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Artist's Statement

Tensegrity begins with a paradox: its compression members belong to the same structure without touching one another. The struts are held apart by the tensile network that binds them into a whole. I became interested in what might happen if human figures occupied the positions of those compression members. This began my exploration of tensegrity topologies. Separation and connection would no longer be opposites. Bodies could remain physically discontinuous while belonging to the same structural system.

The *Tension* series developed from exploring this proposition rather than from a predetermined method for translating tensegrity into figurative sculpture. I worked through increasingly complex geometries, learning how bodies, nodes, and cables could inhabit structures whose

original vocabulary was abstract. Tensegrity gradually became less a form to reproduce than a concept-scape in which to work.

Within individual sculptures, the structure precedes the figure. Nodes, cable routes, and compression-member endpoints establish the structural geometry before figures are fitted to span the assigned positions. The body must negotiate an axis and endpoints it did not independently choose. Tensegrity therefore acts not simply as an image or metaphor but as a constraint upon the composition.

The human figure is central to this exploration. A compression member is physically discontinuous from the other compression members while belonging to the same network. When a body assumes that role, structural relationships acquire human associations without requiring fixed translations. Connection suggests dependence or community; separation becomes autonomy, desire, opposition, or isolation. A lean, reach, or turn introduces another vocabulary of relationship. The body moves between being a person and being a structural member.

I keep the figures deliberately simplified and stripped of conventional attributes. Identity resides less in facial expression or emblem than in posture, orientation, engagement, and structural position. In some works the figures acquire particular narrative identities, but those narratives develop through relationships among bodies and structures rather than through conventional iconographic markers.

The figurative structures throughout the work use tensegrity topology without representing structures in prestress equilibrium. I am not attempting to reproduce tensegrity as an engineering object. I use its topology—compression members, tensile connections, nodes, discontinuity, chirality, closure, and structural membership—as a set of constraints and relationships within which figurative sculpture can develop.

This distinction also leaves the topology free to move beyond the boundaries of a conventional tensegrity structure. *Passion* explores connection sustained through separation and structural relationships operating at different scales. *Unmoored* removes structural completion: nodes and cables remain associated with the figures, but networks stay open and structure becomes potential rather than achieved state.

In *Last Supper*, six interlocking T3 topologies form the apostolic ring. Their compression members are substantially shared, so the structures overlap rather than partition the apostles into discrete groups. Individual figures participate in multiple relationships within an integrated but non-rigid whole. Jesus stands apart from the apostolic ring. In his open hand is a canonical T3—the only structure in the sculpture in prestress equilibrium. What remains an organizing topology among the figures appears here as realized tensegrity.

Across the body of work, tensegrity has become a sculptural grammar rather than a prescribed form. Its topology provides ways of distinguishing connection from contact, integration from independence, closure from incompleteness, and membership from isolation. Chirality adds orientation and handedness to these relationships. Increasing structural complexity allows relationships to overlap, interfere, and become difficult to separate visually, just as the distinction between an individual figure and the larger system to which it belongs becomes increasingly uncertain.

I conceive these as digital sculptures and expect them to be experienced through movement. In their interactive presentation, no single viewpoint is authoritative. Rotation reveals and obscures relationships: apparent contacts separate, independent structures become entangled, cables align and disperse, and figures change their relationship to the surrounding environment.

The viewer moves around the sculpture to discover a structure that cannot be fully understood from any single position.

Catalog

Unmoored Series

Last Supper



Critical Summary 1

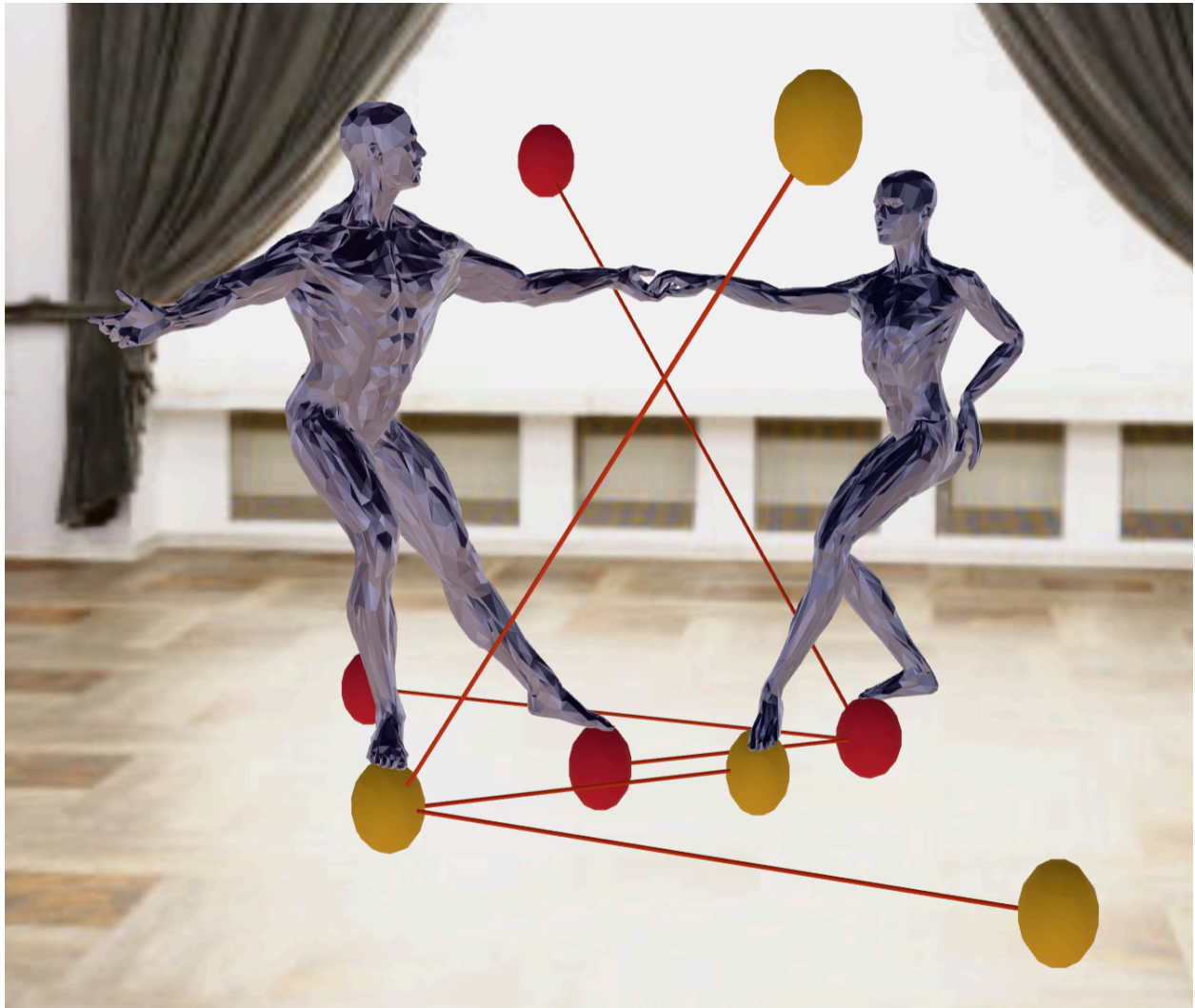
The critic regards Last Supper as among the strongest and most ambitious works in the artist's tensegrity sculpture series, praising above all the degree to which formal structure, human relationship, and narrative role have become inseparable. The six-module apostolic ring—closed but not rigid—is identified as the sculpture's decisive invention, transforming topology into iconography rather than merely organizing form. Judas's condition as a shared strut embedded within two prisms, contrasted with John's open-strut isolation, produces a sophisticated reading of betrayal as structural over-integration rather than exclusion, reinforced by a color-value gradient that

