

Ball Rock

Ball Rock lies just West of Corning about an hour from Interstate 5. It sticks out into the Sacramento Valley so you can see farther South towards Bakersfield than from any other point in the Yolla Bolly Wilderness area. It's a great site for ham radio and that's why I ended up there on a September weekend with my friend Glenn Elmore. He had used the properties of this site to set a world record using extremely high and little known parts of the spectrum years earlier. And it was a nice place to look at the stars. On the way to Ball Rock we had an event memorialized in my piece.

The trailer we were pulling got away from us. By the time we assessed the damage we were almost instantly saved by a stranger who pulled up, after illegally driving across I-5 and asked if he could help. We had lost our hitch pin and to our amazement, he had one and gave it to us. Before he drove off I got his name: Troy, the "hitch pin angel." The weekend was spent searching the ether doing ham radio using frequencies little used by anyone, especially Californians. We used 3 very high frequencies, thus the 3 section of the piece. The shale in the piece comes from an incredible pile used as the base of 1930's radio tower at the site. 2000

Wisconsin

Uncle Albert, not an uncle at all but a good friend who treats us royally like an great uncle, invites my wife and I to upper Wisconsin in the late summers. The geography is so different from what I am used to. Birch bark everywhere--the inner is tree dead and the bark lives on. Thousands of lakes each bordered with forests and another lake beyond, completely introspective and without any visible, high altitude landmarks. I get lost without landmarks but always know there is a lake just beyond. Albert loves the area and takes us on hikes so we won't go home without sensing his special relationship of the place. With so much water everywhere, I spend time canoeing and attempting to row his single scull. Butternut Lake completely freezes over in the winter so that the life around it when I visit seems even more fragile and transient. 2000

Gearhart

Al Gearhart is a Sonoma county rancher, working a few head of cattle right in my backyard so to speak just 4 miles from where I live. If you look due West from the Santa Rosa Plain you will see the square-topped trees, a small group of redwoods just West of Al's ranch. Al kindly let me and use a hill on his property for an [experimental radio site](#) related to a project combining the internet with radio. The site is unique since from it you can see both downtown Santa Rosa and deep into the Atascadero valley where I live. I used it to listen to the cows on his hill from home, send [data at high speeds](#) and generally play in the 'ether,' the invisible part of the electromagnetic spectrum. Many treks carrying radio equipment up to 'Gearhart Ridge' have given me good memories about the place, the changes seasons bring, from young alfalfa grass to hay bales and how tramping around the high places in Sonoma county gives me a better sense of place. 1998

Lithia

I've visited Lithia Park often (once as solace from work stress) and enjoy how it grows organically up the creek starting right at the Ashland, Oregon, Shakespeare Festival buildings. It was designed by John McLaren who also designed Golden Gate Park in San Francisco. It's mostly organic, but that Sycamore Grove! It's rigid grid of 8 trees across

by 8 trees going up the hill--it's laid out like a Christmas tree farm in the middle of such a beautiful park. It draws me to it and I wonder why it's there and curiously I like viewing the park from within its rigid matrix altering visual alignments of the park. I've talked to people who work in the park and they say the Sycamores are dirty and die young. They too wonder about the grid and are replanting now with another variety, but keeping the grid. I wonder why such a mechanical form exists in this park and next to the Japanese garden to boot. 2000

Checkerboard Prayer Wheel

I took the Odiyan tour, a Buddhist retreat an hour North of my home. It was almost 20 years after they began construction, but what an unusual place here in Sonoma county. About 1200 prayer wheels, motorized with back up generators, running on pulleys and

vee belts, some the size of 55 gallon drums (those with a mile of paper prayers rolled up inside). I likened the sound of the wheels purring and moving their prayers into the ether to radio--invisible energy on those wonderful bluffs overlooking the Pacific. I am attracted to the physical action in the act of prayer and the process of designing a prayer to be rolled up and hidden. I found websites where Buddhists geeks developed ways to use hard drives as prayer wheels. 1996

Galvanized Collages From a series of galvanized and copper collages using industrial materials. I became good at collage while in college and grew to distrust facility. I gave up on collage several times but keep coming back to it. For a time I replaced gluing for taping and in this series I use pop rivets and hardware. Starting with a format or size limit encourages me to develop permutations of an idea. 1982

