

## david prince

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### ARTIST STATEMENT

My conceptual artworks employ multifaceted concepts and materials, creating time-based sculptures and performances designed for public engagement. I often utilize found objects and recycled materials to construct my works, and many are intended for re-use or decay.

One segment of my practice centers on an autonomous artist persona I have created. This character is a well intentioned, but naïve woodsman who acts as the protagonist in a series of interrelated narratives. His persona is a study in heroism, both at an individual and cultural level, and an exploration of how a personal, contemporary mythology might re-imagine the notions of heroism and failure. In one investigation based around this character, I performed a work in which the woodsman constructs a raft made of logs of ice and journeys down a river. His persona is a synthesis of historic entities, fictional characters, conceptual frameworks, and myself as an artist. Recently this character took up the role of hero-Inventor, attempting to solve the world's energy crisis by engineering a perpetual motion machine. His naïve attempt at electric engineering speaks to a societal struggle we currently face- negotiating a balance between technology, consumption, and the creative application of our resources.

A recent artistic endeavor, constructing bio-degradable hot air balloons from corn and potato starch, will incorporate the woodsman in a video to be created in the summer of 2010. In this narrative, the woodsman will take on the role of an earnest potato farmer turned bio-engineer, who experiments with organic chemistry to construct a hot air balloon to be released into the sky.

Other works of mine are also performance based, but more subtly. In 2009, I spent one month taking a daily walk to collect broken street-sweeper bristles from the gutters, amassing them into nest-like structures, and leaving them in public spaces. Collecting, restructuring, and re-releasing materials into the world are common themes to both my public and time-based works. It is a strong conceptual element, for example, in the woodsman's ice-raft, mentioned above. It is also an important theme in my piece, *kissing strangers*, for which I collected discarded drinking straws from public places and built them into circles, re-placing them in the public sphere. In my piece, *Promotion*, I engaged New York City residents in a performative intervention. Following the lead of other street advertisers, I distributed blank sheets of office paper as "promotional material". *Promotion 2*, a second iteration of this project, will take place in the spring of 2010 in Detroit, MI. My public works occur as subtle interruptions in daily life and typically exist outside traditional art settings.

Threaded through my conceptual artwork are themes of re-emergence, via narrative and performance; cultural interventions, catalyzed by subtle conflict in public art; and impermanence, by use of materials such as ice, food, garbage, and dirt. These materials are either ephemeral themselves or are engineered such that they become transient by design. My artworks aim to offer creative and often fantastical solutions to both real and impossible situations.