

journal.com/home.php?content=article&article=2856&PHPSESSID=2c6347a6baaef50da9f67d8cd2386713.

My Grand Junction, Colorado Springs, and Sioux Falls pieces can be seen at: <http://www.downtowngj.org/aotc/aotc.html> ; http://www.downtowncs.com/art_street.htm; and <http://www.sculpturewalksiouxfalls.com/photos/?entryid=42>.

I also had the pleasure of illustrating a book, called Angel Flesh: Poems 1978-1998, which can be found at: <http://www.ecampus.com/book/1880046105>

What drew you to Broomfield's Bench Project?

Honestly... a chance to provide work for a location in my hometown.

How did you come up with the idea for your piece?

Stormchaser is part of the "Moon Creature" series. It's a series I have continued to explore for many years. Each figure I create isolates some nature or characteristic I have found as a common thread for the female experience. This figure has two very strong meanings for me. As a stormchaser, she is well aware of the changing winds and approaching weather. As a female, she is well aware of the challenges that are being presented to her everyday. In both cases, she looks straight into the storm and dances with it. I guess you would consider her a warrior of sorts.

In my work, I use the female form as a means to communicate to my viewer. The image is recognizable and many can relate to the form. By using the body's gestures and adjusting the proportions I can create a strong expression. The female figure to me is a means by which I can create a visual language. I would not consider myself successful if I were not able to communicate to my viewer. However, I like to leave much for interpretation, thus allowing the viewer to interject their own personal experiences when viewing the work.

Initially, the idea of a stormchaser came from my experience of skiing. During the winter months, I constantly watch the development of low-pressure systems. When I see a good one develop...I call up some friends...and we're off to chase the storm. As a result, I've caught some really big powder days in Utah, Wyoming and of course, Colorado.

I gain inspiration for my kinetic pieces from watching cranes work on construction sites. It amazes me that these relatively light and airy structures can pick up huge materials. I like to mimic the functionality of the cranes in my pieces, and that allows me to keep the pieces strong, yet light. This is important, because a lighter structure moves more in the wind.