

In my approach to sculpture, found objects are reconfigured but largely unaltered. I mimic the forms and arrangements of modern and classical sculpture while inviting viewers to easily identify the components upon closer observation. Discarded objects are selected for their formal characteristics as well as their relational familiarity. With original functions maintained, the link to their contextual origins is preserved. This allows the work to fluctuate between contexts, to be both formal sculptures and relics of personal histories and daily monotony.

A minimalist stacking of concrete cast-offs suggests Noguchi. Other works take on column-like forms, referencing classical origins of sculpture and architecture, or Brancusi, or Judd. Integrating domestic objects into these formal works blurs the distinctions between daily life and fine art. Photographic works elaborate on the contextual origins of the sculptures, framing them in the fragmented landscape of urban topography from which they came.

My practice is a continual process of collecting, curating, and re-imagining commonplace objects as sculptural components. This pursuit challenges and enhances my ability to perceive my surroundings as a bank of possibilities, to add value to things that have been devalued. Sourced primarily from curbside refuse piles throughout Cleveland, I intercept the objects as they wait to be hauled to landfills. I consider my approach to compiling found objects as akin to archeology. These discarded objects represent a vast series of personal decisions about use and worth that reflect the values of our contemporary society at large.

The history of Sculpture provides an aesthetic framework that guides my formal and material decisions. Styrofoam and plastic cooler lids masquerade as carved stone and cast concrete. Cheap fiberglass planters weathered by outdoor storage exhibit a patina of history and authenticity, synthetic color fades. Peeling paint alludes to veined marble or granite. Seeing them within sculpture illuminates their persistence and potential. This duality within the materials lends to a duality of experience as well. A formal sculpture that is also consumer waste, and foregrounds the potential of that waste.

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