



## **Duncan Parks**

My work addresses ideas and themes of analysis, the way we inhabit space and interact with domestic objects, the distortion and growth of forms, automation of process, and the use of craft processes in contemporary art.

In the fall semester of 2012 I started working with the idea of deconstruction. This approach now underlies the majority of my practice. I was working with the image of a potted house-plant because it represents a dull vernacular facet of a domestic environment. A banal starting point proved important to exploring the way complexity develops as something is taken apart. Converting the domestic object to hand built polyhedra dislodged its immediately recognizable state. While the new object was considerably less complex than a houseplant it presented the information of form and composition that would normally be overlooked. I am fascinated by the way form and concept breakdown. The process of analysis produces a simplified version of the original idea, while simultaneously providing a more abstract and complex understanding. My work seeks to address this idea of reduced complex ideas of processes down to tangible objects and collections. This also mirrors the role of consciousness; consciousness – being aware – is a matter of simplification; to be aware is to be

aware of something; this something is always a reduced version of what is really perceived by the direct senses.

Systems also play a large role in my work. My process requires some kind of process in place to move forward. I invent varying levels of rather trivial systems to explain each aspect of my work and studio practice. In this way the works have a conceptual space they reside in. It provides a point of reference for analysis how the work functions. The use of systems also directly relate to the way I look at growth, decay and distortion of forms. Each piece starts with a simple set of rules to guide a number of processes. In some cases these rules relate to material concerns or technical processes. In other cases they restrict the way a concept can be used to guide decisions. These processes are repeated to expand the work and altered to accommodate the way the project develops. The use of systems to explore growth and decay relates to my interested Matt Shlian folded paper work. In a formal and technical sense it relates to work I have made in paper. Conceptually his approach interested me in how it addresses systems and repetition. He creates work because he is not sure what the result will be. It's a necessity to explore a process to experience the unknown result. It also ties into the idea of generative art. By using a simple set of rules and a large scale of iteration. In the piece Permutations I used an orthogonal grid and four rules to

direct the form of drawings. By using the set of rules each drawing progressed or stopped. To explore all the possible permutations each drawing was traced after each mark was added. This allowed the drawing to systematically expand into all the possible forms the grid allowed.

My interest in the use of craft processes really addresses how the hand of the artist is present in my work. Work made through means of digital fabrication and automation should be considered a collaboration between a person and a machine. Each must bring different attributes to the work for successful work. This is the point where digital fabrication becomes fascinating because it results in work that neither an artisan nor a machine would be capable independently.

Craft also applies to the skill and precision to work in meticulous detail. This relates to way I look to Marco Maggi's work. He approaches each piece with an extreme sense of control and the ability to dictate each mark on the piece. He also use materials that are not that are not traditionally considered fine art mediums. I am extremely interested in the way process can transform material. That's not to say I am not interested in transformation of form, concept or idea. I don't know why. It's the ability to transform the blank into the object, or the drawing; this process that occurs between a work being a collection of raw media and a support

to the creation of a work. It also relates to the idea of imbuing an item with value and personality through handling or manipulation

I am interested in the meaning and form of domestic objects and the narrative they create. Domestic objects also express this idea of transforming something ordinary into an object of value through handling. Building a narrative of objects also provides a challenge because it is telling a story but removes all the typical signifiers of storytelling. It forces the viewer to better consider the way the objects express meaning and interact.

The way we occupy space is fascinating. By existing we create form. To see is to create what is seen. The space, people, objects, and architecture and the space they inhabit and do not inhabit are constantly building compositions. Do Ho Suh work in fabric architectural spaces addresses ideas I am interested in. His work looks at how architecture functions when removed from primary setting. Normally a house separates the inside from the outside, providing shelter for its inhabitants. By constructing the house from silk it loses this function of protection and simply addresses. It looks at the significance of the structure and how it changes when dislodged from its ordinary environment. The house without its standard function becomes an expiration of space.

My working process functions in a variety of ways. I am in a constant dialog between form, technique and concept. The work typically begins as an exploration in one of these three. I normally start a piece with a processes in mind. Each work evolves out of an overgrown experiment of technical approach. I work through the technique to explore what kind of feel or personality it gives to an object.

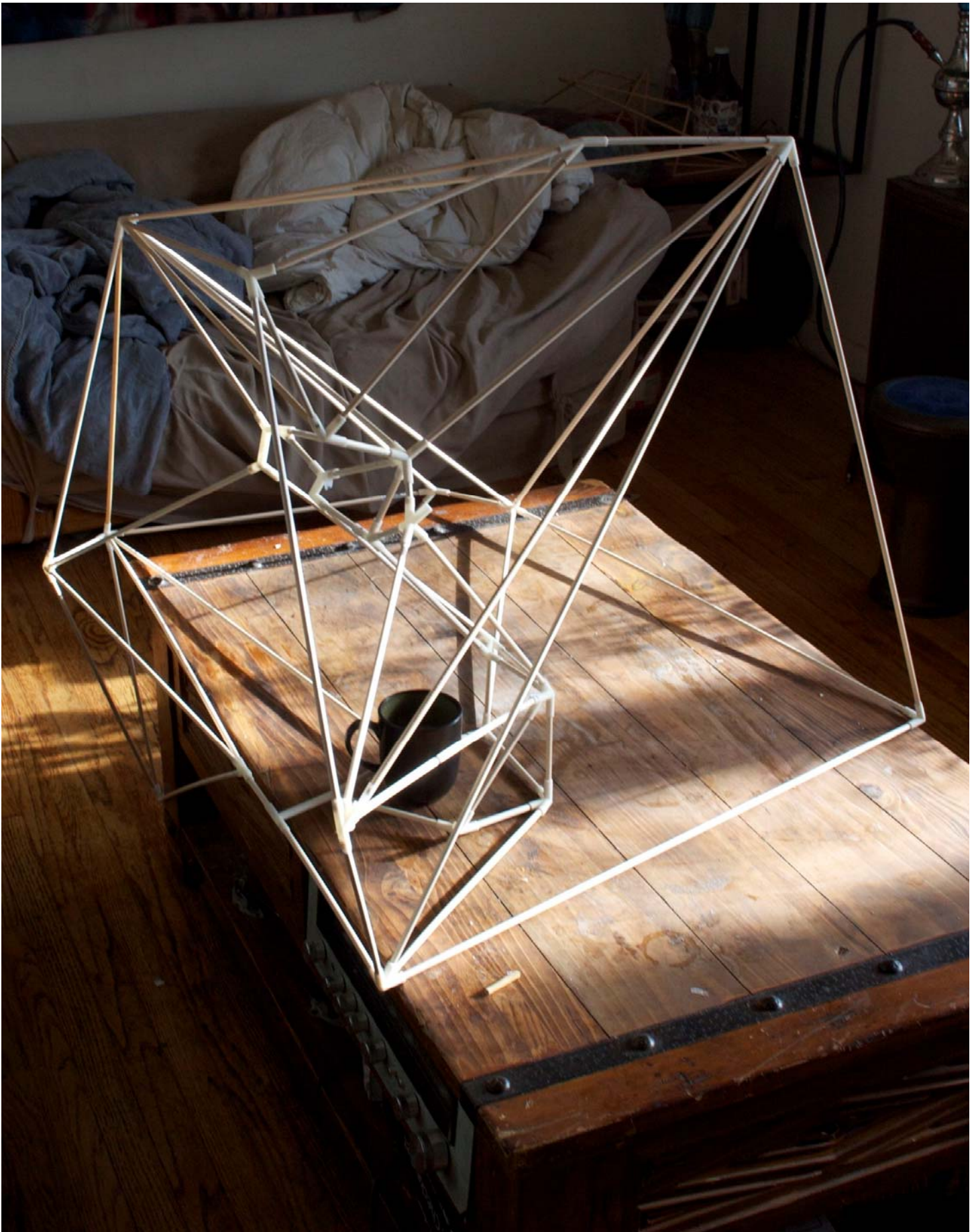
While my work addresses a wide variety of idea concepts my approach of systems and aesthetic sensibility give the pieces continuity. Through analysis, deconstruction, and material experimentation I seek to understand the way ideas and concepts are connected.

