



I never really considered myself a conceptual artist because I cannot separate conception from perception. I use ideas as tools, not as found objects. What interests me is the way in which ideas break down. I try to locate that edge where an idea slips out of focus.

When I was using numbers and words it wasn't numbers or words themselves that I was interested in, but how things worked on their own. I found that they worked very well. Without my interference, the tool could invent its own job.

In the Measurement pieces, it is not the actual measurement I'm interested in, but the issue of scale. Scale is created by comparative relationships. When I measure a room, it objectifies the emptiness of the space. The measurements project a mental construct of the space onto the space itself. Scale is eliminated because nothing is transformed. There are no relationships. Everything remains actual size.

After the Measurement pieces my work became more theoretical. The word theory denotes knowledge as opposed to practice. My intention was to excavate the structure that underlies a system of thought, rather than being a painting or a sculpture per se, the Theories question the assumptions behind the visual modes of representation.

In questioning those modes I found my way into painting as a language. Working within the language liberates rather than restricts invention. Painting, like a coral reef, is a complex, living organism where innovation takes place on the outer edge, through growth and change.

Mel Bochner
March 1993

BARBARA

KRAKOW GALLERY