

LIAM



Statement

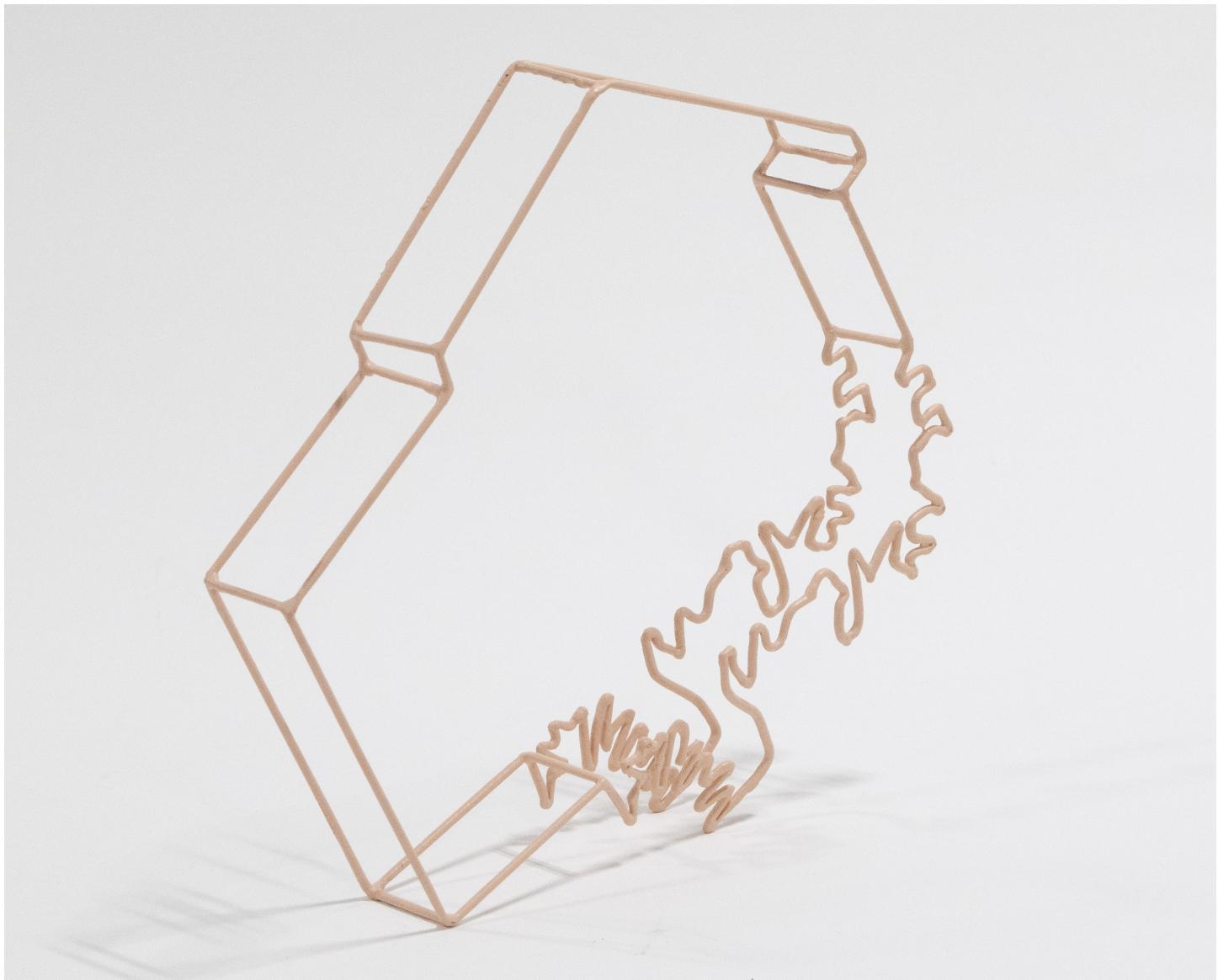
My work at this point feels unsettled, I am certain that there is a possibility that it may never settle, it may be that even if it could it should not. However, I have been searching for a place where it might be able to settle in spite of those possibilities. Ideas that I have been chasing recently, looking for that place to lie, are aspiration, utopianism and simplicity. I think that my unsettled feelings come from my uncertainty about how those broad ideas become narrower or more specific, and how they are then expressed formally.