<b>Title</b>	<b>Media</b>	<b>Original Format</b>
<b>Figure 1:</b> Childhood walk	Print	Intaglio print, 24"x22"
<b>Figure 2-6:</b> Coffee table	Sculpture	Wood and printed ABS, 5' x 3.5' x 4'
<b>Figure 7:</b> Cube holding structure	Drawing	Graphite, ink, gesso on wood, 12" x 15"
<b>Figure 8:</b> Diagrams	Installation	Mixed Media installation, Dimensions variable
<b>Figure 9:</b> Drifting thoughts	Drawing	Subtractive drawing, 20" x 30"
<b>Figure 10:</b> Expansion	Installation	Mixed Media installation, Dimensions variable
<b>Figure 11:</b> Expansion (detail)	Installation	Mixed Media installation, Dimensions variable
<b>Figure 12:</b> Fishing for thoughts	Drawing	Graphite, ink, acrylic mediums, gesso, on paper, 20" x 30"
<b>Figure 13:</b> Form from Form	Sculpture	Plaster and dowels, 11" x 12" x 14"
<b>Figure 14:</b> Hands	Drawing	Graphite, ink, watercolor, on paper, 8.5" x 18"
<b>Figure 15:</b> House plant	Sculpture	Dowels, hot glue, ink and graphite on paper, Dimensions variable
<b>Figure 16:</b> Mechanical drafting	Sculpture	Wood, acrylic, masonite, pencil, hardware, paper, 30" x 20" x 40"
<b>Figure 17:</b> Mechanical drafting (detail)	Sculpture	Wood, acrylic, masonite, pencil, hardware, paper, 30" x 20" x 40"
<b>Figure 18:</b> Necker cube series	Drawing	Graphite, ink, acrylic mediums, gesso, on paper, Dimensions variable
<b>Figure 19:</b> Permutations/Diagrams	Installation	Mixed Media installation, Dimensions variable
<b>Figure 20:</b> Scaling systems	Installation	Folded paper, Dimensions variable
<b>Figure 21:</b> Scaling systems (detail)	Installation	Folded paper, Dimensions variable
<b>Figure 22:</b> Shelf with triangles and patterned fold	Installation	Paper and silver foil paper on foam core shelf, Dimensions variable
<b>Figure 23:</b> Sight	Drawing	Ink, acrylic medium, paper, acetate, glass, 12" x 16"
<b>Figure 24:</b> Small person on large paper	Drawing	Ink and cuts on 9'x9' paper
<b>Figure 25:</b> Staring into the Void	Drawing	Ink, acrylic medium, gesso, acrylic, hardware, wood, 6" x 9"
<b>Figure 26:</b> Staring into the Void (detail)	Drawing	Ink, acrylic medium, gesso, acrylic, hardware, wood, 6" x 9"
<b>Figure 27:</b> Systems of record	Sculpture	Graphite, Yupo paper, pins, thread, wood, 24" x 28"
<b>Figure 28:</b> Triangle Knot	Sculpture	Wood, fabric, glue, Dimensions variable
<b>Figure 29:</b> Dimension	Video	Stop motion video



Figure 1: Childhood walk.





**Figure 2: Coffee table.**

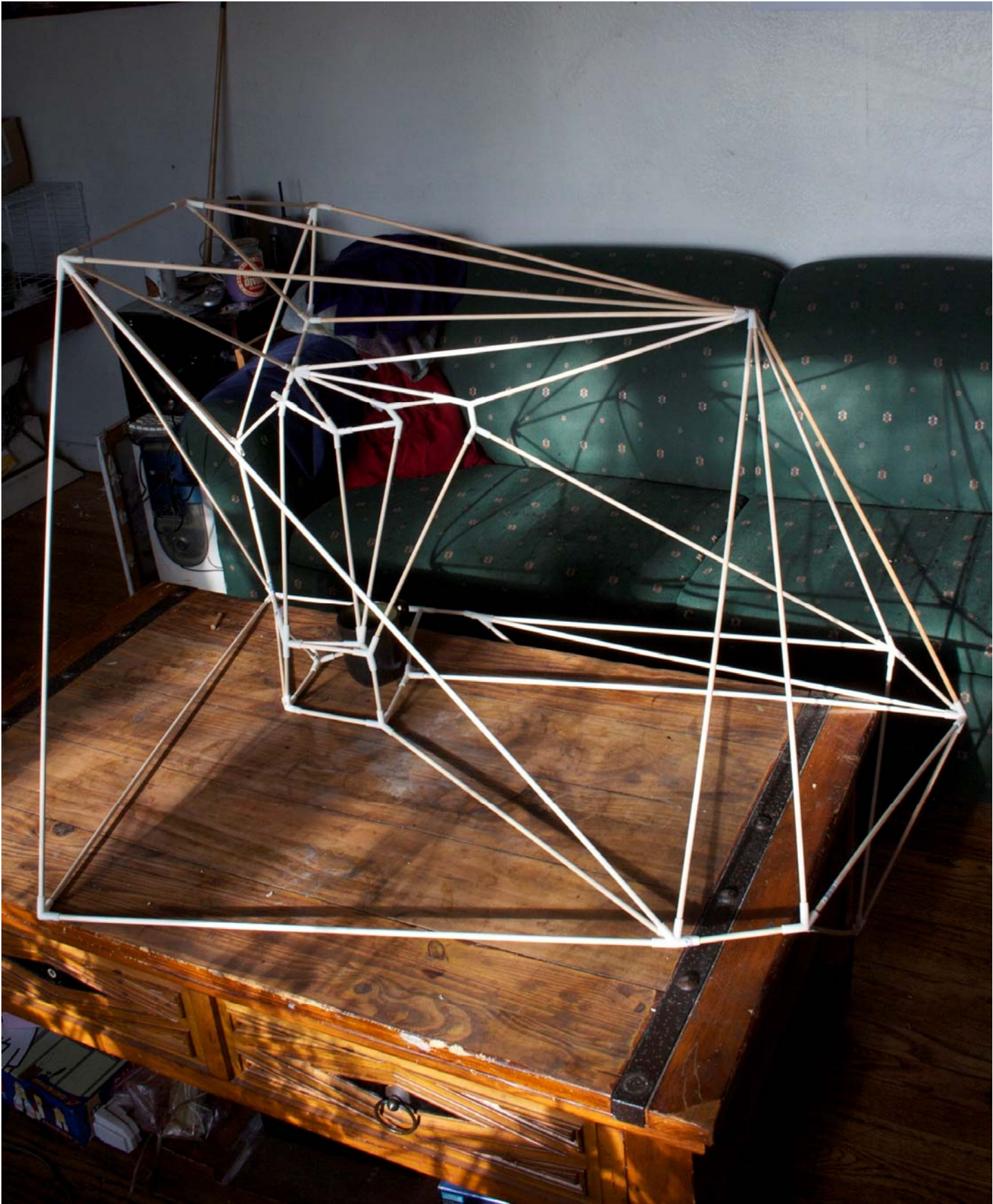


Figure 3: Coffee table.

