

Statement

I learned to work with my hands from my woodworker father. I learned to look at nature from my mother who wrote poems and took walks. I learned to feel space by studying dance and helping to build houses.

Although my work is influenced by urban spaces and environments, it is equally fed by a connection to the rural, wooded landscapes I explored while growing up. Along with ideas of architecture and constructed space, certain fundamental elements of nature have remained within my visual and object-making vocabulary, such as sedimentary layers and the work of gravity and time.

This current body of work began as a question about how to build a form from the ground up - stacking, layering, and letting an object grow. This led me to think about what those actions relate to, such as the building of words with alphabets, the layers of stories within memories, and records of time found in nature and built structures. As these forms have evolved into shapes with interior spaces I have become curious about the relationship between the spaces inside, outside, and amid the walls of these objects. I'm trying to figure out how a form might exist both as a singular figure within a space and as a structure to contain and define a space.

My reasons for wanting to build objects and spaces continue to change and evolve, but the underlying constant is an exploration of the role and effects of objects and spaces within the world and within the language of art.

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