

MAN MADE / MADE TO FAIL

I was raised by an architect and a realtor, this could be why the built environment is an ever-present aesthetic influence. My work engages the idea of an utopian/dystopian architectural civilization situated in a place and time outside of our own. This hyperbolic civilization explores my interest in architecture and its influence on urban development and societal norms. In addition to city-scapes and buildings, my work references the drafts, plans, and drawings of the architectural practice. The visual language of these components is greatly appealing and I attempt to cultivate the same methodology and process in my own work.

My imagery is predominantly derived from my imagination, although references can be made to the tangible world, actual structures, and real events. Currently revolving around the idea of the *Disaterscape*, I am creating a fantastical world represented through isometric projection. The space created is humorous yet cynical. It is a comment on modern architecture, urban planning, suburban sprawl, and man-made disasters. In a sense it is a man-made space made to fail. My work confuses the viewer by manipulating their ideas of what is and is not possible, inverting truth and fiction, reality and imagination.

Man Made / Made to Fail exhibits how this fantastical civilization appears at a large scale. I have developed a series of structures, oscillating between representational and abstract, that assemble to form environments in real space. I am inspired by the constructionist aspect of orthogonal urban planning and modular buildings in conjunction with abstraction, optical anomaly, organic growth, and intuition. I use the multiple to explore aspects of urban development and suburban sprawl. The repetition of optical features initiates a juxtaposition of fascination and repulsion. While the structures develop a sense of an implied narrative, the optical components joggle the senses, initiating a physical reaction. This creates a bodily sensation that physically transports the viewer into the illusionary space of the installation simultaneously transporting the installation into the real space of the viewer.

Greg Daiker
MFA Candidate Printmaking

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