slide not included here, but it might be remembered as an entry in the Feb. Landscape Show.). In a work-in-progress, I am reinterpreting the visually active and changing facial features that the spectator experiences upon viewing "Lady Albany". In another 2 works now under construction and 3 more to be ~~completed~~ *completed* by Spring '87, there may be ~~reflected a transition~~ *reflected a gradual transition* toward visual ~~ambiguities that retain humor~~ *ambiguities that retain humor but imply formally a* Fall, 1986 *Mayone White Williams*
"spiritual sense of telling go"