

***This is Bijou*, 2004**

Baked enamel, glass, steel base

Glass: 94 ½ x 32 ½ x 1 ½ inches

***This is Monique*, 2004**

Baked enamel, glass, steel base

Glass: 94 ½ x 34 ½ x 1 ½ inches

Located near Chase Tower at 1 E. Ohio Street, between Meridian and Pennsylvania streets

In 2000 I was commissioned to make a work for a Munich, Germany insurance company. Two large glass-wall panels painted with portraits of a male and a female employee of the insurance firm were produced to mimic the corporate look of the offices. Wall mounted glass paintings followed but these three statues were the first freestanding works.

The paint is sandwiched between two sheets of glass, visible from both sides, creating a two dimensional sculpture. The backgrounds are left as clear glass; the effect allows the figure to float free above the pedestal.

Bijou is a professional fashion model, the first that I ever used. She also appears in a number of works in many different poses. Monique, an art collector and businesswoman living outside Zurich, commissioned me to make portraits of her entire family in 1999. In 2003 she asked for another portrait of herself and I used the occasion to undertake an entire project based on her and her wardrobe. It became a kind of “mega portrait” looking at her from all angles in many different media.

The siting of these works in a niche in front of a grand corporate building attempts to combine references to classical statuary and shop window display.

***8 Escaped animals*, 2001**

Vinyl, paint, aluminium and steel

Dimensions variable

Located at the corner of Indiana Avenue, Senate and Vermont streets near the Indianapolis Museum of Contemporary Art

Having served as a design advisor during the building of the Baltic art museum in Newcastle, England, I was asked to create a system of signs that would alert people to the museum’s opening in 2001. Five versions of 13 different animal signs were proposed. Museums around the U.K. were free to choose a group for installation outside their building. Three to 13 animals can be installed together in any configuration depending on the location and the viewing angles. In Indianapolis, it made sense to have them installed on this busy street corner by the space that houses the nascent Indianapolis Museum of Contemporary Art.

The physical objects and the colours are taken from actual road signs but the animals themselves are traced from small wooden toys. When driving on the motorway I often admire the huge signs on poles that stand beside the road in the countryside. Although they are there to give information they seem to also act as giant paintings. For a 1996 commission for Volkswagen in Wolfsburg I created a row of eight giant motorway signs along the canal opposite the car factory. Each sign depicted an animal, a person, a

building or a car. Official road sign “coding” colours were used and the drawings mimicked the diagrammatic depictions found on actual signs--but retained some elements of other sources.

The animals depicted on these signs are from the countryside--if perhaps an imagined one. They have escaped into the city or are on their way back out; they seem to stay together for safety.

***Sheep Cow Deer Dog Chicken Cat Goat*, 1997**

Paint and wood

Dimensions variable, Cow: 40 x 67 x 16 inches, Deer: 57 x 57 x 16 inches

Located in White River State Park near the amphitheatre (801 W. Washington St.)

In 1996 I bought a set of toy animals in Vienna for my daughter whilst installing an exhibition. The shop specialised in wooden toys made in the Black Forest region of Southern Germany. Once home, some of the animals were removed to the studio, scanned and redrawn.

At first the toy animals were painted on the sides of wooden boxes that could be moved around to create sculptural installations. When asked to make a lakeside project for the opening of the Kunsthhaus Bregenz in Austria, I used a local wood company to create this life-sized version. The animals are solid wood like the originals, with a thin layer of paint, which reveals the wood grain. With a few pieces of painted, shaped wood, children are able to animate an area and enter into a different world; it doesn't matter too much what the elements represent. I have shown these sculptures in many countries--different arrangements tell different stories. In Bregenz the animals were arranged in a loose line following the direction of the lakeshore. In New York they grazed randomly beneath the trees. In Indianapolis they mount the ridge of a hill against the sky.

***Pacing*, 2006**

Vinyl

90 figurative drawings each approximately 104 $\frac{3}{4}$ x 39 inches

Located at the Indianapolis Museum of Art (IMA), Efroymsen Family Entrance Pavilion (4000 Michigan Rd.)