distinguishes him psychologically while topology insists on his membership. Jesus's separation across a large void, his Unmoored components, and the small completed T3 he carries establish three coexisting structural states—mechanism, potential, and resolution—whose meaning deepens with rotation through the orbit. The work is visually dense and demands graduated literacy, but the primary drama of an agitated interconnected community facing a solitary figure across a consequential interval remains accessible without technical knowledge, confirming that the sculpture succeeds as sculpture rather than as illustrated tensegrity theory.

Critical Summary 2

The critic identifies this digital sculpture as the first work in the artist's practice to require all three of its research threads simultaneously — the Tension series grammar of figure-as-compression-member, the Unmoored series vocabulary of orientation and incompleteness, and the TTCS ring solver's verified mathematical closure — making it the practice's first full argument. The value ramp ordered by the traditional apostolic list is judged the work's strongest decision: Judas registers not as alien but as the dark terminus of a shared human continuum, while Jesus sits off the ramp entirely, a distinction doing real Christological work. The Cenacle environment solves the earlier colonnade version's detachment by wrapping the figures in the same amber warmth they are made of. The dark red nodes carry an unforced eucharistic reading as the color of the cup and the binding element of community. The one structural limitation is that the ring's flexibility — the work's central metaphor — is imperceptible in static rendering and lives entirely in the accompanying text. The critic declares the work exhibition-ready, finding that the verified mathematical object bears the weight of the tradition's most over-determined subject because the correspondences are properties the solver found and the iconography then recognized, not analogies applied afterward.

Unmoored: Swing



Critical Summary 1

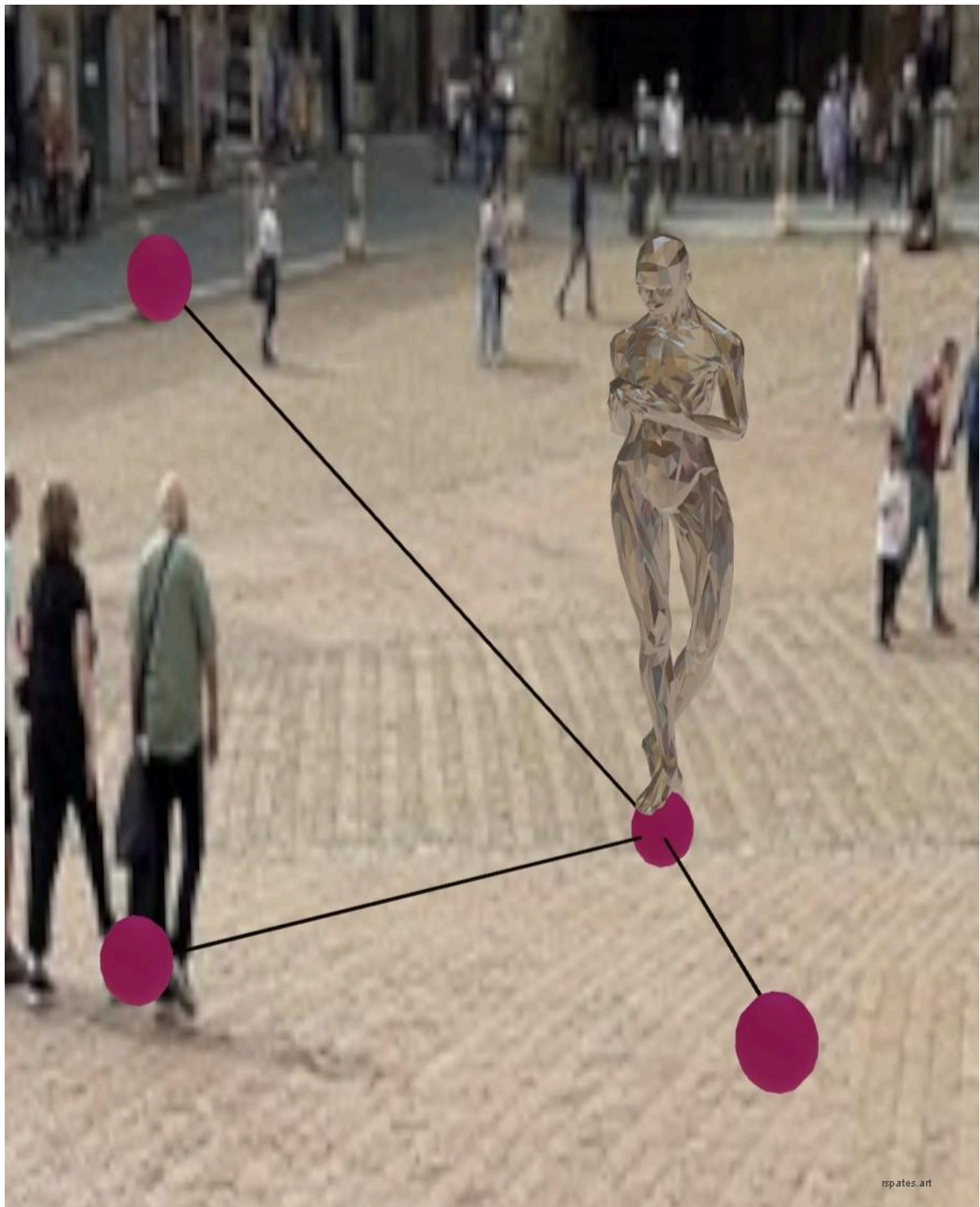
The finished sculpture reads as a complete and conceptually mature statement within the broader body of work. Visually elegant and immediately readable, it avoids the density of the earlier Tension series while retaining sophisticated structural meaning. The two low-poly figures maintain independent centers from every viewing angle, their fingertip contact functioning as a conduit of responsiveness rather than romantic

