

Sculpture

...I have gotten to engraving stone.

That is an outcome – just like my photography has been an outcome - of my outdoor activities on the land. That is an outcome of me trying to do sort of a land piece in smaller terms like a maquette directly onto a stone, which comes from the outside. When I brought it back outside doing the larger ones, like I have a very large one in Kleinburg and elsewhere, they are going to be there, in not a temporary span of time, but a very wide long period of time. When you think about some of the evidences of pre-historic art that we find, these are engravings and whatever which date thousands of years. So some of these stones I hope will be around thousands of years from now too. Which is sort of a contradiction of what I sometimes do.

The stones that I use are never formed. I find them, and I never alter them, the reason why is because I want to maintain what it has as its own history. In other words, these stones are actually shards - pieces from the Canadian shield - brought down here by the ice ages, deposited, maybe shifted around and changed, rounded ,whatever, and it has also accumulated on its surface a patina from exposure - winter, summer, sometimes moss, lichen has grown on it. And this I try to keep by sometimes using a coat of what is called latex (Dunn's?) glue,

sometimes not, because if I don't work closely enough with my sandblaster, I don't touch it, I maintain it.

