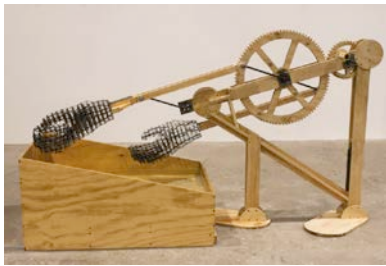


AARON MEYERS – Slide Script

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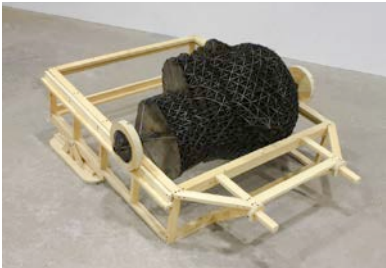


Extensions (2010), wood, steel, water, mechanical components, 4' x 8' x 3'

In an investigation of the body and prosthetics I began this work by translating my hands into a pair of large steel hands. The steel copies are simultaneously superhuman and utterly inadequate. They are incorporated into a comical extension of our biology that emphasizes this conflict. When a participant cranks this mechanism the steel hands powerfully mimic the motion of the users hands but fail to achieve a basic task.



Extensions [detail] (2010), wood, steel, water, mechanical components, 4' x 8' x 3'



Latticework (2010), wood, steel, 3' x 5' x 4'

The myth of Sisyphus has great meaning to me because of the cyclic nature of most tasks. While investigating the body I had created a large steel head based on my own. Because of the heads weight and size I had to roll the head in order to move it. Suddenly I felt like Sisyphus; all my actions were akin to rolling stones up a hill. In order to further explore this connection and implicate the audience I created a stationary cart that both allows and limits a viewer to roll the head back and forth.



Latticework [detail] (2010), wood, steel, 3' x 5' x 4'



***Escapement* (2011), wood, steel, mechanical and electronic components 76" x 2' x 2'**

This kinetic work includes a version of the escapement mechanism found in mechanical clocks. Once wound up, the sculpture ticks away as the weight descends. It alludes to Sol Lewitt's lattice structures, a grandfather clock, a lighthouse, Philip Johnson's AT&T building, the myth of Sisyphus, and Honda's robot Asimov.



***Spout* (2011) performance stills, 3 hours 48 minutes; set constructed from found steel, wood, aluminum flashing, hose, buckets**

I am often overwhelmed by the amount of information and content in the world. In order to metaphorically deal with this problem I constructed a homemade water tower and then filled it by blowing water manually through a hose. In 1967 Bruce Nauman created a photograph entitled *Self Portrait as a Fountain*. I interpret the photograph as a question about his own artistic function where he facetiously displays himself as a luminous fountain. I feel not as if I need to turn myself into a fountain but that I need to figure out a way to take in and store as much as possible.



***Sculpture In Three parts* (2011), performance, 12 hours 39 minutes, set constructed from cinder blocks, wood, rocks, stool.**

In an outdoor setting I appropriated the actions from a 1974 Chris Burden performance. My intentions were to learn about Burden's work through the experience. I was also enthralled with the defiance of simply sitting in a chair as long as possible. Because of unexpected weather and safety issues I was asked by University Security to end the performance. I complied and ended the work after 12 hours and 39 minutes. After Burden fell out of the chair he ended the piece by tracing his outline and writing forever in the outline. I ended my performance by tracing my feet and writing until in the outline.



***Body Pressure* (2011), performance stills; set constructed from wood, steel, buckets, water, bricks, Plexiglas**

Bruce Nauman gave instructions for a work titled *Body Pressure*. In the written instructions he directs the audience to press their body against a wall. I believe his intentions were to make the viewers aware of their bodies and the space in which they exist. I decided to enact his instructions to see if it would create a new awareness for myself. I created a swinging elevated wall that is unstable and permeates its surrounding. After pressing my body against the wall I climbed over it in a gesture to surmount the awareness, his instruction, and the notion of a wall as a barrier.



***Pawl* (2011) performance video 1:23; set constructed from wood, polystyrene, masonite, paint**

Ratchets are mechanisms that allow for motion in only one direction. They convert cyclic multidirectional motion into direct linear movement. I sometimes aspire to be metaphorically like a ratchet and progress in one direction, at other times I question the notion of progress altogether. The video contains an anonymous person in an all white suit who has been turned into a human ratchet and a fifth grade boy who intuitively paints a wooden structure. These figures represent my conflicting views and question the desirability of being like a ratchet.