fusion—a representation of connection consistent with the West Coast Swing reference. The nodes no longer feel like remnants of a tensegrity system but appear owned by the individual figures, signifying personal capacity for future integration rather than membership in an existing structure. Shared right-handedness—termed chirality affinity—creates a sense of structural compatibility without implying realized union, reinforcing the Unmoored concept of readiness over commitment. The asymmetric node distribution activates completion mechanisms in the viewer's mind, prompting the question of what structure these two might become. The work's defining achievement is communicating structure-as-potential rather than structure-as-state, giving it broader human relevance than strict tensegrity metaphor alone.

Critical Summary 2

The finished sculpture presents two low-poly crystalline figures in a West Coast Swing dance pose, each embedded in its own node-and-arc network distinguished by amber and reddish-orange nodes, with the connecting wires rendered in the mean orange of the two hues — a color scheme that reads as unified high energy at a distance and resolves into legible structural ownership on closer inspection. The work's strongest achievement is the convergence of its formal and conceptual systems: the figures function as compression struts and the arcs as tension wires, yet the two struts clasp hands — an act tensegrity strictly forbids — posing the central question of whether contact between compatible figure-networks is a precursor to structural integration or the very thing that prevents it. Chiral affinity (both networks are right-handed) emerged as a generative constraint discovered through the material's resistance, granting the unmoored realm its own physics. Parallel arcs in the footwork establish congruity while crossing diagonals enact negotiation, and a remote outlier node held by the straightest wire implies centripetal force without animation, keeping the work's physics in the viewer's imagination where the entire practice locates it.

Unmoored 1



Critical Summary 1

The critic reads *Unmoored 1* as a significant departure from the artist's tensegrity works, operating through the withdrawal of structure rather than its articulation. Where the tensegrity pieces make force and interdependence visible, this figure persists without any explanatory system—stable yet unsupported, composed yet contextually adrift—producing a tension that is psychological rather than mechanical. The placement against the Piazza del Campo via modelviewer creates a productive disjunction: the figure occupies the image of a historically dense civic space without submitting to its laws, achieving a condition the critic calls "presence without emplacement." The low-poly faceted surface reinforces estrangement, rendering the body legible but not fully inhabitable. The swipe gesture encoded in the hands functions as discovery rather than signal, requiring the engaged viewer to navigate close and earn recognition—a culturally overlearned digital action performed in a space that cannot support it. The critic judges this controlled ambiguity as the conceptual fulcrum of the piece, appropriately hidden, and positions the work as a necessary counterpoint within the broader practice.

