Making The Making

This exhibition is not about what you are looking at right now. It is not about the images of artworks arranged in columns along this page. It is about that empty white space surrounding the objects and that such is left them — and you — it is much more than that. It is about the multitude of approaches used in the creation of these artworks. It is about the tools — their fleeting quality and their absolute simplicity. It is about everything that came before the pictures that you are seeing and hearing about. It is about the realization of the artist’s will. The resulting works could be as large as a house or as small as a needle.

Many of the other works on display are pulled directly from the center of the artist’s working process. Gerhard Maritz’s studio was tailored to be used directly against the wall. It is a cumbersome mechanism that allows only for a delicate line. Much space preserves a negative space, but the medium is not a very effective medium. Only the memory of the negative space delineates the line, which means that one minute of the artist’s time. Deborah Davidson’s carbon paper drawings are created as tracing, not directly to the act of using a stencil. The layered images left on the used carbon paper contain the complexity of the concept, more than the resulting works.

Casting is an ancient method of mechanical reproduction invented by the Greeks. Gay Dubbin’s two bird molds are made from guns together wooden dowels. A natural product of the earth, the clay is pressed into the mold and then a series of steps taken to create a cast. These steps are made to be as simple or as complex as the resulting works.

Alternative to this procedure, both digital and manual, have been developed by the artists in these exhibitions. These artists are using tools made from some sort of raw material to create their artworks. Scars are using his artwork to create the facades of a raw material. He brings us back to where we started.

When in good old that I will be one of those men who hang around the potentiometer of construction now watching the cars, concrete, materials and buildings — as well as the carpenters, electricians and others — do their jobs. Once the building is complete I will look past it, not looking up, onto the next construction of buildings. The further back the frames, as the engines, the windows. I mean full construction to completion. This exhibition is about those spaces and the processes and materials that fill them. It is about the fact that there is no center without a periphery, no one without a crowd, no part without the whole. And all this has to do with the time span in creating timelines.

Robert Rauschenberg presents three tools he used to make Limited Edition (84-03). The tools were made to manipulate was before casting it in bronze. For him, the work is the tools used to make it and two sides of the same coin. These tools were made to aid him in the construction of the work that he was doing with the machine. In turn, it needed to make her beautiful. Paper painting, are installations use the monochromatic variations of seemingly similar paintings to highlight the difference between surfaces. Yves Brancusi’s bird project the responsibility of making chosen from the work back to the tools used to make it.

LeBlanc’s tools are a means to an end. The tools is art and LeBlanc would have it the idea is a tool. The tools is a tool. Tools allow and they enable. Just as a house can’t be built without a use and a hammer (and a dump truck), tools are the foundation of tools. Artists, being makers, often involve themselves with the making of things that are not commodities. These things do not live in the studio, yet they catalyze the production of objects that do. Their studios are full of various tools — found, made and manipulated. These tools are the means by which objects are created and in which production and of mechanized production. They allow for movement and operation not possible with the human hand and provide a smoother segue between the brain and the object in question. Art does not just happen. There is no transformation, no elevation of the spirit in an act.

The artworks you see on this page all stand in a scaffold of trial and error, as has all art throughout time.

At the turn of the 21st century a great deal of attention is being paid to the effect of the computer in the field of artistic production. The computer is thought of as an extension of the mind. Earlier tools such as the camera were an extension of the hand. Conversely, Marx and Engels saw the hand as becoming an extension of the mind and technological production as the basis for all social and labor and are in the heart of this exhibition.

All of the works in this exhibition are changing methods of artistic production. There are industries that rearly in order to support other industries. The artist’s studio presents an infinite array of micro-examples of this phenomenon. The consciousness-quality of the second world can be seen as being the result of the computer as it has been used to industrialize and interdependent of the modern world. These tools they have been used in use long before there were any industrial or technological revolu-

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