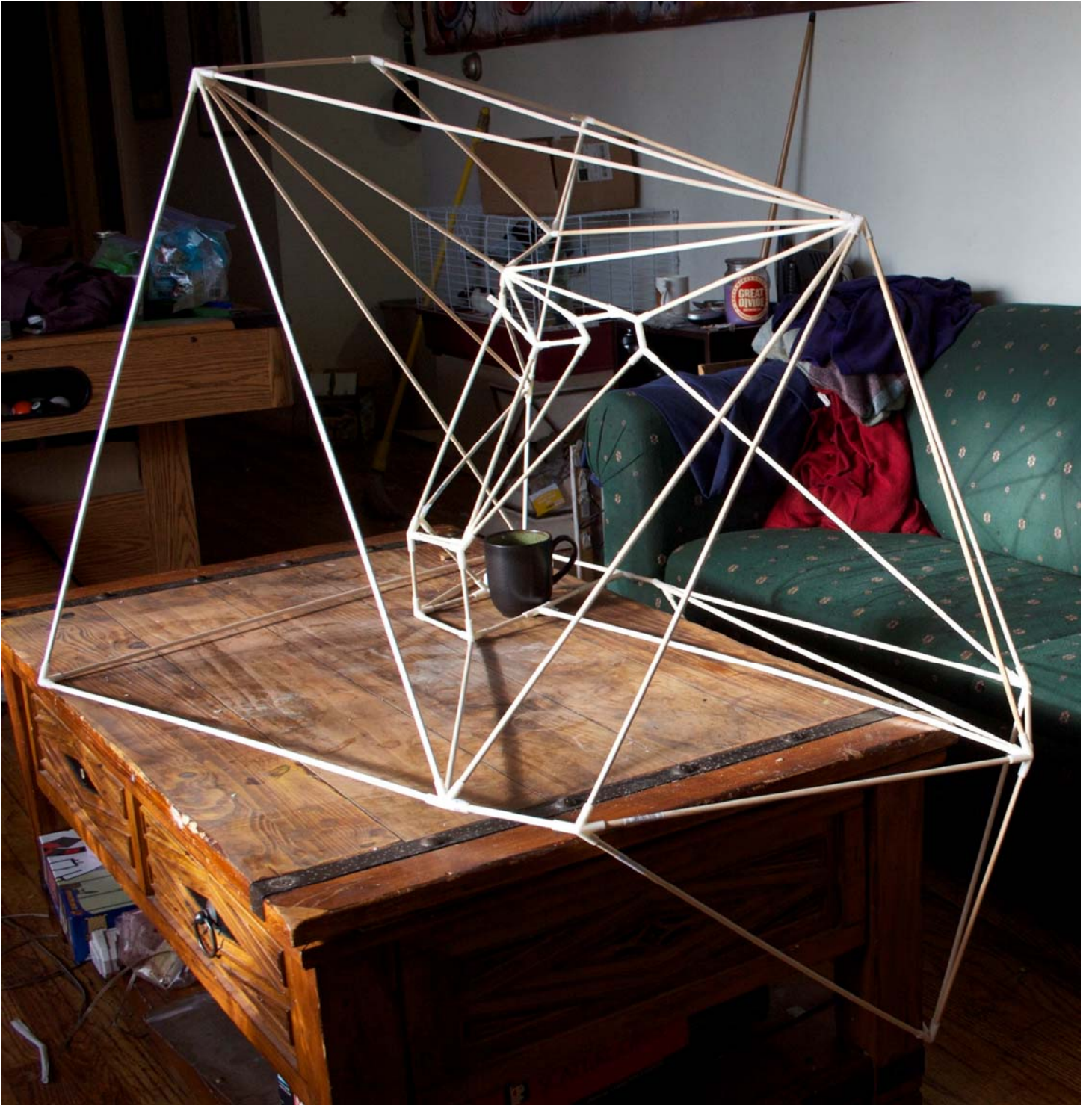


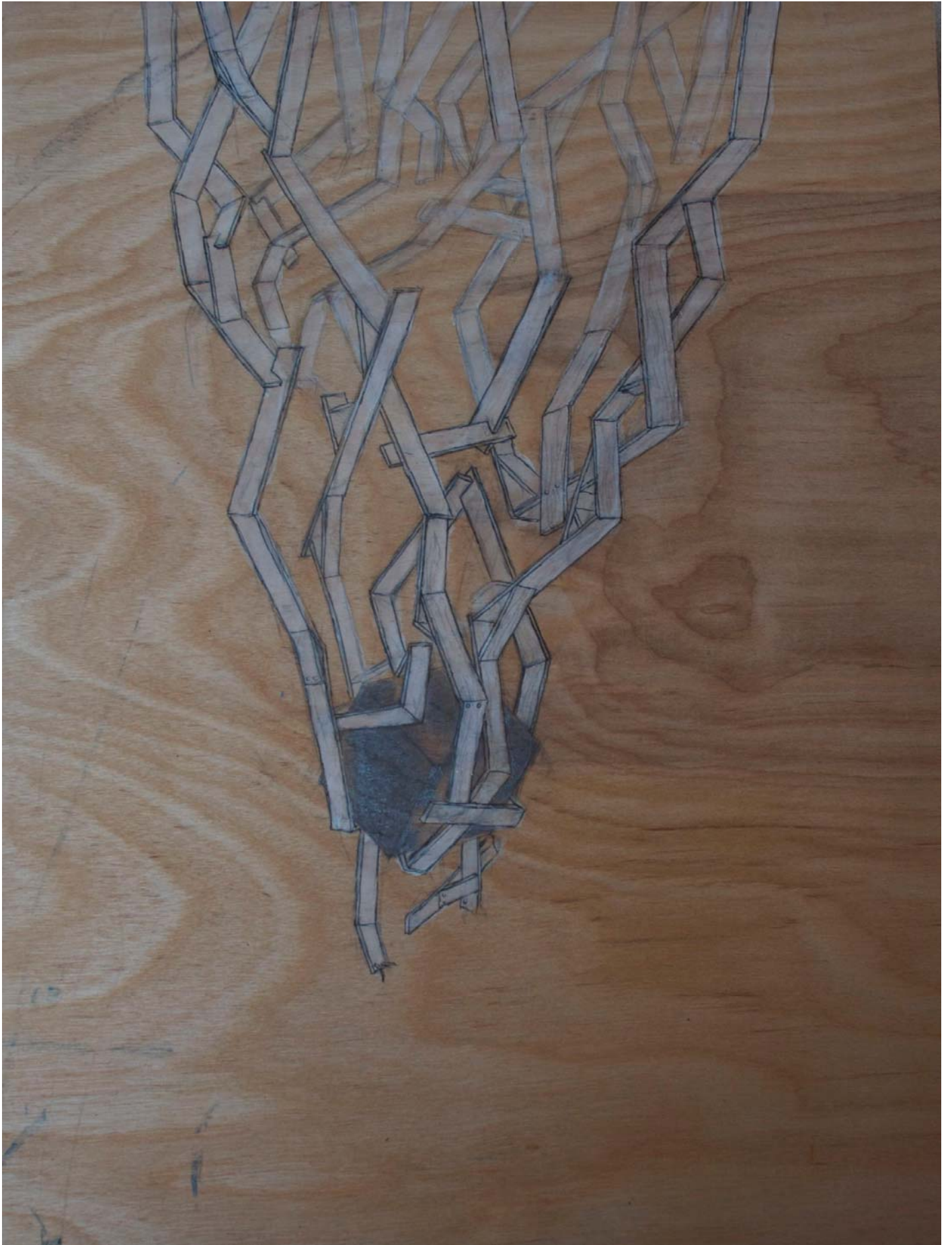
Figure 4: Coffee table.



Figure 5: Coffee table.