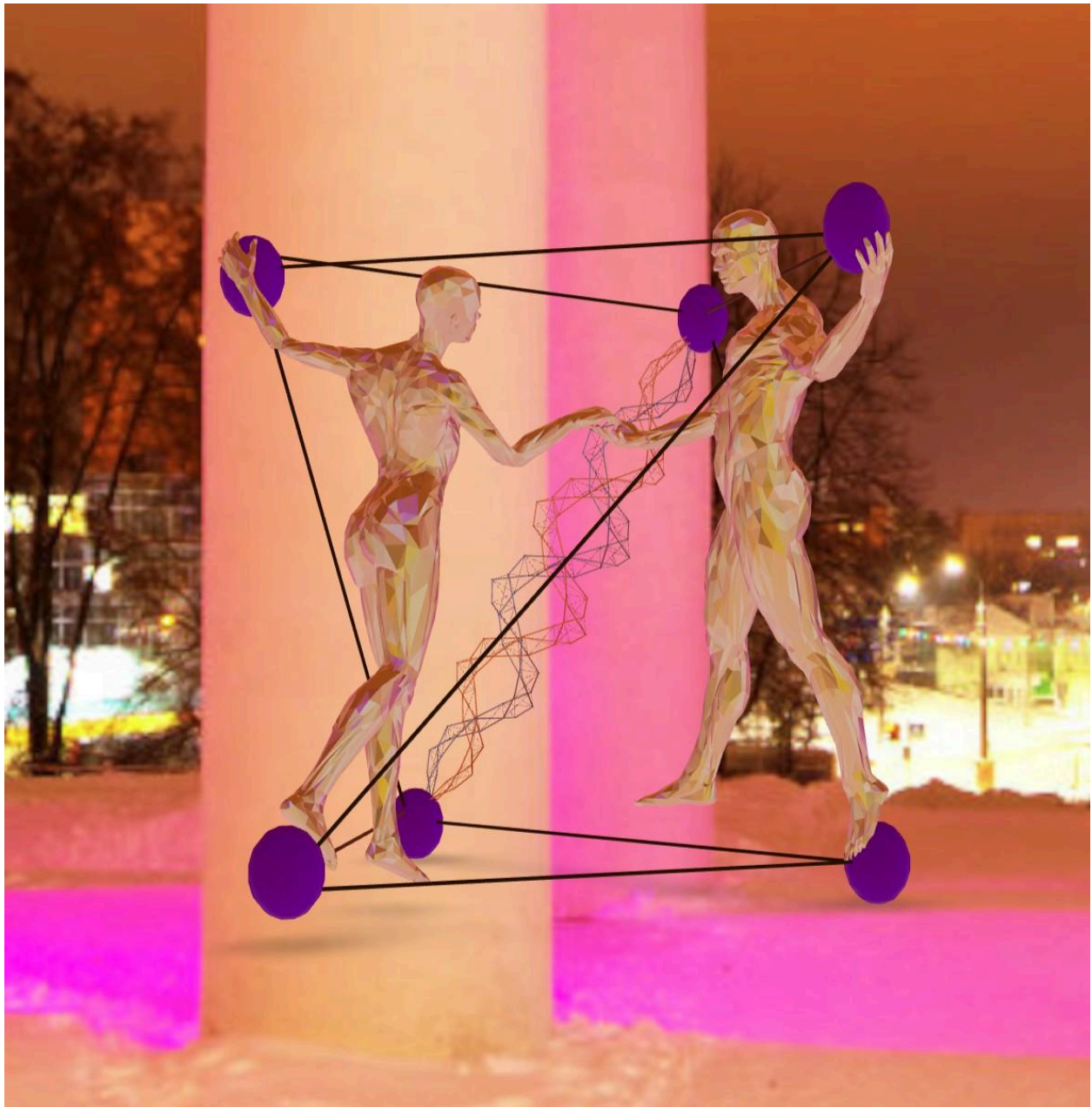
Critical Summary 2

The work presents a low-poly female figure set within the Piazza del Campo, rendered in warm bronze and amber faceting that gives her a gemlike internal luminosity, standing among real photographed figures at matching scale yet marked as other by her geometric surface. Her pose—arms crossed at the chest, one hand slightly cupped with an extended index finger—resolves upon close inspection in the modelviewer context into the gesture of a phone swipe, though the device itself is absent, a discovery the critic considers the work's quiet joke and quiet sadness simultaneously: the habit has outlasted the object. The tensegrity elements anchoring her lower body are deliberately incomplete, four magenta nodes and trailing cables that never close into a resolved structure, reading as a system begun but unfinished rather than failed. The critic finds this structural and metaphorical precision the work's central argument—the figure is held enough but not held completely, present in the piazza without being of it, absorbed in a gesture the faceted geometry slows down and makes strange. Compared to the artist's earlier *Passion T3*, the critic judges *Unmoored 1* a more intimate and in

some ways more unsettling work, operating through understatement rather than grand conceit.

Passion Series

Passion T3



Critical Summary 1

The critic identifies Passion T3 as a T3 tensegrity prism in which male and female figures serve as two compression members while a double-helix tower functions as the third, constituting what the critic terms fractal tensegrity — a recursive system operating at multiple structural scales. The figures do not touch, and the critic regards this non-contact as the work's most sophisticated move: touch would collapse the prism, so desire is sustained by structural law rather than consummated through union. The faceted, computational surfaces of the bodies contrast with the latticed transparency of the helix and the blunt opacity of the violet nodes, producing a visual rhythm of different structural frequencies. The critic argues the work proposes a genuinely new sculptural language in which nodes, lines of force, compression members, and prism order constitute a learnable grammar that rewards cumulative literacy across the series. Conceptually the work is judged strong and original, merging Renaissance figural poise, modernist structural logic, and post-genomic symbolism, though the critic finds it falls short of canonical stature in emotional intensity and material consequence — the figures remain architectonically composed rather than viscerally at risk, and the digital medium, while legitimate, lacks the existential stakes of gravity and physical resistance.

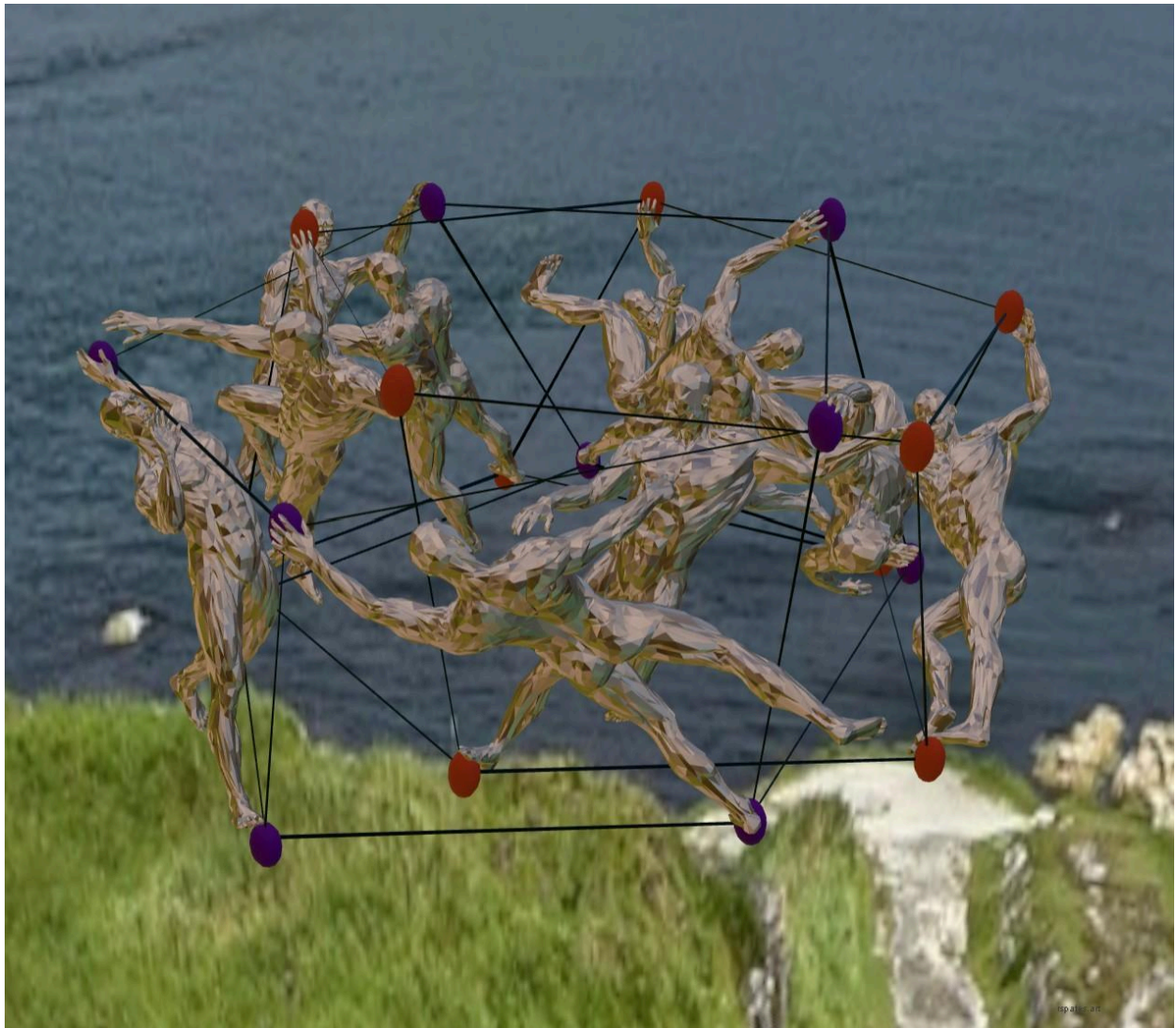
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Tension Series