***Sequence* (2010), wood, steel, cast hydrostone, cast urethane plastic, mechanical and electronic components 42" x 6' x 6'**

As a child my grandfather asked me if I could fit eight queens on a chessboard without any of them being able to attack each other. He also proposed venerated philosophical questions to me such as: How do you know what you see as green is the same as what I see as green? In an exploration of games and philosophical riddles I created a machine that engages when a viewer approaches. The motion and positions alludes to the algorithm that can be used to fit all eight queens on a chessboard.



***Sequence* [detail] (2010), wood, steel, cast hydrostone, cast urethane plastic, mechanical and electronic components 42" x 6' x 6'**



***Ebbing* (2010), wood, steel, plaster, nylon rope, mechanical components 66" x 8' x 42"**

My body has accrued various scars almost all of which were obtained from accidents using tools and mechanisms. Among others I have been scarred from falling off a bicycle and using a potato peeler. When a viewer cranks this piece a simple mechanical setup causes ten plaster copies of my right foot to move in a walking motion. As the feet walk they hit off of each other and chip apart. The person cranking is unable to see the decay.



Extensions (2010), archival Inkjet print, performance documentation with welded steel set piece, 31" x 40"

In some of my works I have used structural elements to describe and create extensions of the body. In this piece I wanted to do the opposite. With photographs I documented attempts to conform my body into an extension of a steel structure. The work questions the extent to which humans conform to technology.



Plank (2010), wood, steel, found knives, paint, 4' x 10' x 2'

As a sculpture my work often approaches functional objects. When viewers approach this work they are aware of it in relation to a functional staircase. However all the function has been removed. Colorful blocks interfere with the steps, the support has been removed, and the railing is covered with colorful knives. The piece is meant to whimsically reexamine an everyday object.



With Structure and Bodies (2010), Archival inkjet prints, performance documentation, set constructed from wood with acrylic paint, costumes constructed from cotton lycra with fabric dye, 18" x 24" each

To me Mondrian's compositions suggest utopic city environments. The lines remind me of maps and are also surprisingly similar to digital circuitry. In this work I created a set based one of Mondrian's composition. In collaboration with a friend we acted out ways in which humans interact with manufactured environments. This photo-series captures our metaphoric actions.



Trick Man Mechanical Coin Bank (2009), wood, steel, paint, 4' x 7' x 42"

The legend of John Henry is my favorite piece of American folklore. While John Henry is able to defeat the machine it ultimately costs him his life. The story proposes a nuanced understanding of when we should adopt manual or mechanized means. Coin banks are similar to folklore in that they are meant to teach children a lesson in an entertaining way. To insinuate the connections between the allegory of John Henry and the child's toy I have created a larger than life mechanical bank that features a woodcarving of John Henry.



Louis Zamperini and Valentino Achak Deng (2011), fired clay, plywood, wood stain, house paint, 74" x 1' x 1' each
 Out of a sense of empathy and as a way to try and make sense of relative circumstances in the world I created realistic clay representations of Louis Zamperini and Valentino Achak Deng. Louis Zamperini is an Olympic track runner who served as a bombardier for the US Army Air Forces in World War Two. Valentino Achak Deng is a lost boy of Sudan who currently lives in the United States.



Triplets (2011), plywood, enamel, spray paint, poly-acrylic, each column measures 43" x 1' x 1'
 This environment includes three bodily scale columns that have been cut apart and opened. The piece explores different means of audience participation. The objects share the space with the viewers and engage the viewer to mentally fit them together. They were inspired by the self-contained logic of minimalist artwork.



Stairway, Wedge and Beams [packed](2011), plywood, enamel, spray paint, poly-acrylic, 6' x 6' x 1'
 These objects fit together to form a large black wall. They have been cut apart revealing their layered insides and can be scattered throughout the room. They include references to several minimalist artworks while also referencing everyday structural objects.



Stairway, Wedge and Beams [unpacked] (2011), plywood, enamel, spray paint, poly-acrylic, dimensions variable