**Figure 6: Coffee table.**



**Figure 7: Cube holding structure.**

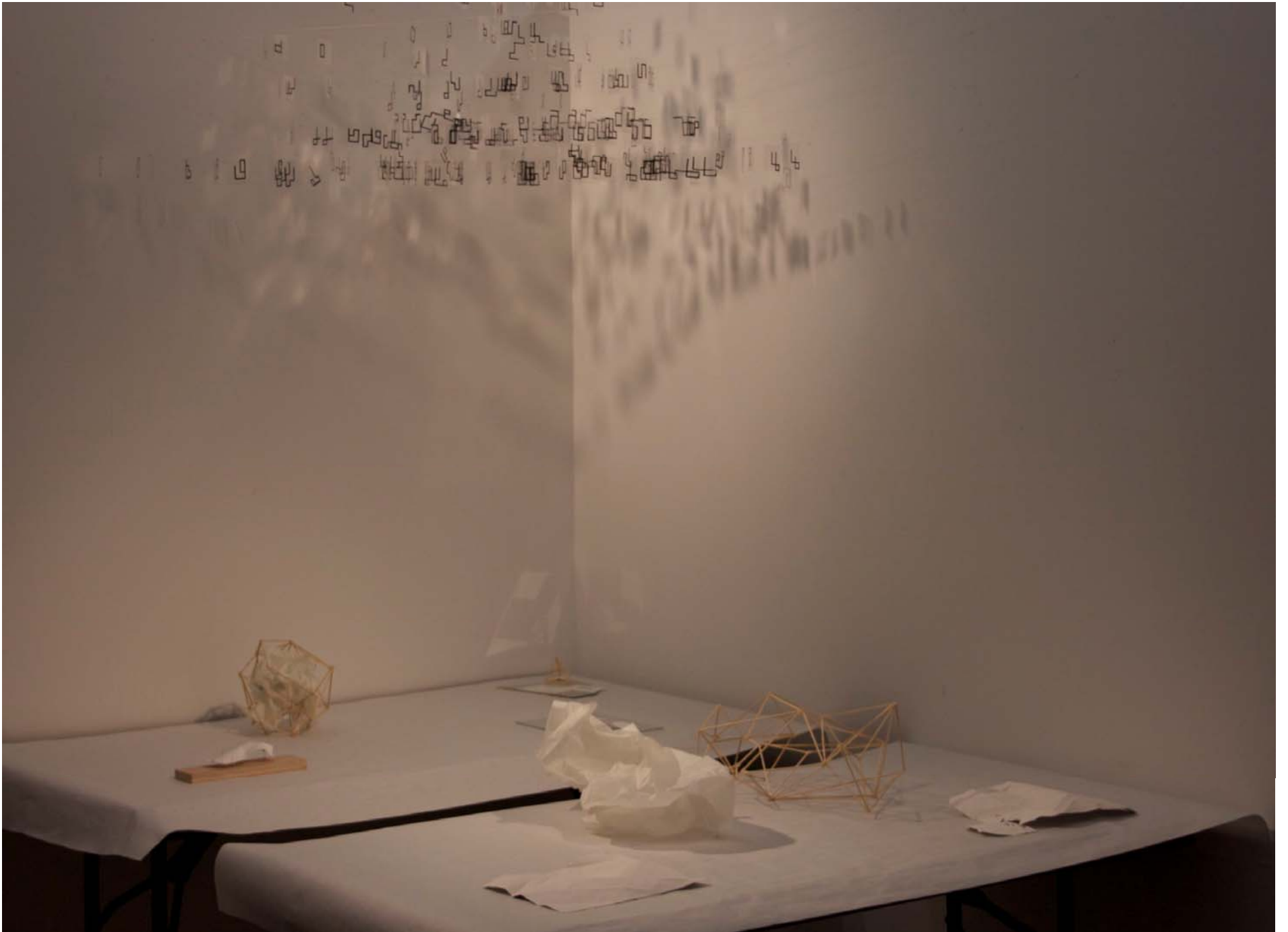


Figure 8: Diagrams.

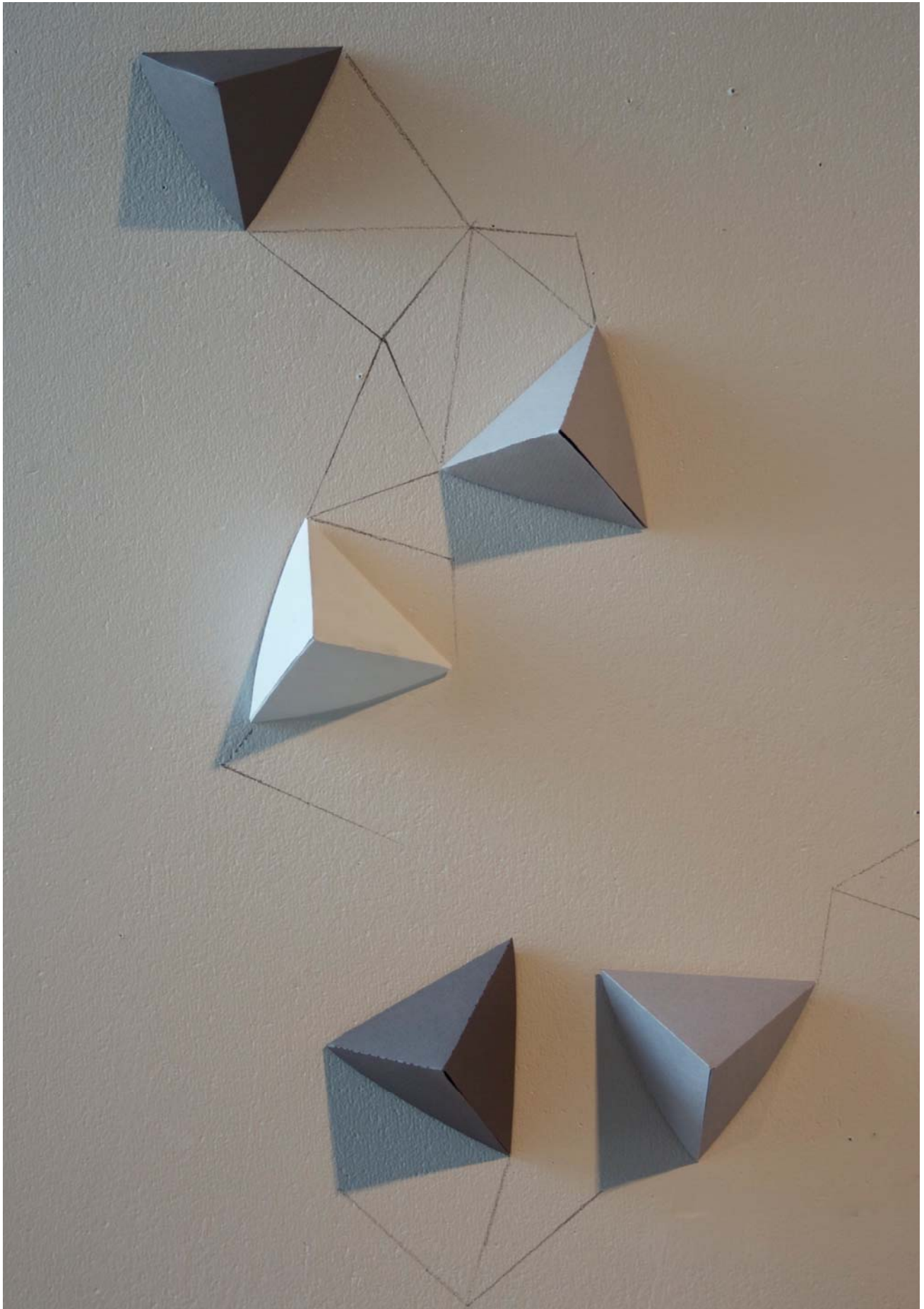


Figure 9: Drifting thoughts.





**Figure 10: Expansion.**



**Figure 11: Expansion (detail).**



Figure 12: Fishing for thoughts.



Figure 13: Form from Form.