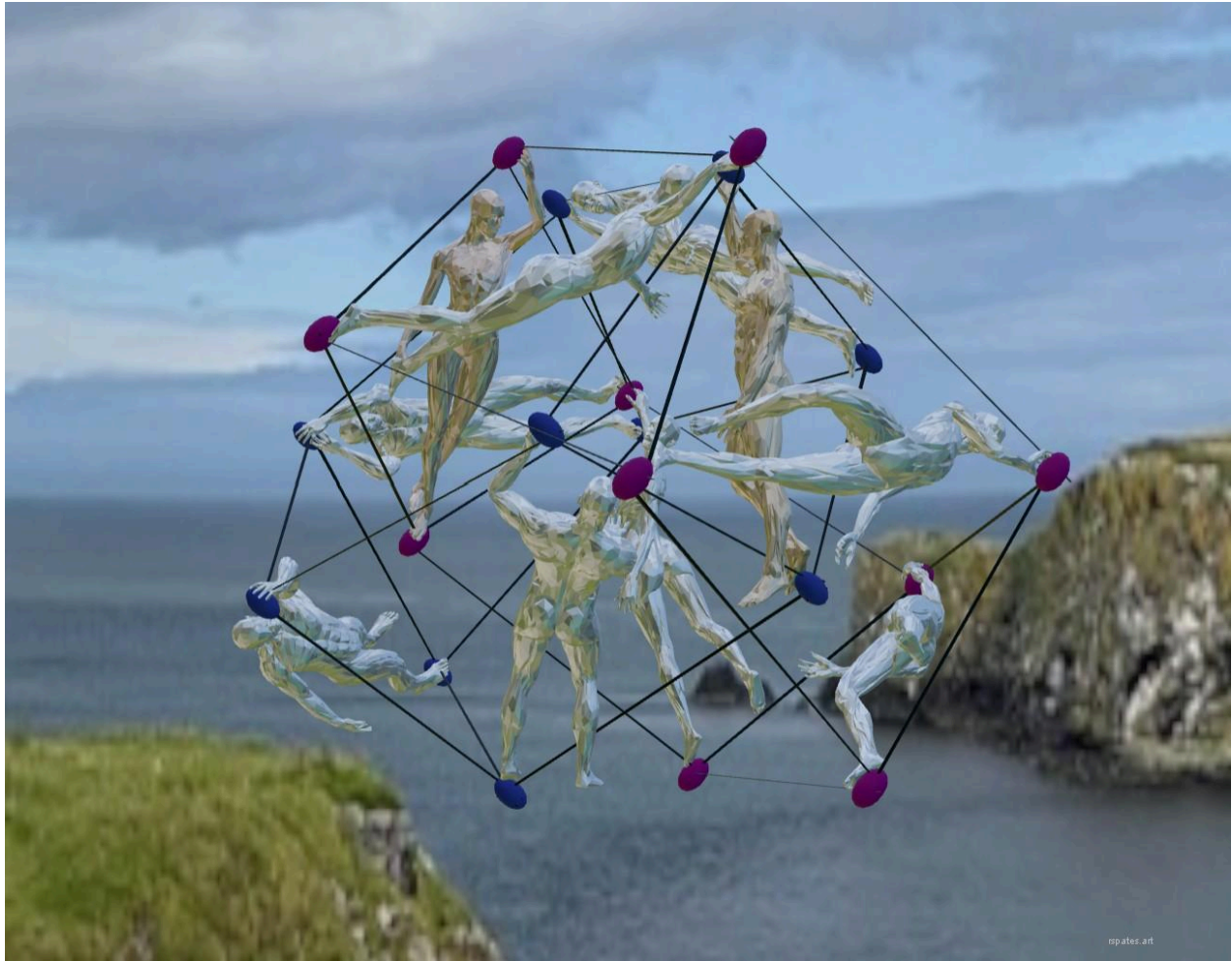
Tension T5 Clash



Critical Summary

The critic identifies T5 Clash as the strongest work in a strong series, a culmination that earns its visual complexity through the systematic exploration of tensegrity as figurative sculpture across six preceding works. The mapping of five Iliadic dueling pairs onto the compression members of two entangled T5 prisms is judged intellectually satisfying and emotionally resonant, with the entanglement-without-contact principle recognized as a genuine formal achievement carrying meaningful symbolic weight. The critic finds embedded narrative details remarkable, particularly the dexiosis of Diomedes and Glaucus breaking the combative pattern of the other pairs, and the opposite chirality of the two prisms formally encoding the incompatibility of Greeks and Trojans. The series reveals sophisticated gender integration across works, with T5 Clash's all-male composition reading as a deliberate statement within that context. The visual density that initially appeared problematic is ultimately accepted as appropriate to the subject and defensible as a demand for sustained viewer attention through the modelviewer's interactive medium.

