

Robert Behrens / STANDING WAVE

I work in different materials — steel, concrete, glass and wood. Wood is a problem when you're using it in any condition where the climate changes, where the sun's up on one side and down on the other, or if it's in a dry condition then a moist condition. The material moves constantly in and out, so I've taken precautions in that regard.

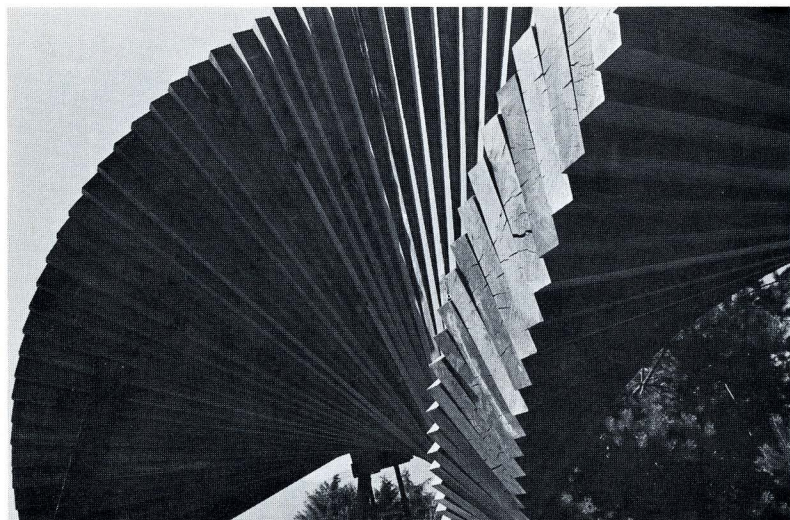
Standing Wave is under such a tremendous amount of compression that any small amount of shrinkage or expansion is not going to affect it. The pressure treatment tends to reduce the possibility of the sculpture taking on moisture or losing moisture, so it's going to be quite stable. The piece is constructed from 3 x 12 hemlock pieces — 40 pieces of 20 foot lengths, the remaining pieces in 8 foot lengths, all threaded about a 6 inch pipe. They're each fastened to the next one, continuously. I moved them as they were being placed. The pipe has a threaded rod that goes through the entire piece, and between the pipe and the rod there's gravel. When all the pieces were placed, then a nut was put on each end of the threaded rod and a hydraulic jack compressed the entire thing together — it's a post-tension construction.



I think that the siting of the work comes down to an understanding of the element of designs in space — a concept that goes back to the Renaissance tradition and even before that. Sculpture is not just an object to be seen in a gallery; it's something that has play and interplay with the people in the place where it's located. The Ambleside site we eventually agreed to is great. It gave me the chance to do a piece of sculpture that was similar to my original design, but which related more intimately to the idea of being near the water, a kind of wave form.

I wanted to make for Vancouver a sculpture that embodied the idea of things that go in and out, the coming and going of a harbour, the idea of departure, the frame in which departure happens. It also, hopefully, gives a symbolic sense of arrival. Since I'm from the interior of the continent, it was for me very exciting and important to recognize where the water is and I wanted my sculpture to be *near* the water.

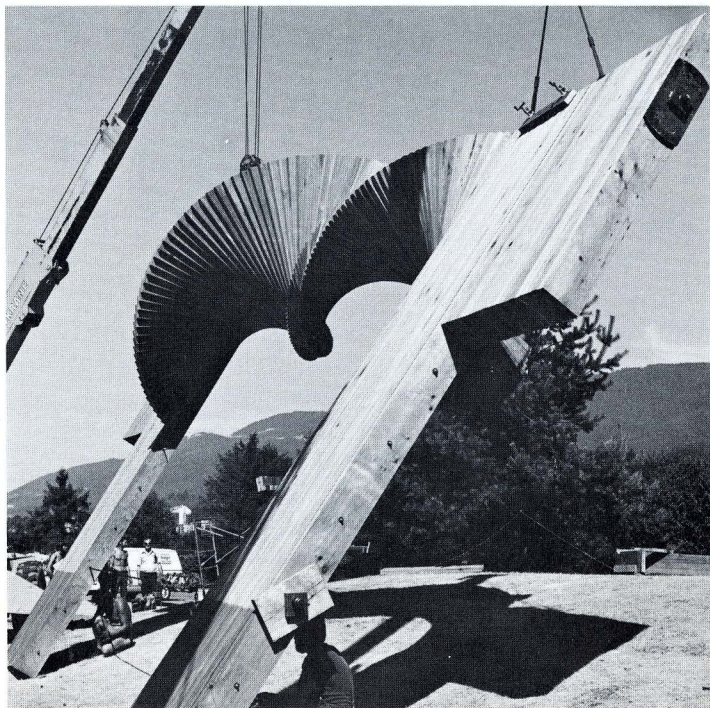
What I'm always doing with my sculpture is to make something where the work is in visual harmony with what is happening in the place. I like to make a clear statement of intent, so my work is simplified. By simplification I mean that I search for a common denominator — some place for the sculpture *to happen*. I see the wood method I use as a natural process because I take pieces of material without essentially altering them.