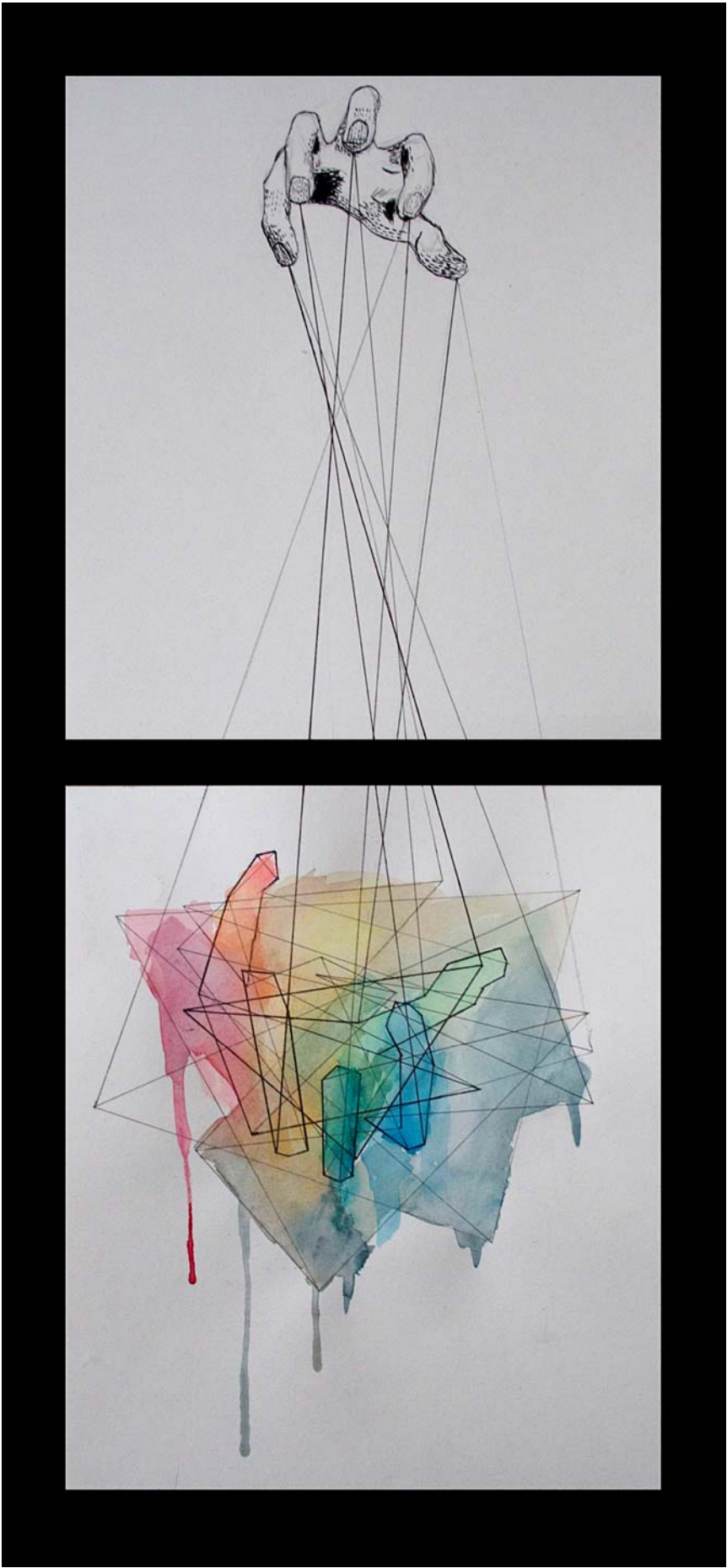
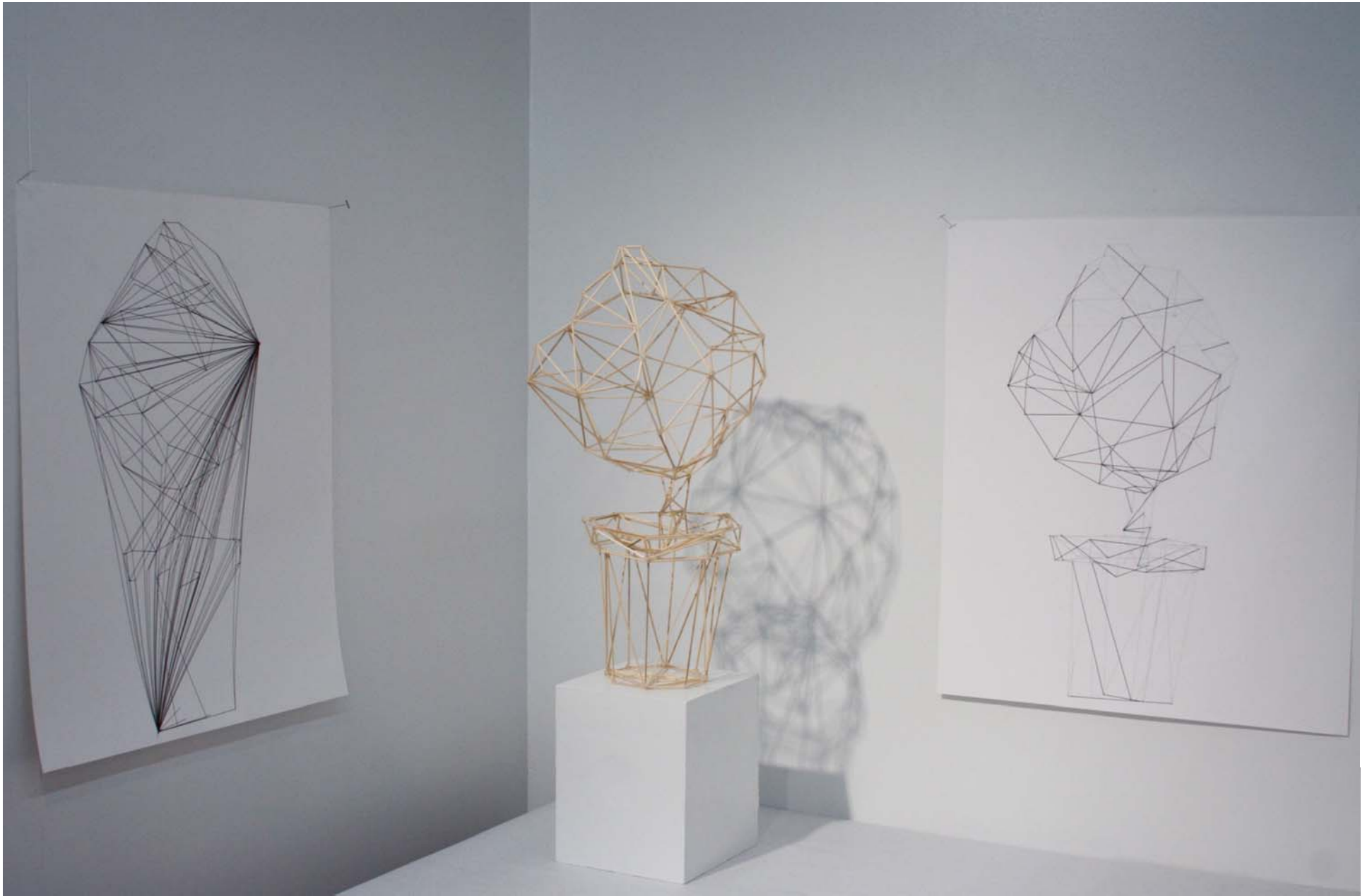


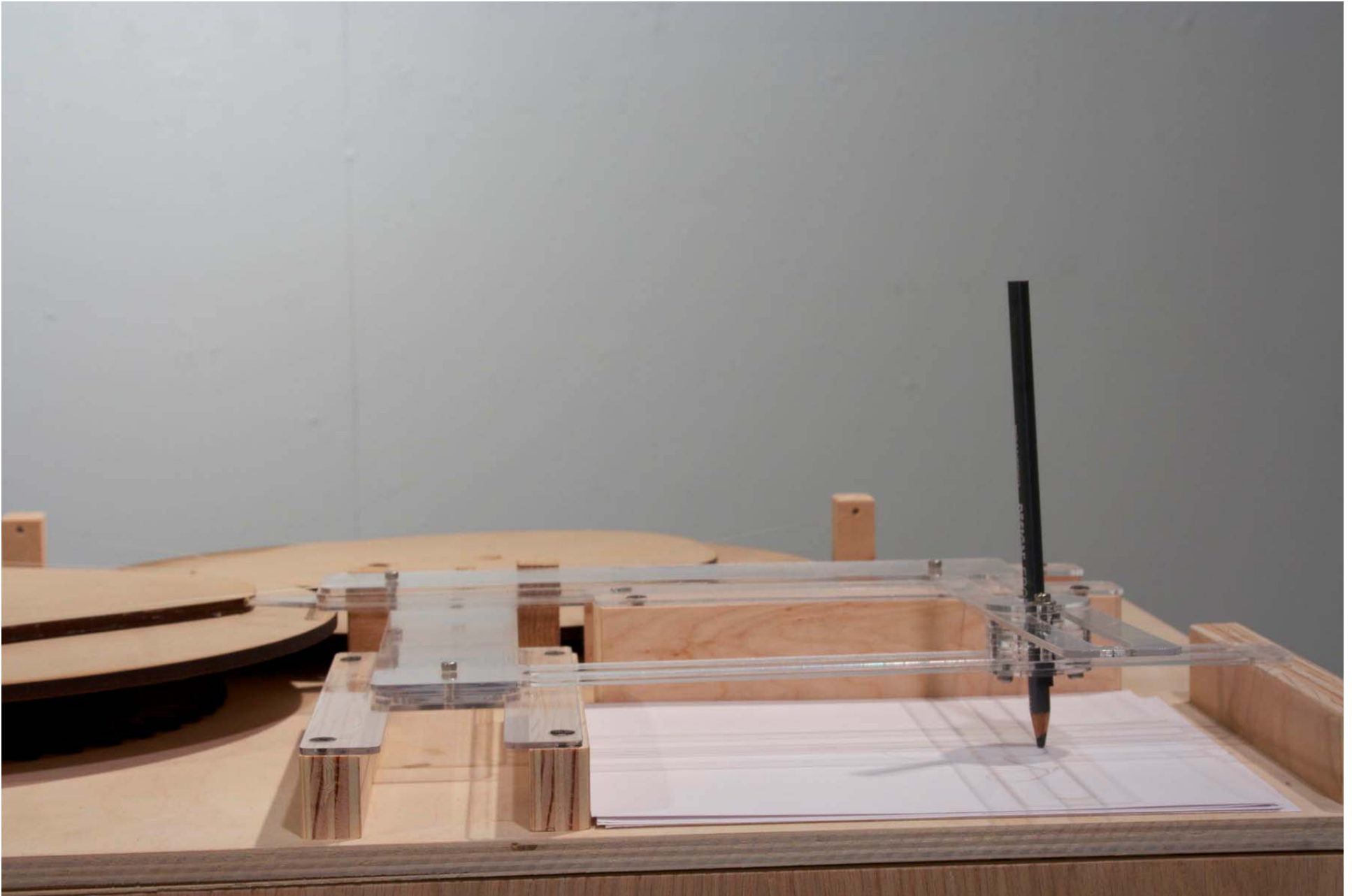
Figure 14: Hands.