Backbone

Originally inspired by an intact sheep backbone which I would show my students for years in hope that they would see how wonderful it was. Finally I saw its wonder and began a series based on it. The first piece in the series used clay and straw, two materials I never use, but I was encouraged to use them by Michael Gonzalez in the studio of Evolution Art Institute, in Petaluma. Later permutations became more mechanical but all were based on the rhythm of the aligned vertebrae. 1978-84

Red Ball Seven

A later backbone piece which became more mechanical. Still it is the rhythm of the backbone combined with the unaltered, industrial colors of the materials that interest me. The red balls came from Dan Blackwelder who had purchased them for his store, Sweet Potato (an adult fantasy five and dime), but gladly sold them to me. I like the playful attitude of the colored balls. 1985

Glo-Bug Red Bird

After my 2001 show where I lighted the work with external, home brew LED light fixtures, I really wanted to use LED lights within some work. As a sculptor I have always wanted to both display and light my work, so having light inside satisfies my sense of control. Inspired by gargoyles on 1930's architecture, I like the simplified animistic nature of these beasts. 2003

Glo-Bug Red Horse

I gained courage to make these horse-like pieces from my friend Carroll Barnes, who made a series of carved stone homages to Greek horses from mythology. I've spent some time around horses too, so I guess it comes honestly from my first hand experiences. 2003

Glo-Bug Cork Horse

These two horse pieces work both as table or wall pieces. This is the first to use the newer blue LED's which were developed to increase storage of optical devices. The blue color frequency was developed for functional reasons, but for me, I just love the color! 2003

Crush-Bot

The most satisfying shows I ever participated in were the series of shows curated by Greer Upton in the windows of Sweet Potato in railroad square in Santa Rosa. Artists were always given something, a heart shaped cookie cutter for a Valentine show, or in this case a box for a Christmas show. Having made a pseudo machine for 'stretching and inverting hearts' for the former show, I build a box crushing robot for the latter. My friend James Yonts gave me courage to use the blue color in a machine because of his love of blue and blacks together. 1988

Tape Collage

This series came after years making collages using glue to fix down the paper and cloth. I really loved the organizational part of making collages, but grew tired of having to stop and glue it down. I'd heard that tapes were not archival to use so avoided them originally, but after starting to use them I never went back to glue. This series started when I observed painters in downtown Los Angeles using brown paper and masking tape to protect large areas of glass on a stairway.

Landscape Collage

Living in New Mexico forces you to observe the landscape. I may have mechanized it, but I see it nevertheless. I started to use Prizmacolor pencils while in graduate school. I had a job as the night man at an alarm company where I sat for 8 hours, often only actually working for a total of ten minutes. 1973

Lake Batur, Bali

Travel inspires my work. Lake Batur is the spiritual center in Bali where many religions gather. I carried my Widelux camera there and mostly documented the cremation ceremonies, parades and people. But this stand of bamboo in the lake captures a peaceful Bali I like to recall. 1989

Dune Stools

I've always been interested in functional design and when I was showing at the Gallery of Functional Art in Venice, CA, a stool show came up and this series began. I had

worked with cylindrical Sonotubes previously and loved having a chance to work with curves. I had been reading some of the Dune series and the materials seemed to refer to

what I had been reading. Two are in this show: Bene Gesserit and Shadout Mapes.

Scull & Oars

I've always liked to row. Once on the American River I took over for the guide just because I couldn't just sit when I could row. My time is limited on real rowing sculls, but I learned how delicate they are and learned how difficult it is to get back in after falling out. There was something about the rhythm, like a heartbeat that connected human to machine. And the oars--how they do all the work including balance and how the grips move inward together and apart. I like the whole thing--the interface, the rhythm and being on the water. This piece tries to interpret some of the rowing experience for me.

Zen Temples

The first one in this series happened at the same time as the 1984 Olympics rowing events near Santa Barbara. The award ceremonies occurred in an architectural structure, specifically designed for the Olympics that looked very much like the work going on in my studio. The first in the series was called Olympic Zen Temple and later ones reflected either the materials or colors used or places I've lived. **Primary Zen Temple** refers to the plexi colors and **Agri-Zen** refers to central valley agricultural architecture.

Copper Incandescent

Based on a series of playful, pentagon shaped helmets, two from this group turned into lights, the other is Galvanized Fluorescent.

Railroad Round House

I lived in Las Vegas, New Mexico for a year and the town had been a rail center in the early 20th century. Prominent was the roundhouse where locomotives were turned around in a giant building. Unused for years, it called out to me as a testament to industrial architecture bypassed by time.