On display through April 1, 2007

Even when there is no actual movement, the eye can read movement into a series of still drawings as it scans across them from left to right. This is how cartoon strips often work. While working on an animated film of a figure walking I noticed that placing the drawings in a row had this effect. For a large-scale commission in Manchester, England, I broke three walking films down into single frames. The resulting string of drawings animated the glass façade of a department store and a number of interior walls.

I went further for a poster campaign in the Tokyo subway and had two or more figures walking in both directions in the same strip. The IMA's glass facade is made up of four rows of forty-five vertical panes of glass, almost acting as blank reels of cinematic film. It was a simple matter to place every other frame of four walking films on every other window to create an image of movement and because the façade is curved, of circulation.

I have used dancing (for movement) as well but walking has proved the most useful and natural human movement for me. A person walking is as likely as one standing still, in fact when people are strangers to us, it is even more likely. My experience of strangers is that they are most often seen walking. By drawing a lot of walking people I have realized how different and telling each person's gait is. I walk in an ape-like fashion, arms hanging forward. Some men and most women keep their backs straighter and their arms sway behind them as well as in front. Men take varying but longer strides; some people glide while others bounce or sway. I can keep detail to a minimum while gaining a sense of character by drawing these particularities.

I have used vinyl again on this project. Vinyl is poured plastic and therefore similar to paint but instead of being brushed into shape, it is cut from a roll by a computer guided knife. It gives me a flat, characterless surface that is quickly read and is similar to the look of the computer drawings. I first noticed vinyl in America and it has become the common look of public imagery and signage in most places I go. I like to use standard, predictable materials and then insert my own language and thoughts.

***Suzanne walking*, 2006**

***Bruce walking*, 2004**

Two Double-sided LED panels; Paint, aluminium, steel, and glass
73 ½ x 31 ½ x 12 inches each LED

Located on the southern corners of the intersection of Meridian and Washington streets, near Circle Centre Mall and Borders bookstore

Bruce is a professional dancer with the Ballet Rambert in London. His partner commissioned me to draw his portrait and in the process I used him as a model for this film. Suzanne is a fashion designer and writer but she also collects art. She was buying one of my prints when my gallerist noticed her walk and suggested that I might like to draw her. I have made five films of Suzanne walking so far.

In both cases the model was asked to walk on a treadmill in various outfits and at various speeds. The resulting video footage was downloaded onto the computer where the necessary section can be edited and stored as single frames. At 24 frames per second a double stride is described by around 40 frames. Each frame is drawn over and these drawings are laid on top of each other and "smoothed out." A friend then animates the frames and after further smoothing to eradicate any jumps, the film is translated into a format that can be played by the LED (light emitting diode) panels. I link the first frame with the last creating a loop that allows the figure to walk continuously (which is easier said than done!).

The figures are drawn in a diagrammatic fashion based on public signage systems. They employ a minimum of detail omitting neck and feet, whilst retaining, through stance, clothes and movement, particularities that reveal the identity and presence of the model. One of the inspirations for these works was the small LED horse to be found on taxi meters in Korea. These are simply animated to appear to gallop whilst the meter is running. Such a small, pathetic animation seemed to have such drama and I liked the way that motion became almost still. The first three resulting, double sided, walking LED monoliths were placed on marble pedestals in the lobby of a Tokyo office building in 2002. The pedestals emphasize the statue-like quality of the figures.

***Five men waiting*, 2006**

Vinyl, paint, and steel

Approximately 79 x 30 inches each

Located on Monument Circle, just southeast of the entrance to Chase Tower

Making outdoor installations requires pragmatism and quick changes--a plan to make some scrolling landscapes proved too complicated and I started to look for another solution for the site. Monument Circle seems to be the heart of town. The huge war memorial with its many carved figures is flanked by busy modern office buildings. It is a tourist attraction and is usually quite crowded. People often gather outside office buildings, usually to smoke, so when I made a mock up of my figures standing in front of this building they seemed to sit quite naturally while also perhaps reflecting the figures on the monument.

I have used a common form of street signage to hold the images of the men who are drawn in a sign-like manner. Over the last few years I have built up an archive of images of people. I picked only men to give the group an identity and perhaps a slightly intimidating air. Men tend to stand quite straight and evenly balanced, facing the camera directly. The men are composed as if they were elements in a painting, using colour, spacing and gesture.