I take them the way they come from the manufacturer without altering dimension, drill a few holes in each one, put the pieces together. The sculpture is made out of right angles — flat surfaces that are put together and come out as something curved, something soft.

The artist has the opportunity of removing himself from the industrial process in a certain way; the artist can observe what industry can produce which strikes in him a chord of harmony. My interest is in finding a process so simple, so direct that the result of that process is actually the summation of all the bits and pieces it takes to get there, something that's entirely greater than any bit or part of the process.

—ROBERT BEHRENS





IMAGES WOOD SCULPTURE OF THE AMERICAS

Chung Hung drilling.

Photography: Jim Breukleman

Fumio Yoshimura at work on a bicycle.

Photography: Jim Breukleman

Fumio Yoshimura, *Bicycles*, summer 1977, yellow cedar, dowelling and cane, lifesize, installed at the West Vancouver Memorial Library.

Photography: Tod Greenaway

Barbara Spring fibreglassing.

Photography: Jim Breukleman

Barbara Spring, *Mr. & Mrs. Plumtree Carver*, summer 1977, yellow and red cedar, fibreglass, lifesize, to be installed at the West Vancouver Memorial Library.

Photography: Jim Gorman

Calvin Hunt with an almost complete *Raven Who Stole the Sun*.

Photography: Jim Breukleman

Calvin Hunt, *The Raven Who Stole the Sun*, summer 1977, red cedar painted relief, w. 6', ht. 3', d. 2'5", to be installed at the West Vancouver Municipal Hall.

Photography: Jim Gorman, Vancouver Art Gallery

Hernando Tejada pausing.

Photography: Jim Breukleman

Hernando Tejada, *Tropical Woman*, summer 1977, yellow and red cedar on fir base with ceramic applications, w. 8'6", ht. 6'9", to be installed at West Vancouver Memorial Library.

Photography: Jim Gorman, Vancouver Art Gallery

Domenico Casasanta and assistant finishing *Caracas '77*.

Photography: Jim Breukleman

Domenico Casasanta, *Caracas '77*, summer 1977, laminated plywood, w. 6', ht. 4', d. 4', to be installed at Park Royal Shopping Centre.

Photography: Jim Gorman, Vancouver Art Gallery

Joseph DeAngelis, *Vancouver Piece*, summer 1977, foundry pattern assemblage, l. 8', ht. 6', d. 5', to be installed at Park Royal Shopping Centre.

Photography: Jim Gorman, Vancouver Art Gallery

Chung Hung and assistant contemplating his maquette.

Photography: Jim Breukleman

Chung Hung, *An Enclosed Line Forming Three Planes Perpendicular to Each Other in a Symmetrical Order*, summer 1977, w. 15', ht. 17'6", d. 12'6", installed on a traffic island at Ambleside Park.

Photography: Jim Gorman, Vancouver Art Gallery

Barry Cogswell sweating it.

Photography: Jim Breukleman

Barry Cogswell, *Two Columns of Space, No. 5*, summer 1977, red cedar, w. 12'6", ht. 3'4", l. 20', installed at Klee Wyck House Park (temporary site).

Photography: Barry Cogswell

Hadyn Davies with maquette #1 & #2.

Photography: Jim Breukleman

Hadyn Davies, *Symposium Piece (For Eva)*, summer 1977, red cedar charred, l. 20', ht. 12', d. 12', installed at the West Vancouver Municipal Hall.

Photography: Jim Breukleman

installing *Standing Wave*

Photography: Jim Breukleman

detail, *Standing Wave*

Photography: Jim Breukleman

raising *Standing Wave*

Photography: Jim Breukleman

Robert Behrens, *Standing Wave*, summer 1977, hemlock, w. 40'3", ht. 19'6", d. 10'9", installed at Ambleside Park.

Photography: Bob Keziere, Vancouver Art Gallery

Standing Wave, from the mound at Ambleside Park.

Photography: Bob Keziere, Vancouver Art Gallery

(The Jim Breukleman photographs were printed by Tod Greenaway studios. We are grateful for the generous co-operation of Jim Gorman and Bob Keziere of The Vancouver Art Gallery.)