I have continued to look at furniture and other domestic objects, searching for that specificity. I have tried to simplify and abstract familiar forms while asking them to connote aspiration. Part of this process has been an attempt to make objects that feel alive, that may even have agency, objects that have the ability to speak, grow, and move. To that end I have tried to push these objects formally to a point where they lose many of their past connotations, and hopefully their newfound vitality can become evident. I am unsure where this is going, and how helpful these objects with agency will be. It is possible that when they can make their own decisions they will not do what I ask of them.

I plan to keep working through these domestic objects with agency, small and large, and push their form further. I will continue to work with metal, wood, and stone, I am still happy with those materials. Broadly, I would like to explore more surface finishes for steel, work on more complex forms with sheet metal, and work at least a little bit with aluminum and maybe stainless. I am particularly interested in enameled steel, especially at a large scale, but that might be a goal for further in the future. I'm excited.

Drawing

Documentation



Holders

Documentation



Holders

Documentation

unhand

Steel, stone, water, paint, and wax

20.5 x 10.125 x 13 inches

Liam Davis

2022



Holders Statement

The structure furnishes the space it occupies not only with a small surface where something important might be placed, but with a conversation, between relatively inanimate objects that are long and not long for this world.

They are three distinct layered objects. A table top, bearing a pool of rusted water in which rests a star, carved from stone, and a cup, fabricated from steel. The cup is protected from the rusted water it sits in with a coat of paint, however the water it holds corrodes its bare interior. The star sits unprotected, but it is sturdy enough that it might survive its caustic bath for some time. The objects converse with each other about living and clinging, and letting go.

My intention was to make a metaphor that could inhabit a space and be a reminder of the impermanence of things, even the things we hold dearest. I made the objects fragile while acknowledging some of the ways we might try to make them more resilient, and I used materials and finishes with varying rates of decay. The structure recognizes the difficulty in letting go, and I hope in even a small way that it might make it easier.

Something I didn't look into, which I think I should, is what the longevity of these objects might actually be. I don't know how long a half painted cup, a stone sitting in rusted water, or a sand blasted and a waxed piece of steel might last. I used sort of intuitive knowledge of the material, but I think it is very possible that I was wrong. Ironically I think that the stone star might erode the fastest if it sits in the rusted water for too long.

Meditations

Documentation





1. shear, sandblaster, scribe, MIG



2. cut off disc, bake, sandblaster, scribe, MIG, flap disc



3. 120, 220, 400 grit sandpaper, penetrol



4. 3/32nd spring steel rod, 1/8th cold rolled rod, stone, MIG, Corded Drill



5. stone, 120, 220, 400 grit sandpaper, brake, MIG, flap disc, solder, propane torch



6. throatless shear, slip roll



7. 12 gauge sheet, plasma cutter



8. plasma cutter



9. CNC plasma



10. shear, oxy acetylene rosbud head



11. shear, oxy acetylene welding head



12. hack saw, oxy acetylene welding head



13. shear, break, back saw, oxy acetylene welding head, sandblaster, powdercoat



14. Rhino, lasercut template, throatless shear, slip roll, vice, oxy acetylene welding head, flap disc, sandblaster, powdercoat



15. drill press, corded drill, sandblaster, powdercoat



Contribution

shear, hack saw/angle grinder, belt sander, drill press, cordless drill, break, oxy acetylene welding head, orbital sander, sand blaster, boiled linseed oil, scribe

Meditations

Statement

I found these meditations to be relaxing. Exploring various processes is something that feels like it comes relatively naturally. I want to learn new ways to work with material. I began working with a loose framework, where I would use a square to test different processes, and then use what I learned on the following one to create a more complete object. I was interested in using the platform of small 3x3 squares to work at a smaller scale than I often lean towards. This was not a framework that completely stuck throughout the process, however it did remain a relatively guiding principle. I feel like I learned a lot of new things over the course of the last several weeks, like the power of a hack saw, the way a delicate line can be scribed onto a sandblasted surface, how to weld with gas but without filler, how to coat a surface in plastic, or oil, and how to solder for holding a stone. I feel that I was also able to refine some of the skills that I came to this process with, like how to use the oxy acetylene torch more generally, how to drill pleasant holes in steel, how to cut and bend precisely, or precisely enough, and so on.