Tension T5 Links

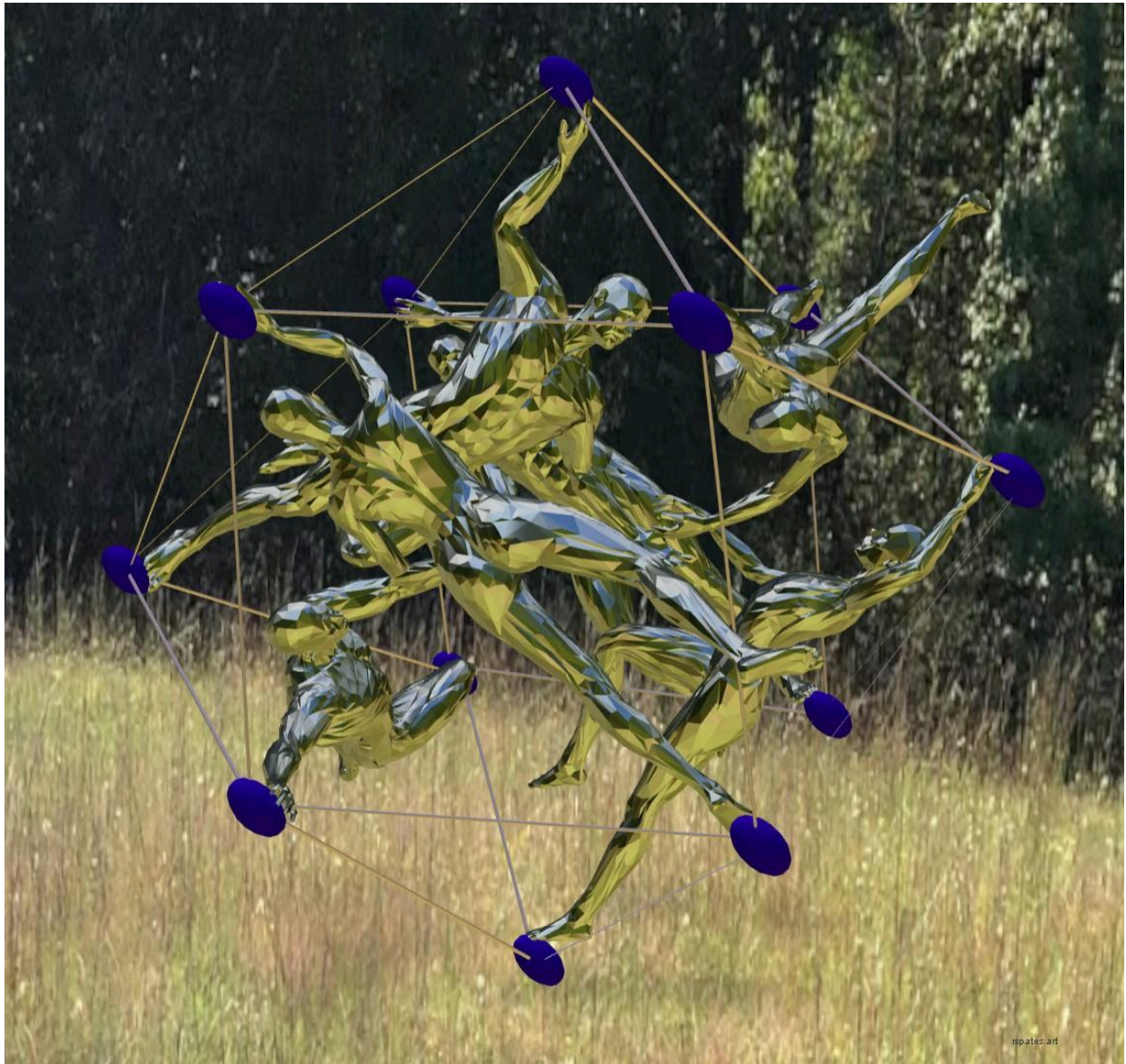


Critical Summary

The sculpture comprises two independent, same-chirality T-5 tensegrity cells that interpenetrate spatially without sharing load, their figurative compression members rendered in softened metallic surfaces with a subtle copper hue distinguishing the central upright pair. The critic finds the tensegrity structurally sound—confirmed by bare-framework views showing taut, properly triangulated cables and fully isolated compression struts—while acknowledging that the overlaid human figures distort the engineering reading through anatomical occlusion and ambiguous gestures, most notably Eurymachus's wrap-around "football grip" on his node. This perceptual confusion is judged not a flaw but an expressive asset: the dual systems generate phantom load transfer, quasi-motion, three-dimensional moiré interference, and node misattribution, all of which deepen the work's sense of hovering precariousness and implied movement. The matched right-handed chirality produces a unified helical field against which figures variously reinforce, interrupt, or oppose the rotational flow,

creating an almost musical compositional rhythm. The critic notes that the cast of Odyssey-named figures maps with striking precision onto the tensegrity's relational tensions, an alignment the artist attributes to subconscious narrative leakage rather than intention, yielding a work whose structural autonomy and figurative entanglement together form a potent metaphor for intertwined yet independent destinies.