***Brian plays guitar*, 2006**

Vinyl, polycarbonate, steel, aluminium, and lights

197 x 73 x 20 inches

Located in White River State Park near the entrance to the canal

When I received an e-mail from Bryan Adams I assumed it was a joke but when I phoned the given number he picked up and said, "How great is the Internet?" He wanted a portrait of himself for the next album and we set a date for a photo-shoot. He lives in West London in a large studio by the river. Bryan took a break from practicing with his band and we retired to the large sky-lit kitchen to work. I had been drawing pictures of women in various poses and was keen to find an equivalent way of drawing men.

I asked Bryan to hold his guitar and he played some riffs from the latest album but without plugging in the guitar. I photographed every pose without knowing quite what I would do with them. I first used the images for a series of paintings, which emitted sound. Bryan agreed to swap the portrait for a short piece of music, which plays from speakers attached to the rear of the canvases.

I have considered men playing tennis or basketball, even fencing but somehow playing the guitar is the only male pose that works. Recently I drew the poster for a music festival in Switzerland and used the rock group Deep Purple. In this case, the singer with his microphone also seemed to work. Here in Indianapolis, Bryan Adams seemed to hit the right mood, jeans and a t-shirt and a low-slung guitar.

I have long tried to bring the paintings I have been making off the wall and out into three dimensions. The glass statues and the LED moving monoliths are other solutions, but I wanted to use the look of business signs. Modern towns are full of these, often large and

illuminated, objects but they are somewhat invisible now. They have equivalence to historical statuary, relating to architecture and having a symbolic role.

***Christine swam amongst the fishes*, 2002**

Vinyl

Dimensions variable for one city block

Located on the western façade of the Dennison Parking sky bridge over Maryland Street, between Capital and Illinois streets

In 2002 I took my wife and nine year old daughter on holiday to Bali; we stopped in Tokyo first. I bought an underwater camera in the airport as I had a plan to draw my family swimming underwater. I had been invited to make a museum installation in a long corridor of the National Museum in Tokyo and wanted to use the Bali holiday as a way of knitting together a series of images.

I was drawing portraits and a lot of landscapes at that time and was interested in finding a way of showing them together. Inspired by James Rosenquist's F1-11 painting, I envisioned wallpapering images of faces from Bali interspersed with landscapes, seascapes and underwater scenes. I hoped the mood, colours and subject matter would fall together and make sense of the diverse images.

Once in Bali I asked the people working in the hotel and those selling various services on the beach if I could take their photo. I wandered around the local hills and villages looking at the landscapes and photographed the monkeys at a local temple. I asked my wife and daughter to swim past me as I sat on the bottom of the hotel pool taking photos.

There was a coral reef near the hotel and we took local wooden boats out there to snorkel. We were surrounded by colourful fish and I photographed them too. Without flash the images of the fast moving fish were not great and I later resorted to a London aquarium to get better ones. To further knit the work together I recorded the sounds of the waves on the stone beach, the musicians playing their wooden xylophones and the early morning birdsong. These sounds were played from concealed speakers along the corridor in the Tokyo museum.

The fish drawings surprised me. I would not have planned to draw fish, it came up almost by accident but they proved to be very useful. They act as a kind of automatic compositional tool. It takes a long time to place them correctly so that they seem natural and make a dynamic picture but in theory they can be placed anywhere on the canvas almost as if they were abstract marks. I have made some works with fish only and others of fish in combination with swimming figures. The bodies give the scene a focus and a reference to classical painting.

The American habit of joining buildings together with glass bridges gave me an opportunity to further use this project. The bridge creates a screen across the road and the double image of my wife swimming creates an animated connection between the two buildings.

***Sara dancing*, 2006**

LED panels, paint, aluminium, steel, and glass

73 ½ x 34 x 34 inches (without the base)

Located on the northwest corner of Illinois and Maryland streets, by National City Center

I have always been drawn to statues. They are a subset of sculpture and play a particular role. They are often placed on plinths, have a relationship to architecture or are even part of a building. You find them in city squares depicting heroes or in parks, gardens and palaces showing gods and goddesses in various poses. In a sense they are stand-ins for people and as such are often used as memorials. Indianapolis is a city of memorial statues and I wanted to connect to this--but in a contemporary way.

