

15 April 2015
Senior Seminar

Jill Jacobs' Artist Statement – Draft 5

Sculpture sates my need for expression both physically and conceptually. I dedicate my steel sculptures to the central, overarching concept of *interconnectedness*, in which an individual finds its place and relationship within the whole. But interconnectedness also refers to harmony among nature, humans and objects. Only within this innate harmony throughout all life forms, can we fit neatly into one another, and grow, express, fulfill and create.

The individual steel vessels I cut, bend and weld are approximately 7" tall and wide. Each are formed from the common material, steel, but express themselves through combinations of geometric and organic shapes, through their intricacy or pure simplicity. Through unique constructions, the vessels become their own characters, with their own beautiful flaws that develop as the vessels themselves form and develop.

The significance of a vessel and why I see it as expressive of the human form is its potential to hold anything. We as humans start fresh and have this beautiful, latent potential to do, create or think anything.

I document each vessel through photographing them individually on a white seamless background before proceeding to the next step in my process: cohesion. Through photography, their original, unique form is preserved before I connect them all into one. Only once all the vessels have been welded together and make up a larger whole, does the work of art represent society, wholeness and active interconnectedness. The individuals lose a portion of their individuality to serve the greater good and take on a larger meaning. Their individuality is then only rediscovered upon a closer look or knowledge of its original state.

Steel is my preferred medium due to its reluctance toward malleability. The individual forms of the vessels are in themselves ephemeral, since soon after they are constructed, I weld them together into a cohesive whole—generally as a spiral-type arrangement. There is something lost just in the formation of my sculptures, yet the physical material itself being a rather permanent substance, balances what was lost with what will always be.

From farther away, my vessels resemble line drawings. The way I construct them, they have a lot of breathing room, not tightly woven or completely filled in. Therefore, I am taking this dense material and attempting to give it a more airy quality. Once assembled into a six or seven foot tall spiral, the balance involved gives the structure a precarious, almost tense feeling. There are some areas where two vessels are only connected at one point, meaning all the vessels on top of it are also relying on the solidity of that one weld. Yet the reason I create what I do has deeper roots than dedication to the concept of interconnectedness.

My sprawling passion is my primary purpose for creating and being. It's the reason why anything at all seems to have worth. I can pull inspiration from a basic geometric shadow or from the shape of my professor's ears. I can take the world around me: appreciate it, process it, and see how it can adapt and develop as I conceptualize it. Yet that is only the beginning. The supplementary, fulfilling beauty is taking that concept and bringing it to fruition to form an ultimate whole. I

have the power to bring something into being. This is my part in a world that would be stagnant without creation.

“I walk among human beings as among the fragments of the future; that future I see. And all my creating and striving amounts to this, that I will create and strive to piece together into one what is now fragment.” – Friedrich Nietzsche