Tension Icosahedron

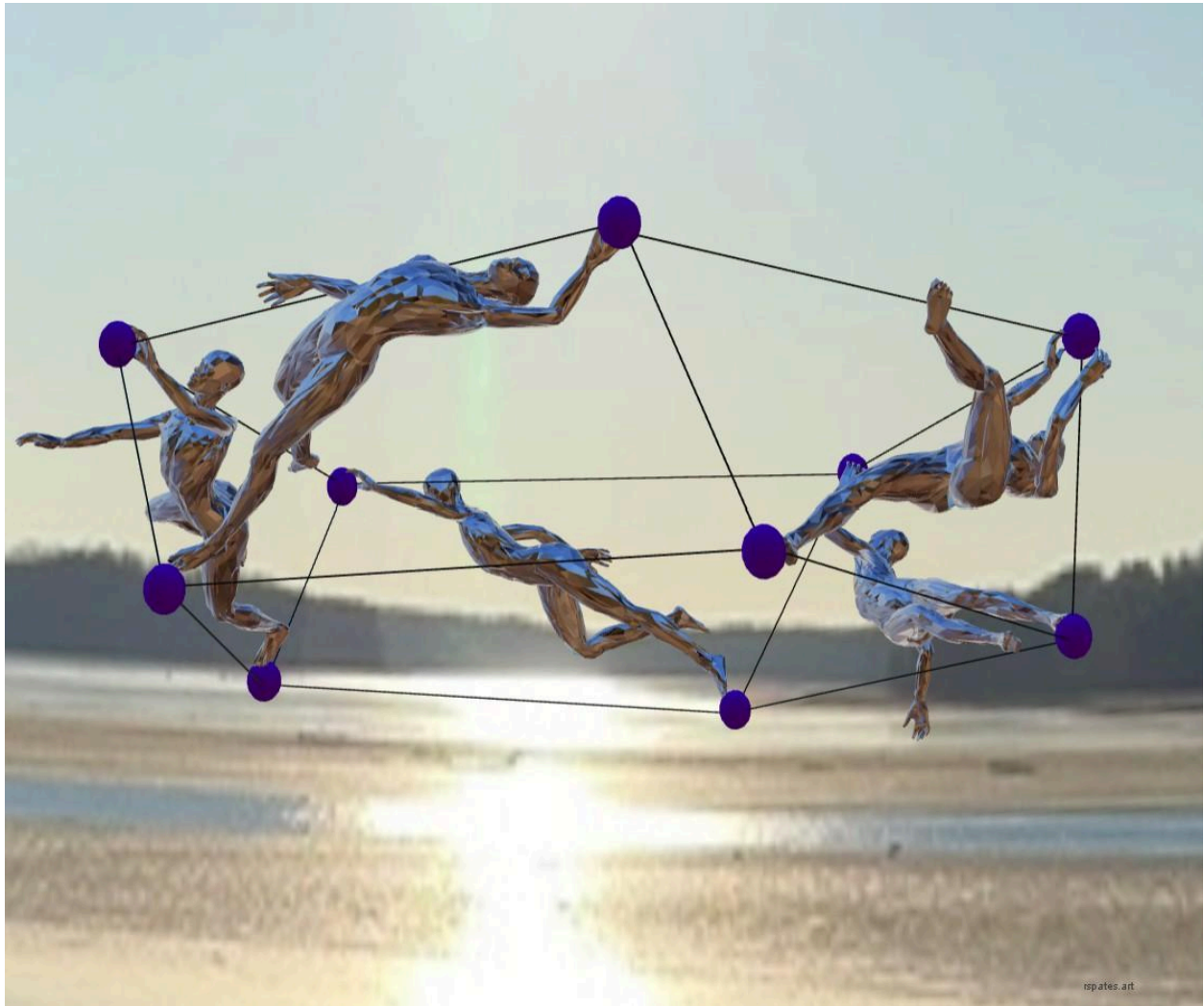


Critical Summary

The critic identifies *Tension Icosahedron* as one of the most resolved works in the Tension series, praising its synthesis of digital sculptural technique, architectural principle, and humanist metaphor. Six mirrored figures—three male, three female—serve as compression struts within a tensegrity icosahedron, their reflective surfaces absorbing and refracting environmental light so that the sculpture's emotional

register shifts across settings: warm and intimate at sunset, crystalline and balanced in daylight, assertive and anxious against the city, transcendent among mountains. The figures' inward orientation, facing one another rather than the viewer, is read as a radical departure from sculptural tradition that replaces spectacle with self-contained interiority, converting viewing into an act of discovery rather than reception. Gender functions as energetic polarity rather than fixed identity, with paired figures alternating between projection and containment depending on the viewer's angle, so that no hierarchy of agency stabilizes. The critic argues that the work's true medium is sustained attention—the perceptual tension that completes the circuit of compression and cable—and that while this demand may narrow the audience, it deepens engagement for those who linger.