I have placed Sara on a high brick plinth modelled after several sign pedestals seen in Indianapolis. Since I started showing art in the early '80s I have played around with the relationship of something drawn and something sculpted. I often draw on sculptures; or rather turn the material that I draw on (the sheet of blank paper) into a sculpture of the same thing that I am drawing. Over the years I have found that the relationship between the two can be loose. Watching children play I see that a whole city or farm can be imagined using simple wooden blocks as long as each block carries a simple sign for the thing that it is.

This is the first time I have made a four-sided LED statue. Each side is a flat drawing and she is always seen from the front. I hope that the eye and brain put the information together to make a whole person.

City?, 2004

Vinyl, paint, and aluminium

Dimensions variable, tallest building 119 inches

Located on the southeast corner of Delaware and Market streets near the City-County Building

The five buildings were drawn in London and New York but the window configurations and building shapes are mixed and matched. The scale brings the buildings above eye level and whilst keeping the sculpture as small as possible, aims to create the sense of being in a city. The question mark in the title undermines the emphatic quality of the noun and the object. It also adds an element of anxiety.

“City?” was built by a commercial sign maker in London. The body of the work is made of aluminium, which is electro-statically powder-coated white. The windows are cut from sheets of black vinyl by a computer-guided knife. The unwanted vinyl is ‘weeded’ by hand, and using water and soap, each side of the building’s windows are floated on as a single sheet and manoeuvred into place.

I first made sculptures of schematic office buildings drawn on boxes in 1996. They were made of wood and were intended to be individual works although they were often used in installations with other wooden sculptures of cars, trees and animals. A similar outdoor work, “My Brother’s Office” was commissioned for the Dutch town of Assen in 1997 but “City?” is the largest and most complicated of the office buildings series to date.

***Esther, Lottie, Hannah and Ginny*, 2006**

Aluminium, vinyl and lights

119 x 316 inches

Located on the southwest corner of Massachusetts and College avenues on the Survive Alive building (748 Massachusetts Avenue)

I have drawn a lot of portraits. The format has been passport style, close-up. I wanted the bare essence of a face, a presence. I take a lot from looking at other cultures' art, including, perhaps particularly, older art. In fact I often want my works, in some ways, to look like older art. I wanted to try half-length portraits and multiple portraits as so often seen in museums. I think I have managed the half-length portraits, mainly by getting the models to pose with something, a staff or a book but the multiple portraits have been more difficult. The eye can flick annoyingly back and forth between the different people and the question of the relationship between the people seems to hang unanswered. The only time I got it to work was when drawing monkeys; in fact a single monkey did not work. I was not sure why but felt that maybe one reason was because the relationship between them was obvious and they looked the same (to me). I very much like the woodblock prints of Kitagawa Utamaro made in the late 18th Century. He is most famous for his portraits of women or "beauties". You may have a mug or calendar with one of them on it, I do. He manages to portray groups of women. At first glance they seem to be the same woman repeated but they are not. The same is true of a lot of early Renaissance paintings by artists such as Giotto. All the haloed figures can seem to be the same person, often drawn from the same angle. This might seem a limitation or lack of imagination or skill but it offers great possibilities in terms of making a picture.

I set about trying to use this logic by asking a family that I have known for a long time to pose together for me. I have seen the girls grow up and they seem very much a unit. They don't all look the same but have a lot of shared characteristics and colouring. It's not just the similarities of the four that bond the image but also the body language between them. I have drawn other groupings of these four women but this format, which echoes film posters and the wide screen, seemed to ask to be very big. Since the painting is of a group it avoids the problematic question that arises when presenting the single portraits out of context, which is; who on earth is this person? Armed with a solution I have made my first large outdoor portrait work. Being outdoors it begs a form that fits into the urban surroundings. I have used an aluminium light box. It is closer to the way in which advertisements are presented. One could imagine an entire exhibition of paintings around a town using the walls of the city as the equivalent of the walls of a gallery.