

# **Sculpture in the Close 2005**

*Jesus College, Cambridge*

27 JUNE-5 AUGUST



Sand Laurensen, *Firebug*

# Sand Laurenson

## Artist's statement

'ALTHOUGH while studying at BA level and while at the Royal Academy Schools I was considered a sculptor, I have always worked in whatever medium I found expressed my ideas most succinctly. This might be on canvas, material or paper, through sound and film or using and making objects. I find it restrictive to be constrained by methods of making or to limit myself within a particular way of working. However, most of my work has much the same visual key to it, a strong recognisable element running through it.

'I often start with drawing as a touchstone for my ideas and these drawings, although works in their own right, often inform a future painting or sculpture. Drawing is important to me; I use it as a laying down of the idea, a brainstorming, a map or patterning for thoughts. These drawings are often quite large and usually employ a limited colour range, which I find helps the bones of the idea to show in that there is less distraction from the form. They are often dark, dense and overworked with many ideas running over and through them. The repetitive mark-making is translated into a sculpture in such a way that the intensity of the marks becomes thousands of matches; threads or pins, erasures and spaces become holes and tears. Drilling, knotting, weaving, layering, embellishing, polishing, knitting: such processes endeavour to evoke a response of capture . . . capture through enthrallment, seduction, amusement, repulsion, intrigue. The work entices the eye to look and stay looking and to want to find and unravel the story, the intended story or the viewer's own, within the thing presented.

'I employ repetition as a way of marking time and demonstrating the intent behind the work, the need to show the importance in the smallest thing as part of the greatest: the grain of sand, a star, one leaf, a drop of water . . . what they are alone and what they can become. The long process of making acknowledges time passing and the use of its passing, that things can only happen in time, the shortest and the longest time.

*Red Woman*, confectionery, steel, wood (9)

*Hat*, mixed media; *Drawings* (4)

*Hammock*, plastic (7)

*Tree*, tree, adhesive tape (8)

