

“MIRRORING ABSTRACT FORMS”

My new body of work explores what I call 'visual mirroring.' It deals with abstract forms and their spatial relationships. Mirroring is the way two juxtaposed objects relate to one another. There is a dialogue that is created between these forms. A tenuous and tactile presence is created. It is the 'resonating voice'. Each shape relates to its adjacent partner. In this intimate stage each element has the ability to effect and echo the other. There is a moment when these objects reach their peak visual potency. This is the essence of what is revealed while I create.

When these sculptural forms are placed together they begin a dialogue. Subsequently the negative form begins to resonate or 'mirror" it's adjacent object. Unlike a field of wheat or hay, there is a repetition of form and fractal patterning that supports the interpretation of what the viewer is observing. These mirrored spaces are no longer empty or left to interpretation. The void is as important as the mass. There is no happenstance about the negative space. I refer to these voids as 'exquisite spaces.' They allow the viewer to observe the piece in its totality, or travel deep into the form discovering a resonance that exudes from each object. It becomes the fulfillment of the piece.

In my exploration of abstract sculpture I discover ways the characters support one another. It is very much like a giant chess game. Pawn to queen 7 has a ripple effect across the

whole board, as does rotating or sliding one element closer or further from the other. It is a mental game of the subjective. What is right? What is wrong? By having these elements so specifically placed, it creates a strength and solidification of idea and content. The mirroring of abstract forms creates a balance between beauty and form, organic and fabricated. For me this is the 'why' of making art.

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