

“Drawings in Space”

Roger Munch

The following series of sculpture documents part of the experience I had during a summer Fellowship at Skidmore College in Saratoga Springs, New York. My intent during this Fellowship was to explore the relationship between drawing and sculpture.

I wanted to explore how to break through the picture plane and then go back into it, through it, and back out again; to explore the idea of twisting the flat two dimensional surface of the picture plane out into three dimensional space; to indicate form and volume, yet violate its solidity. I wanted to push a drawing into becoming a sculpture; to explore and bridge between the sensibilities of drawing and sculpture. When this endeavor is reduced to its basic core, line comes to the forefront as most elemental; becomes paramount and essential. Upon realizing this, my primary focus became the use of line as the central framework from which to proceed.

The relationship between drawing, line in particular, and sculpture goes back to the very beginnings of our human origins of expression. Petra glyphs incised into rocks by our ancestors occur world-wide. Cave paintings are seen to have etched contour line work; Egyptians drew red layout lines prior to etching these lines into stone.

When drawing and sculpture is juxtaposed and one is not quite the other, the coexistent tension between the two-dimensional, contrasted with that of the three-dimensional space of the real world, interests me.

Currently, in a related body of work (See Spontaneous Line Drawings), I continue to explore this love of line and have become drawn toward a more spontaneous and less constructed kind of linear expression. As is often apparent in much of my art making, I continue seeking to achieve a highly reduced purity, beauty, simplicity, and quiet serenity that is based on the flow of a single line.