**Figure 15: House plant.**



Figure 16: Mechanical drafting.



**Figure 17: Mechanical drafting (detail).**



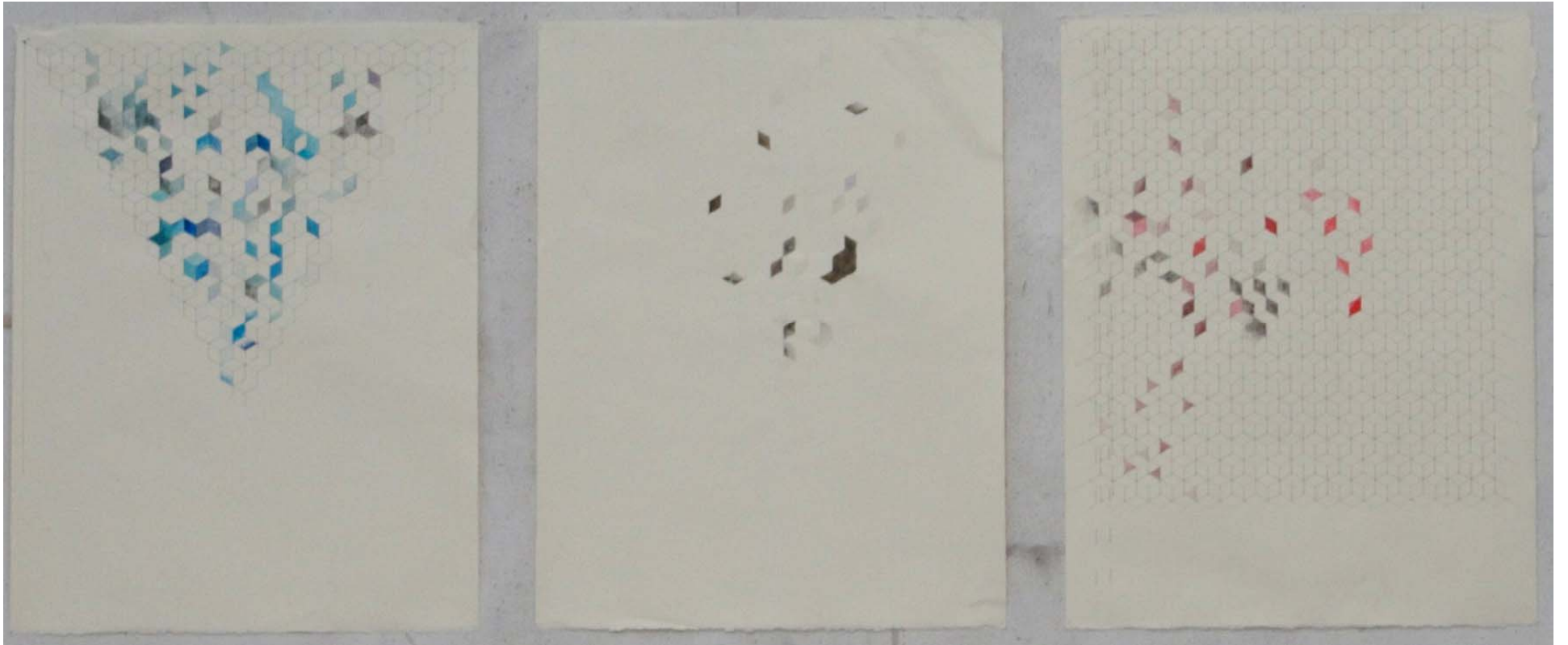
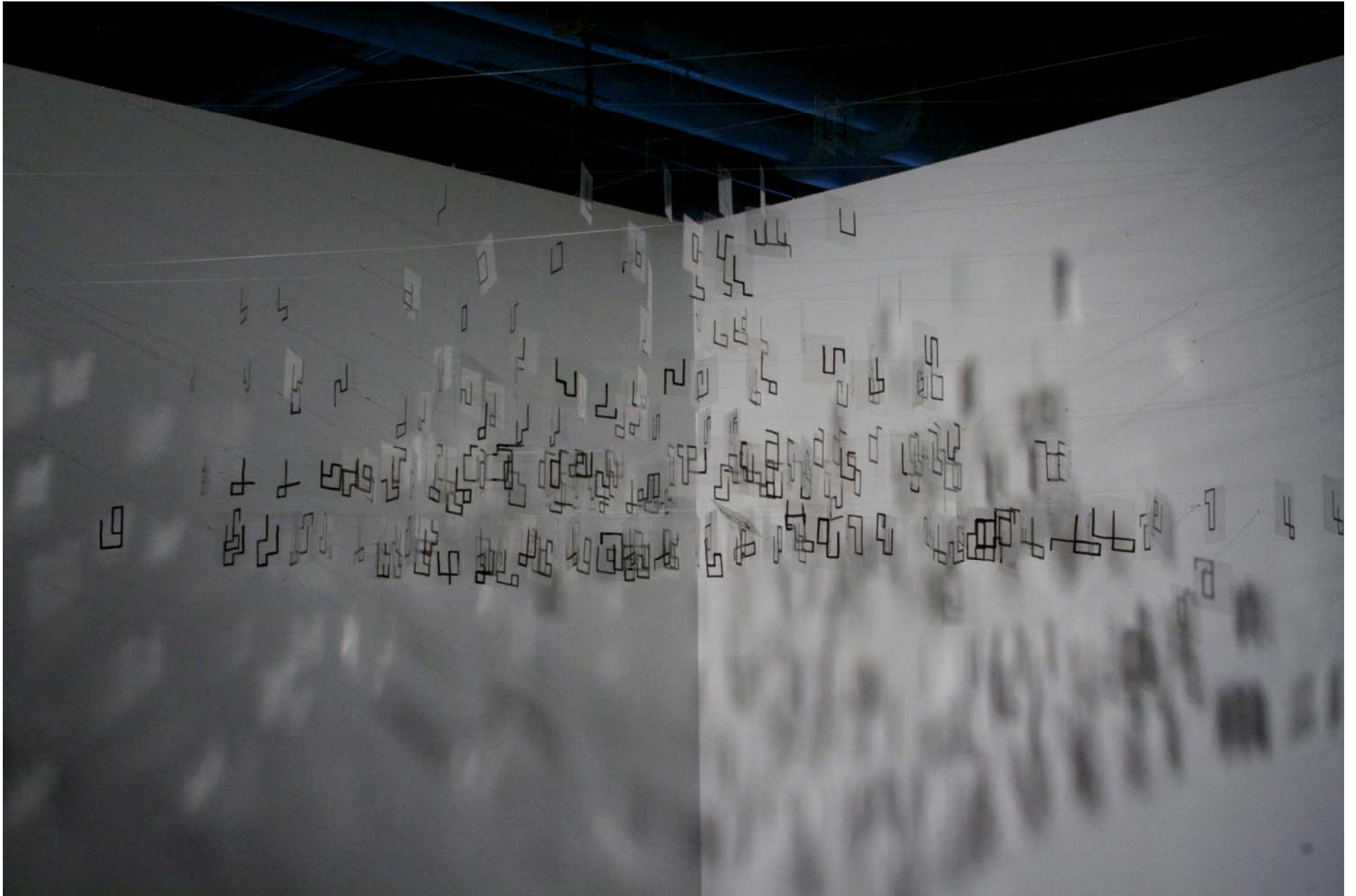


Figure 18: Necker cube series.



