

REVELATION OF FIGURE AND LANDSCAPE

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Artist Statement

These works, both on paper and in the round, investigate the human form through line, volume, gesture and sometimes persona. What began for me as an introductory discipline evolved into an ongoing delight with and pursuit of mastery in my craft. I continue to attempt to do this simple, subtle thing well.

Life drawing and sculpting is the foundation of my (largely self imposed) training. I am a student of anatomy, kinesiology and the great draughtsmen and women in art history. Through the figure I learn to look, to apply the elements of composition and design and gain manual dexterity. Through learning to look I hope to more competently convey to the clay or paper what excites me visually; The way an arm relaxes across a torso or the twist of a spine as someone's weight shifts. Working from life provides me lots of information to sift through. The materials receive and record each small observation and I rarely attempt to erase the marks made through this process. Those searching lines and struggles are interesting to me. They map the energy with which the work was made.

Recently I've had the opportunity to work with a young woman throughout her pregnancy, which fit nicely with my (since I became a parent) interest in Mother/ child and the folding together of volumes that a babe in arms creates. I enjoy placing the figure on the page, paying careful attention to the relationship between parts and laying in a quick gesture to capture the fresh start to a pose. Sometimes that says it all. In sculpture I tend to prefer water based clay for its malleability. It suits the speed I like to work. There is no getting around the practicality of oil clay, however. Sculpture can be very process oriented. From building a suitable armature that has all the character of the pose, to laying in the volumes, to mold making and casting... Each step is it's own craft and spins off into fractals of infinite potential. Whatever other bodies of work I might explore, I come back to the figure as a touchstone; to sharpen skills but also just for the joy of rendering.



The Albrecht-Kemper Museum of Art

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