Tension T5

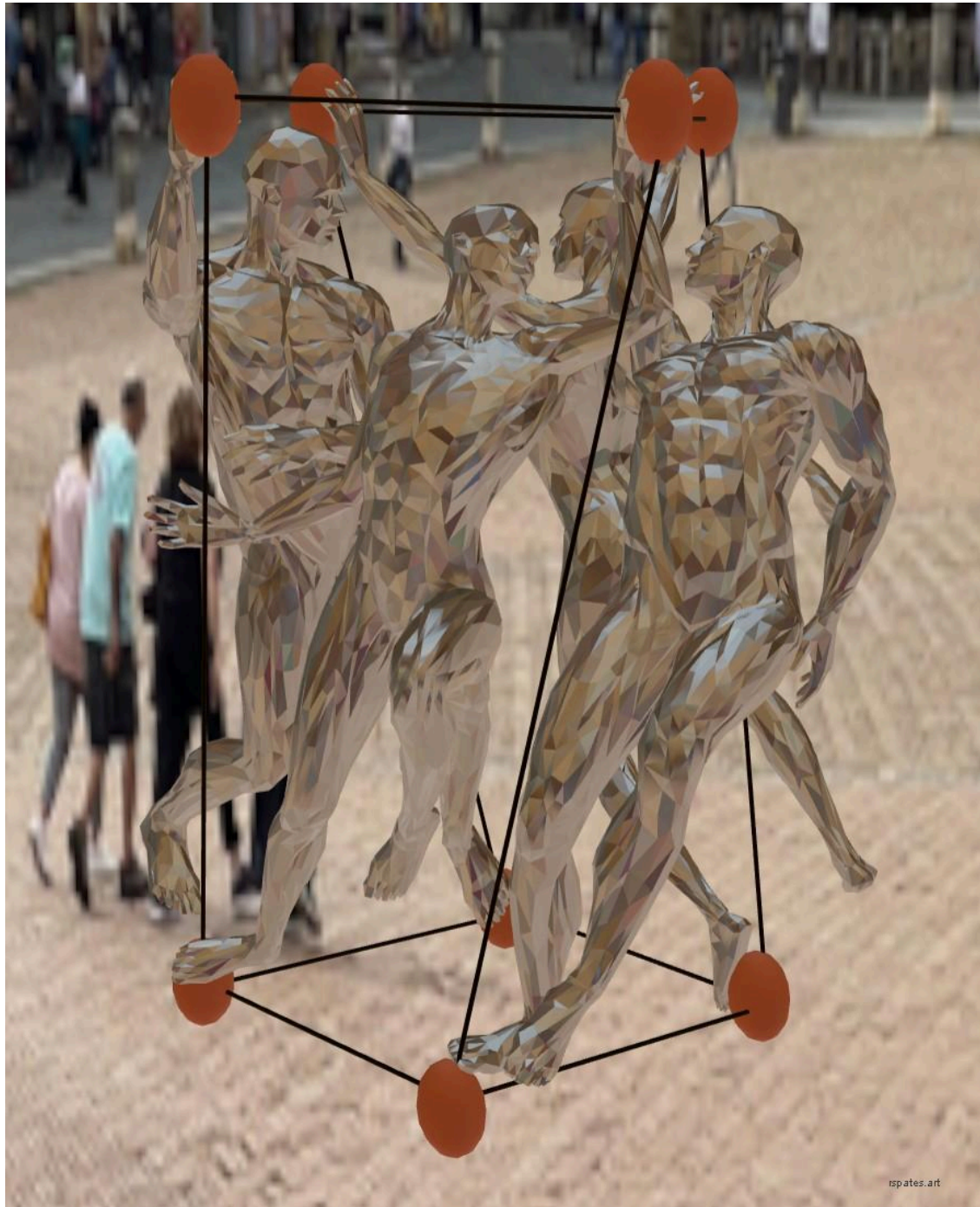


Critical Summary

Tension T5 extends the series' tensegrity investigations into a distinctly horizontal, almost aerial register, its prism geometry stretched laterally to evoke tensile pull and figures suspended in flight. The metallic, faceted bodies function simultaneously as human presences and structural elements—living struts transmitting invisible vectors of energy through black cords and violet nodes. Where T4 felt introspective and vertically compressed, T5 unfolds as a work of continuity and dialogue, its figures reaching across a void to form bridges of gesture that both affirm and challenge the geometry's coherence. The presentation in a model-viewer environment with sixteen panoramic lighting conditions reframes the sculpture as a performative, luminous object whose

mirrored surfaces act as responsive membranes between digital form and real-world light. Conceptually, the work is seen as a culmination of the series' structural inquiries, balancing analytical tensegrity precision with the emotional resonance of human gesture and turning mathematical form into poetic metaphor for interdependence and fragile grace.

Tension T4



Critical Summary

The sculpture presents four polygonal figures rendered in reflective mirrored bronze, bound within the geometry of a twisted four-strut tensegrity prism. The figures function as struts, dynamically posed as though exerting outward pressure, while the tension cables appear too slender and symbolic to counter their shared directional lean, producing a visual paradox of apparent self-support on the verge of collapse. The prism's left-handed chirality intensifies this unease, as the figures' gestures spiral in sympathy with the twist, suggesting both cooperation and struggle. Conceptually, the work inhabits an impossible physics: in physical reality this geometry would fail, but digital suspension of gravity transforms structural instability into aesthetic content. The mirrored surface abstracts the human form into crystalline entities, merging real and simulated. Within the series, T4 marks a turning point into more psychologically charged territory where expressive and structural layers are no longer reconciled, succeeding precisely because it violates the tensegrity principles it invokes.

Tension T3 2



Critical Summary

The sculpture proposes three faceted, mirrored male figures serving as compression struts within a T3-prism tensegrity system, stabilized by tensioned cables against a classical "pillars" skybox. The critic finds the work successful in fusing engineering clarity with sculptural presence, staging human forms not as passive representations but as integral to the system's equilibrium. The low-poly reflective surfaces create dynamic light play and deny individual identity, reducing the figures to archetypal presences embodying a collective condition of human tension. A single inverted figure is identified as the most conceptually rich element, partially conveying the artist's intent that the sculpture exists in space governed by tension and compression rather than gravity, though the critic notes this message is undermined by viewers' conditioned reading of human bodies as gravity-bound. The faceted style risks flattening emotional resonance into digital stylization, and the overall symmetry of figures and prism may verge on predictability.

Tension T3



Critical Summary

The sculpture merges a tensegrity T3-prism structure with three faceted, metallic female figures serving as the compression members, producing a visually striking dialogue between organic figuration and engineered geometry. The reflective, low-poly surfaces recall both digital aesthetics and crystalline forms, drawing the surrounding environment into the work while resisting photorealism in favor of sculptural abstraction. Dynamic poses convey grace and strain simultaneously, counterbalancing the static geometry of the prism's tension lines. Conceptually, the work transforms structural theory into metaphor, casting the female bodies as forces that resist collapse within a network of tensile interdependence—a reading that invites reflection on resilience and invisible structural roles, though the gendered symbolism risks reinforcement if not critically framed. The pillared skybox situates the piece within a classical architectural context, reinforcing connections to Greek statuary in pose and nudity while maintaining a futuristic sensibility. The criticism finds the proposal intellectually provocative and visually compelling, successfully bridging art, architecture, and engineering.

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