

GRAY MATTER 051405

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the gray matter project is structured by a set of terms, which functions as a framework for the project as idea ... the terms set the vectors towards an intersection that is the discourse of the project ... the terms address conceptual and formal considerations ... in regards to a strategy of formal arbitrariness, and how that factors into the production of gray matter, i'll attempt to articulate the impetus for choosing indifference as a compositional guideline ...

gray matter, as a sculpture, attempts to do what might be impossible ... it attempts to construct an object, and to put in front of the eyes, a glimpse of the real ... i attempt to do this by making the familiar unfamiliar ... just beneath the surface of the gray fur, contained within the form of the furry skinned containers, is an assortment of familiar objects ... a simple gesture of obscuring the referents of experiential familiarity is all it takes to unfamiliarize the parade of common objects, and thus disrupt the code of reality ... an elaborate fabrication process is not necessary to achieve this effect ... a cheap trick works just fine ... although the viewer's mind will work to find recognition in the form of the sculpture, any and all allusions made in the mind of the viewer will be their own mental construction ... the forms are not intended to look like anything ... the forms exist like clouds, in that one can conjure recognizable shapes from them, or like stars can be arranged into constellations ... these allusions are the imposition of one's epistemological reality, and not the real of phenomenological ontology ... the only allusion that i intend to put forth is that of alluding to the image of a brain ...

so, since the form of the gray matter sculpture isn't intended to render any recognizable forms, formal arbitrariness is an appropriate strategy ... complete negation of imposing my will on the form is impossible, but i can keep it to a minimum ... a strategy of formal arbitrariness is well suited to a lazy and untalented craftsman, and also functions to guarantee that there are no fabrication mistakes to be made ... i want the process of fabrication to be easy and economical ... i want it free of fussy details ... the less that i think about surface details, the more i can think about the details that are beneath the surface, the

invisible, non tangible details ... the fabrication process feels more like being in a trance, than feeling like working ... the idea then is not to work the object, but to play it like a musical instrument, in an improvisational style ... its like to take a drive, without a map or destination, and try to get lost, so as to escape the familiar scenery, and discover unfamiliar places.

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