

CONSTRUCTION NO. 6 ARTIST'S STATEMENT

Growing up on a farm, I began constructing as a child. Whether it be installing bike bridges made of peach baskets and planks in our barn or carving imaginary dirt roads for my bike in the fields, I would find ways to alter or redesign the space, making it appeal to my imagination. Winters I could spend hours building one story snow houses in our yard, laying out the rooms to walk through. It was no longer a backyard. It was a tiny town. Spring and summer came; with that soil, mud. Small trenches and mounds for seed plantings. Enlarge them, shape them... what could they become? But what was in this soil that made it firm?

Years later, I learned more about soil, what it consisted of, what made it firm, namely clay.

Clay became my medium to further explore my imagination. I began with a simple rolling pin and was later introduced to a clay slab roller press. My mind exploded. Slabs became walls, but not just straight walls. Like the early roads that bend and dirt mounds that gently rise, so would the slabs. They would be walls that send one exploring in all directions. Construction No. 6 was one of nine clay constructions based on slab construction. Together, they were a study of small-scale terrestrial sculptures. Could they be built on a larger scale? How would they redesign a space?

No models were realized on a larger scale; they became sculptures set in small spaces where they in themselves redesigned the setting they were in.

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