

revised for Skidmore's
Women's Studies Show
Summer 1996

ARTISTS STATEMENT

I don't know why the only medium I've wanted to concentrate on and work with long enough to feel a sense of mastery, to demand and to stretch its potential, to be able to think in its language, to express and to see my thoughts and feelings is common unrefined ubiquitous plywood. I do know that 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 dozens of two and three-dimensional materials, I've become addicted to this process of accretion, the slow steady gathering of unrelated parts into a meaningful whole. It requires relatively simple tools, and the "at-home" work spaces of basement and barn are adequate. A few years ago a reviewer made the observation that, "in a Hegelian sense, You have turned the years of obligatory domestic piling of linen, dishes, groceries, ad infinitum into a meaningful and rewarding opposite or whole." That complement approaches the universal order and process of the 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