

Joseph DeAngelis /

VANCOUVER PIECE, BURRARD PIECE

I've been working with manufactured forms, found forms — mainly from the automobile industry around Detroit which is close to La Salle where I live. In the last few years I've been doing mainly sculpture in the tradition of constructivism. Picasso, Gonzales, David Smith and Anthony Caro are of interest to me. I studied to be a painter but even then I did wall reliefs, collage and assemblage. When I attended a College Art Association symposium on sculpture, I learned that painters will tend to make sculpture by putting things together. It's the additive approach, so maybe that's why I work the way I do.

For this symposium, as I was uncertain about where the finished works would be placed, I was mainly concerned with making them suitable for an interior. I designed them so that they can sit on the ground, so that they relate well to the human scale. They require good light, because I create shapes with lots of cavities. There must be enough space so that the viewer can walk around my work.

Of the two sculptures I did for the symposium, *Vancouver Piece* that incorporates a circle is most like some other works I've completed. I use fairly abstract shapes that I discover which are sometimes really intricate and cleverly laminated. I would never take the time to build such things and the enjoyment comes from discovering them, putting them into a new context, revealing the undersurfaces of them so that they are put back to their original unpainted state, discovering the woods and the grains. And when I finish assembling the parts and making new ones so that everything fits, I put a minimal treatment on

it — usually oil, and maybe I'll sand it and wax it. But I'm not that meticulous about a very super finish. When you look at the piece I want you to see that it had life before. The second work, *Burrard Piece* uses forms from ship yards that are unique to this area, and I think that it's successful, and it's *newer* for me.

I tend to work spontaneously. Sometimes I make drawings, but I work from the forms I find. Being out on display there at Klee Wyck Park was a little awkward, because I put a form into a new position and move back to consider it there, and it's a crucial time. People would be there, and so sometimes I'd go away so they wouldn't know who was doing the piece. I'd back into the hedges. Working with the other artists, it's been an exercise in timing. But it's really been nice.

— JOSEPH R. DEANGELIS



