

B O S T O N
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ANDY ZIMMERMANN *Either Nor*

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My new exhibit consists of free-standing sculptures, wall sculptures, and a multi-media installation. Though using a wide range of different approaches, the works have as a common theme those kinds of perceptions about which we are uncertain; that are seen out of the corner of the eye, through a fog, possibly only imagined.

The work that gives its title to the whole show, *Either Nor*, deals directly with the way in which a person who has died remains in our consciousness, re-appearing in ways that are disturbing or frightening, even if we cherish or venerate their memory. This and other works in the show are responses to the idea that, though I have no belief in religion or spiritualism, I recognize and am interested in how those feelings we have about people and places that are now missing from our lives can be so intense that they can cause misperceptions, dreams, even hallucinations.

The sculptures *Either Nor*, *Foggy Building*, and *Wreath in Space* use frosted plexiglass to create a 'foggy' atmosphere through which our vision is imperfect, clouded, and uncertain.

The installation *Either There* is built into a wall which is constructed to house the work. The viewer sees a wall, translucent at one end, in which murky three-dimensional images appear and disappear. It depicts those flickering sightings, misperceptions or misunderstandings, which cause us to be unsure about whether there is another presence with us in the room.

The framework of a building under construction is a recurring motif in this group of pieces. This type of structure has come to represent for me both a literal representation of the buildings in which we spend so much of our lives, and also the organizing principles around which we arrange topographically our plans, memories, our conceptualizations of the space we inhabit. The two welded steel sculptures, *BlackBlack* and *BlackWhite* are minimal abstract representations of this concept, showing the structure of buildings and the living events that take place within them. The skeletal building structure appears in most of the other pieces, and finally as only partly visible, evanescent, or illusory in the piece *Foggy Building*. *My Places* and *Old Ceiling* are made from large-scale digital photos which have been mounted and cut into shaped pieces which are then mounted floating in front of other photos. Here again, figures, places, and events are shown in the context of the skeletal structure of a building.

These pieces were not pre-conceived as a set. Rather I have purposely been paying attention to and cultivating an artistic process which allows for each piece to arrive and develop according to its own requirements. The side-by-side placement of highly abstract sculptures with figurative works and those even as literal as photographs may be jarring, but I have been feeling that it is more important to allow each piece to be true to itself than to artificially impose a stylistic uniformity.

This exhibit will become the setting for a performance to take place on April 17. A reading by poet Rosamond Zimmermann will merge into a sound and video piece that includes the *Either There* video-wall, other video and animation projections, and a live digital sound and music performance by myself and drummer Willie Bloomstein. One of the elements in the performance is a Max/M/Jitter patcher I designed, which uses a live image motion sensor to control the playback speed of the video and sound, making it into a live performance instrument.