

For Williamsville Inn
Sculpture Garden
May 1996
(Renaissance Guild)

ARTIST' STATEMENT/"BIO"

Having raised three children with my attorney husband, and having taught Art at the Albany Academy for Girls for eighteen years, I quit to finish a degree (ironically a Masters of Science in Art Education) and to BE a Sculptor. In the late sixties I had used plywood for the first time to make an eight foot boat hull for displaying students' wood sculptures. I was so excited by the infinite possibilities for plywood sculptural forms that I immediately started a life-size body for a heavy porcelain head and have been working with plywood ever since.

I ponder my addiction to this common unrefined ubiquitous material: Why is it 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?

It may be a case of coincidental timing: During the late sixties, when I first used plywood, I was also for the first time, along with many other women, seeing myself in traditional subserviant rolls, realizing my anger, needing to express it, and the plywood was at hand, lacking a fine-art tradition: itself a rebellion.

Marjorie White Williams