

JONATHAN HILS

Artist Statement

My particular attraction toward art has always been engaged by the process of construction and the understanding the developing relationships between processes and materials. My work tends to focus on relationships between the natural (or organic) and the scientific or industrial through line, light, organization and varying densities.

Outside of a yearning to understand place, belonging, and identity, there is a belief in elements, materials and structures that interact on universal levels to define existence and harmony. I'm intrigued by the integration (assimilation) and, at the same time, nullification of *nature/organic* by our technologically industrious driven culture.

My work deliberately utilizes craft, or the notion of crafting as it pertains to organization, control and time. My employment of, or allusion to, craft spans the practical notion of 'work' and the conceptual debate of 'art' (or craft as a conceptual dictate for sculpture). Craft has been an integral part of my history as I experienced watching my parents, uncles and aunts work with fibers, clay and wood. I do feel a certain sense of sentimentality towards aspects of 'making' and working that are quickly being replaced or displaced through rampant technological innovations within society.

The connections to craft presents certain working processes that speak to repetition, obsessive tendencies and persistence; basic human and natural motivations for evolution (generally out of necessity). Some of my work is produced through literally welding thousands of small pieces of steel wire together or making thousands of marks in wax or wrapping material hundreds of times.