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I create sculptural objects from found materials that exemplify my interest in line and texture. My art is familiar, yet illusive, woven from layers of various widths of latex tubing interlaced with rigid, painted metal that act as wire-like scaffolds. The lines move in, around, and off the sculptures, giving a life-form to the object within space. Lines can be described in terms of length, width, height, and depth. When these elements are combined through either parallel accumulation, or crosshatching, they create a visual surface or texture.

Basket making, developed as early as 4000 B.C., is considered one of the oldest basic crafts. It is an art form that developed from a utilitarian need for containment. Materials used in basketry were influenced by the intended function, the overall design plan of the weaver, and what was readily available in the immediate surroundings. Sturdy fibers were used to form the ribs that would give the new basket its own size, shape and structure. The technique of weaving baskets has been passed along, re-discovered, and re-invented throughout the years. The boundless craft has left an open territory for an artist to use new sculptural forms as a metaphor for containment. I sought to create sculpture by mastering and combining traditional techniques, while simultaneously pushing the boundaries of material and form.

My work emphasizes the line as both integral to the sculpture and independent forms. When the linear elements I selected were woven together, they were transformed from a pile of jumbled, flexible lines into a form that reflected a quality of order and release. The woven lines created a bumpy scale-like texture, but returned to their full natural character when released from the structure. The resulting forms resonate with a mysterious quality that builds on the idea of containment.

Discarded objects often can become raw material for artistic impression. The first step in the creation of my work was the selection of junked metal objects from the mid 20<sup>th</sup> century that could be used to form armatures for embellishment. The objects I chose contained slender lines that provided an openwork structure. That framework then was transformed through the incorporation of recycled rubber tubes in bold saturated colors. Solid planes of texture were defined through a basket weaving process to divide the space, or create a sense of inside and outside. None of my sculptures is solid. Each has a void through which the viewer is able to thoroughly experience the piece from multiple perspectives.

The rubber tubing was flexible and fluid, malleable enough to be configured as a range of lines. Sometimes the lines were pulled, or held under tension, and appeared to be almost as rigid as the supportive metal skeleton. As the rubber tubes moved beyond the confines of the support, they

draped and responded to gravity. The resultant three-dimensional forms seemed at once familiar and strange.

Rubber and metal, the materials I used, shared the commonalities of having been manufactured, recycled, and being readily available. Working with found materials and structures provided parameters that demanded a level of response that directed the work in unexpected ways. Problem solving was an on-going process that required a level of resourcefulness, just as in the past when basket weavers needed to work with the materials they found around them. This strategy of improvisation allowed me to create forms composed entirely of lines that seemed to be animated by gravity, presenting dualities that inspire a range of interpretations.

My sculptures hover between function and non-function, history and the present. Where once they were vessels formed to contain something, new lines and texture reimaged their meaning. The viewer is touched at such a primal level that one's mind is left to rationalize an emotional reaction to each sculpture. This reaction results from the visual quality of the lines combined with the tactile texture. While one piece may remind you of swirling gears, another looks like an animated tear-drop that could be a Dr. Seuss creation, or reminiscent of an ancient vessel. Allowing the viewer to have an emotional experience with the piece enables me to share my fascination of lines viewed in space.



Green Lantern

Latex Rubber Tubing, metal, cotton yarn  
60" x 12" x 8.5"