

THE 1990S

A directional change in my work is always refreshing. The build-up to a new series can last for months, even years. With my studios, foundries and homes finally complete and my cyclical migration between them established, the 1990s provided some rhythmic pauses with time for artistic exploration.

I began a series of strapped bronzes. By adding a network of thin wax straps to almost-finished wax *maquettes*, I found I could create an element of visual tension to the work. A long-simmering interest in the sculptural combination of stone and bronze bubbled to the surface and I became intrigued with the harnessing effect of bronze wrapped around stone. It spoke to me of human problem solving during the Stone Age and Bronze Age.

My process for creating these sculptures required a smooth volcanic, fused sandstone that could withstand 2,000-degree temperatures and I knew exactly where to find it: a small village located deep in the Sierra Madre mountains of Mexico.

Throughout the 1990s, I made frequent excursions to Mexico, Cuba, Guatemala, and Nicaragua, studying the sites of ancient



Mayan ruins, Mexico 1999



George Mason Memorial

Aylett Art Foundry, 1989

Aylett, VA

Bronze

My 1989 proposal for the George Mason memorial, commissioned by Gunston Hall (Mason's home) was designed to rise to a height of 16 feet in the center of the reflecting pool on the National Mall in Washington D.C. Mason's Virginia Declaration of Rights, which served as the basis for the U.S. Bill Rights, is abstractly referenced in the bronze. The project, unveiled by Virginia Senator Joseph V. Gartlan at a large celebration, was close to implementation when a new governing board at Gunston Hall scrapped plans in favor of a traditional statue of Mason, despite scant evidence of his physical appearance.



Spirit of El Secco I, II, and III
Aylett Art Foundry, 2014
Sarasota, FL
Bronze & Volcanic Stone





Discussing designs with a Zapotec stone carver

civilizations and local art. On one trip to Mexico with my friend Cameron Cardy, I looked for a stone carver I had met on an earlier trip only to discover he had died.

Disappointed, Cameron and I continued to drive deep into the mountains of Mexico, visiting Indian ruins, but happy just to be there. By chance, we came upon an entire village of stone carvers. I was ecstatic and immediately forged contacts.

The following year, I returned with several *maquettes* for enlargement, pieces that later would be incorporated into combinations of bronze and stone.

In addition to those pieces, I created a series of flat and layered bronze tablets with sharply incised and relief surfaces.

In 1998 Sylvia and I parted ways, but remained close friends until her death until 2018. I am grateful for the years we had together, for the companionship, the shared dreams and adventures, so many of which, remain alive in my work.



III



Bull Fish
Aylett Art Foundry, 2013
Sarasota, FL
Bronze & Volcano Stone



Horned Stele
Aylett Art Foundry, 2013
Sarasota, FL
Bronze & Volcano Stone