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Work Descriptions

Image 1. Prototype 1

The purpose of this piece was to explore the relationship between the mathematical world and the physical world. The piece itself was generated through a series of equations which dictated the shape, size, orientation and number of every component within the work. While the form appears organic, nurture itself is bound the by the laws of physics and the shape of the piece stands as a testament to the complexity of the process behind its creation. The art world tends to view organic forms as the antithesis of any sort of logic yet life itself is still bound by some form of order. If a piece that was built through clearly defined equations still took an organic form, then perhaps the view the truly random and the term organic are always inherently related should no longer be considered valid. Prototype 1 was the latest iteration in a larger body of works which explored and developed this concept of math based self-generated art. These pieces were self-generated in that the artist had no control over the shape of the pieces once the formulas were derived. The previous iterations were testing various formulas, as was Prototype 1, and once their usefulness as a tool to gather data on the nature of organic forms expired, they were discarded. Therefore it is inevitable that Prototype 1 will be superseded by Prototype 1A and this current piece will be discarded. Due to the fact that this work was never meant to be a permanent installation, the pieces used to construct it were made to allow quick assembly but not stand the test of time.

Image 2. Rot

This piece is an exercise in exploring the nature of decay. Everything dies, even time. Which this work, the artist sought to explore the beauty in a carcass. The piece is made out of plaster due to the fact that plaster is essentially dust. Everything will eventually become dusk before rotting into oblivion. The metal skeleton, when it reacts which plaster, also begins to flake and fall apart. While it might seem unusual to capture something that is meant to be fleeting with materials that typically are associated with objects meant to stand the test of time, when this piece finally breaks down, it will break down into powder. Another benefit of plaster is that it is typically devoid on color. Therefore, as the metal skeleton rusts away inside, the rust will seep into the plaster causing it to change colors. Erosion is an external force, decay comes from within. Charcoal coats the piece to add to the worn aesthetic. If plaster is meant to show a pure form and the rust the seeps through illustrates corruption, then the charcoal add further imperfection to the piece since nothing starts off perfect.

Image 3. Facade

This piece explores the idea that not everything is as it seems. The form looks as if it is composed of a heavy durable and strong material. However, it is actually quite light and incredibly fragile. The core is hollow and the walls are thin. Life is fleeting and in a way, everything is fragile. No matter how big and tough a person may be, they can still fall and break their neck yet society goes to great length to create the illusion of immortality. This piece could be crushed rather easily yet it looks as if it is a solid cast of something. It lies like everything else.