

## Artist Statement

As a young man, beginning with twenty-three years to travel around the world, I began sketching my impressions of the people I met, and places they lived, as well Land and Cityscapes in a storytellers manner, in an effort to portray these experiences, I was privileged to have. My interest was to share these impressions with Friends and Family who have chosen a more settled life than I.

In 1987 I landed, through coincidence, in a stone quarry near Salzburg, Austria, at a Stone Sculpture Symposium associated with the International Sommerakademie of Salzburg. I met Karl Prantl, Janez Lenazzi, Miloslav Chlupáč, and Makoto Fujiwara, some of the men from the first hour of the "Modern" Stone Sculpture Symposium. It was working there, in that month in the quarry where I developed my love of stone sculpting and the enthusiasm for the philosophy of the Stone Sculpture Symposium and its influence in the world. With the help of a few "natives", in the small Bavarian village of Dettelbach, Germany, we were able to organize two International Sculpture Symposia, propagating the enthusiasm and philosophy of these Symposia. As a result of this work we were able to set the ground for a Sculpture Park at the river Main, which flows next to the City of Dettelbach, Germany.

The nature of my work has changed with my meeting of stone and stone sculpting. As a painter and sketcher my interest was drawn to the human figure as a motif of expression. After years of painting and drawing a deep-seated wish grew with in me; the desire to abstract the figure and pay more attention to negative Space.

Working in stone it became important for me to go into a dialog with the material, being aware of the existing form, the conditions, and the circumstances in and around that material, allowing my ideas to enfold in creating sculptures. I felt it no longer necessary with stonework to portray hands, elbows or feet, rather with reduced forms, contrasting surfaces, and tensions, as ample to suggest human tributes. This knowledge gained from working with stone and recognizing its qualities, served me as well to propel my graphic arts to another level, where I now feel free to handle with colour, form and line in a non-figurative quest, where negative space becomes positive. It is in this liberation of the object the beholder is free, or challenged to interpret through his or her personal experiences and associations.