**Figure 19: Permutations/Diagrams.**

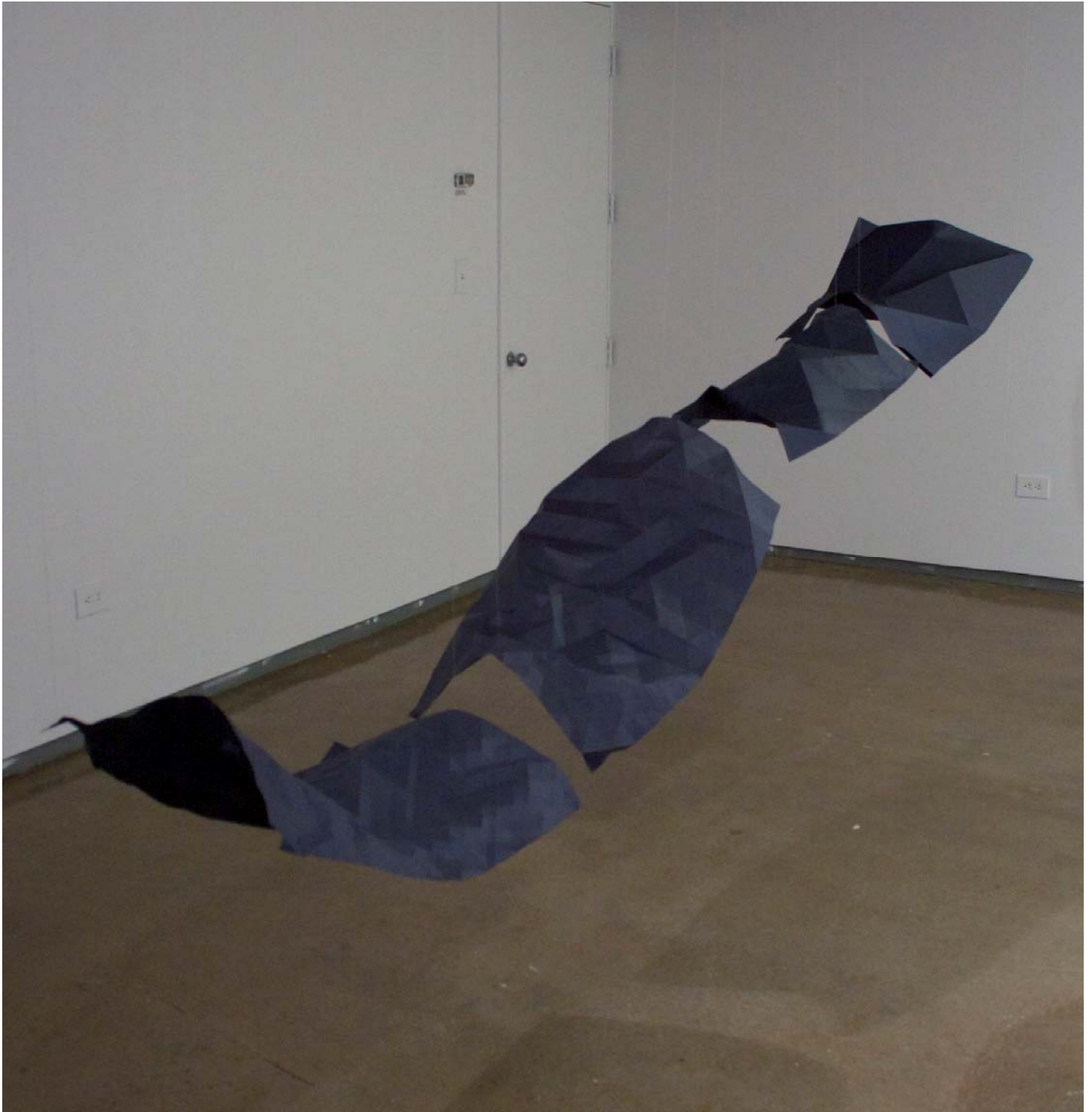


Figure 20: Scaling systems.



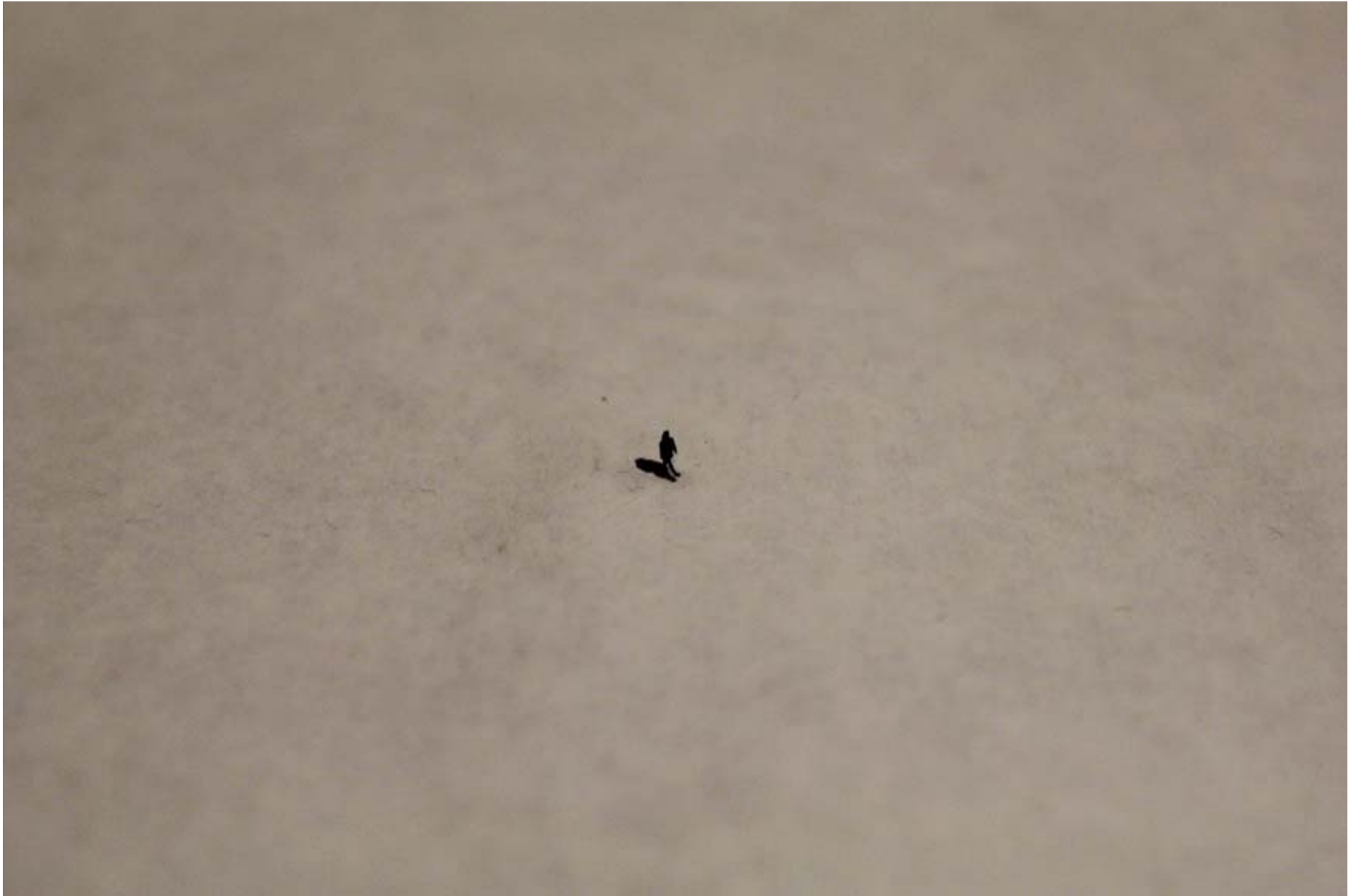
Figure 21: Scaling systems (detail).



