

Dave Bondi
Artist's Statement - Resins
2012

I have always been a builder, so I see my resin artwork as a kind of architecture. It starts out as a construction plan designed to layer a series of improvisational actions. As a collaborative relationship between my intent and the will of the material, the process is rooted deeply in the tradition of abstraction. It is a very physical and three dimensional translation of Hans Hofmann's push/pull theory of composition, an idea that captured my imagination as a student. By seeking to manage that relationship, I find myself immersed in a improvisational flow guided by instinct, compassion and confidence. My primary medium is polyurethane resin combined with found detritus and pop-culture artifacts. Our culture is built upon plastic objects of desire - the ultimate fetish material. Polymers permeates every aspect of our lives, from pavement to medicines. As an artistic medium, they are fascinating materials. In simplified terms, two or more compounds are mixed together to create a chemical reaction. The result goes through a series of physical states: liquid, syrup, flexible solid or bubbling foam. Throughout these changes, different opportunities for manipulation present themselves. Special effects artists and sculptors will often tell you that each material has a life of its own, a kind of quirky personality. An intimate understanding of these traits is only possible by relentless experimentation and focus on useful results while discarding failures. The working time is very short, sometimes there are less than a few minutes to complete an action. When the reaction stops, the material is left frozen in its final state and becomes the foundation for the next layer. The results are action paintings pulled into the third dimension. Swirling gestures of thin plastic lines ripple and bend out from the surface while curved masses of expanded foam rise up through each layer. Transparent resins embedded with metallic or pearlescent pigment form suspended structures while they themselves support arrays of lines or orphaned drops of color. The final goal is to create a new kind of 3-Dimensional compositional tension and capture these materials as they become frozen in a moment of time. For me it is a kind of alchemy; an affirmation of my belief that art is a creative process, and not always the artifact of that process.