I have organized meditations in relatively chronological order, while also taking into consideration how an initial meditation affected the subsequent ones.

Project 3

Documentation



Project 3

Documentation

gait

Steel, stone, wood, rust, vinegar

28 x 80 x 70 inches

Liam Davis

2022



Project 3

Statement

Poised to step forward, standing wide and tall in the center of the room taking up space, quietly. Four steel legs stretch towards the ceiling and support a flat back of red oak with an arched spine. The oak has taken on characteristics from the rest of the body and holds a heavy stone skull high. The table is larger than life. It is a table that is outgrowing its function, no longer a convenient place for a human to set another object. Though it has not grown so large as to become unfamiliar, it is unrecognizable, slowly moving towards its own agency.

In spite of its size, the weight of the materials which make up its body, the table does not speak loudly. It is light on its feet, it does not ask for attention, however it can not help but make its presence felt, like a thick fog filling up the interior space. Its limb's are stronger than a human's, yet it is more delicate than one.

The table is slowly but surely outgrowing us. At this stage we still look for its function, but it aspires to grow past that point, to become something more tangible, to exemplify a seemingly more static form of life. A simple but important existence.

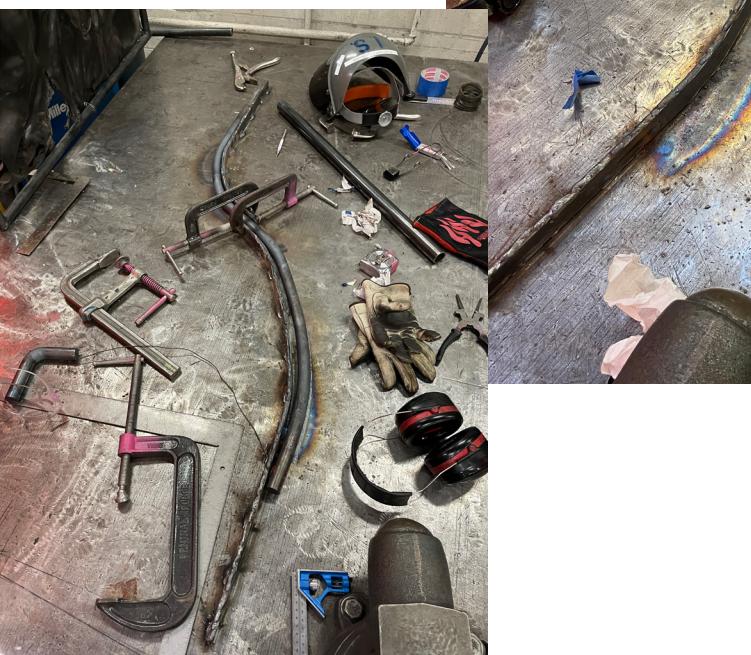
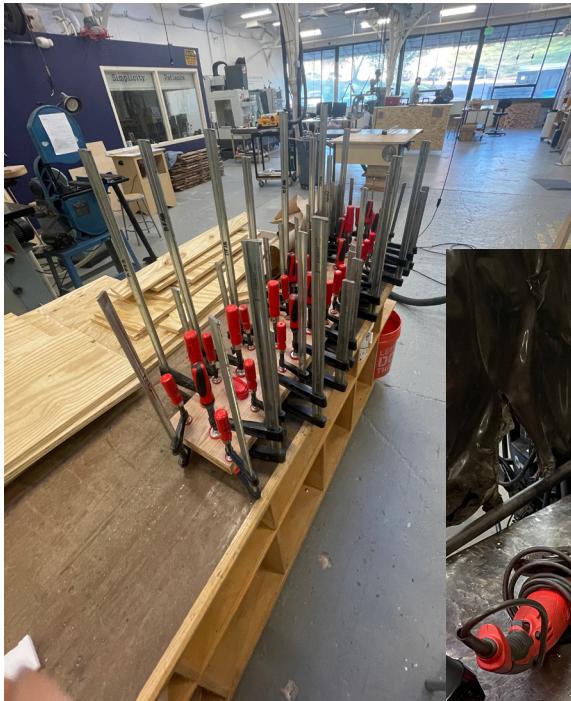
Process

Documentation



Process

Documentation



Process

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