

ARTIST STATEMENT

As a member of a well established Mennonite community, I have always been fascinated with the emotional bonds and relationships that occur within a community. Humans gravitate together, forming relationships and communities of identity, not only for protection but also for self definition.

Whether working on my studio art, or commissioned work, the elements of human relationships and all the internal emotions and dialogues that occur are incorporated into my sculpture.

I use the figurative form (both human and horse) to express non-verbal relationships. My style of rendering the figure draws from the spirit and figurative language of Asian, African and Native American Art- art I was exposed to by my missionary grandparents. From my formal art training, I draw from the artists such as Rodin and Giacometti, whom use exaggeration, elongation, distortion and strong gestural contour to put into visual form the non-physical human experience. These are elements I use to allude to an emotion, thought or action reflecting the non-visual relationship between an individual and communities of identity.

Placing figures in various groupings or in isolation I create ambiguous abstract narratives that explore emotional tension and balance, within this, the effects of change and power. Arrangements are neither static nor fixed in space. My forms often project a precarious sense of balance, the possibility of change, not only in physical placement but as a metaphor for the shifting order of emotional feelings and relationships. My overall intent is to create multiple layers of interpretation.

Scale and spatial orientation are important in my work. These two elements give sculpture the ability to create a virtual space that can transmit what cannot be seen; an entity in and of itself that invites the viewer to interact on a psychological and/or emotional level.

My work is rendered in a material whose natural qualities best reflects the elements I wish to express (the fragility of clay, or the fluidity, nobility and endurance of bronze). I am strongly drawn toward clay and bronze with their embedded history of tradition and rituals which relates to my own Mennonite heritage where tradition and rituals are valued.

Ann Zerger