**Figure 22: Shelf with triangles and patterned fold.**



Figure 23: Sight.



**Figure 24: Small person on large paper.**



Figure 25: Staring into the Void.





Figure 26: Staring into the Void (detail).

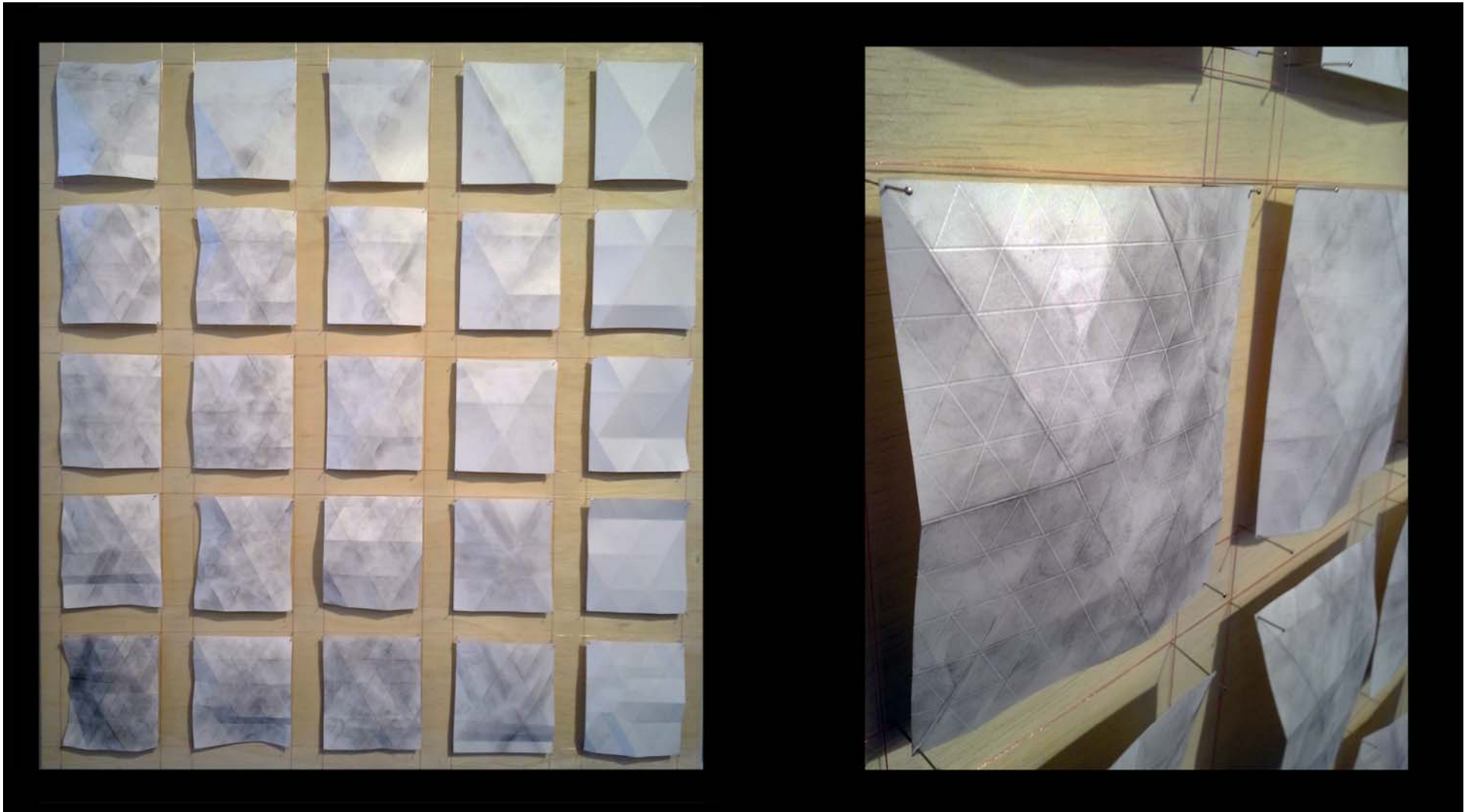


Figure 27: Systems of record.

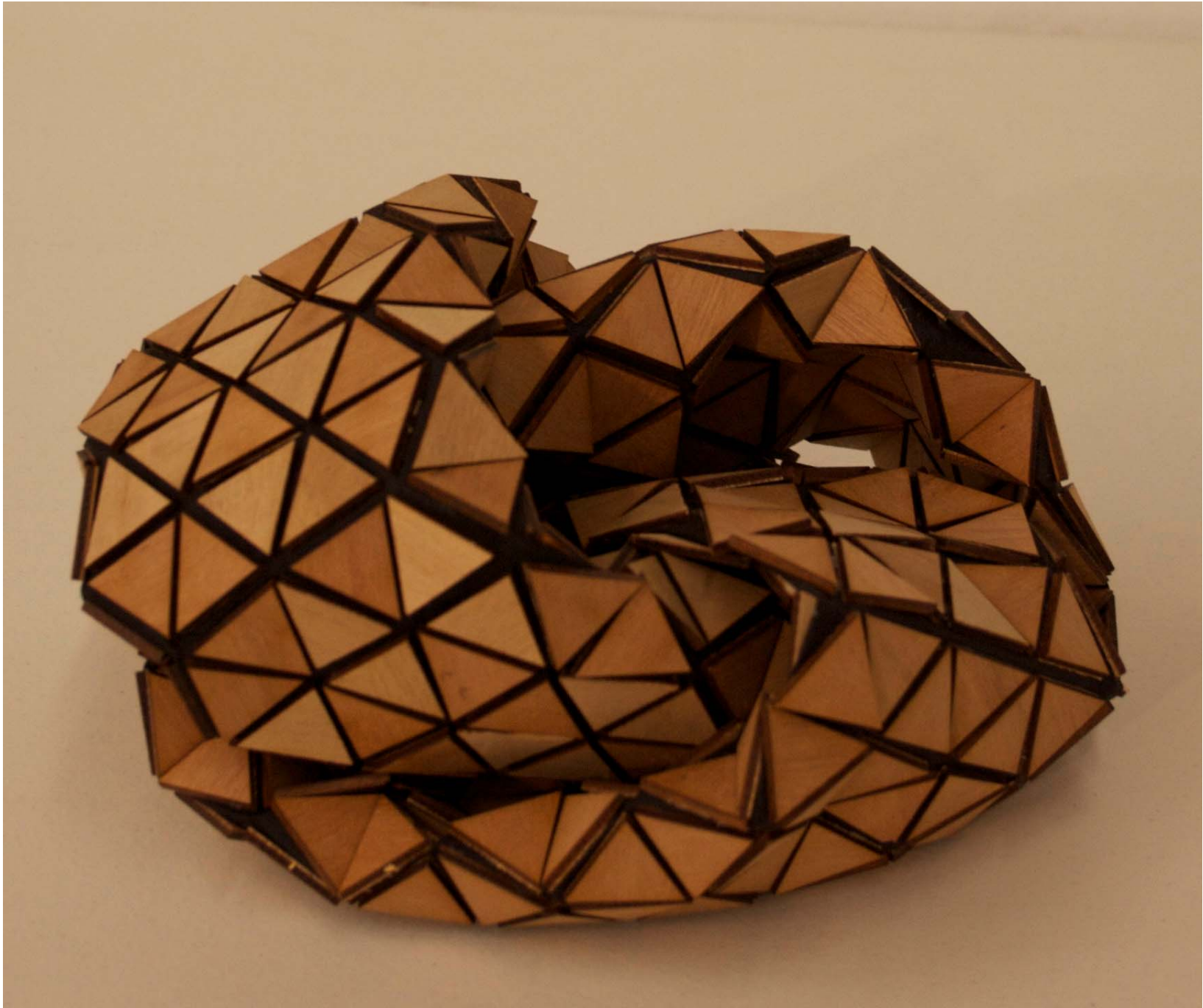


Figure 28: Triangle Knot.