

ART 105



LOST & FOUND

ASSEMBLING NEW LIFE FROM A THROW AWAY CULTURE

BRAD DAVIS

DOUG HAMMETT



In this world of easy come, easy go we seem to have no patience or time for things beyond their initial use. This throw-away culture does not encourage the making of or repairing things. Therefore, there is a surplus of discarded items readily available for repurposing into art.

Making assemblage art is our way of creatively reimagining these readily available items. We have an opportunity to give new life to these lost objects stored and forgotten in garages. This is our way of reanimating the old and shaping new characters and stories.

We both grew up in a culture where parents and grandparent did not easily let go of things. This practice of conservation was promoted during the great depression and world wars. Cans and jars were reused in creative ways. Items were repaired or repurposed before they would even be considered trash. Clothing, and toys, would be passed down to the next child in line.

“WINGED VICTORY”
BRAD DAVIS

One of the roles of an artist is to breathe life into the unanimated, as Geppetto's role in making Pinocchio. The artisan gave function to wood by building a chair or table. Artists move beyond utilitarian objects and make masks, sacred objects, and costumes to help tell their stories. Their creative acts were designed to imbue these objects with spirit.

Making assemblage art is our way of creatively reimagining these readily available items.

One of our favorite places to shop is reused stores. These are centers designed to make available used items for creative up-cycled projects. Thrift stores are also another watering hole for us. Objects get a second and third life at a fraction of the initial cost. As society is immersed in a world of mass production and a throw-away culture, it is reassuring to know there is a way to still take part in this world of objects without adding to the local landfill.

DOUG HAMMETT



I have spent a lifetime exploring many artistic expressions. I am driven to find new ways to bridge the gap between those disciplines. Assemblage art carries within its form and practice this same goal of finding new relationships between seemingly unrelated things.

Each found object has a unique function in its form. Their very existence has a purpose, history, and intrinsic value. Their worn handles and chipping paint are evidence of a well-lived life and

bring a soulful quality to their being. Combining these parts together to form a unifying work of art gives the separate pieces new life and a possibility for a fresh narrative.

“A KEY TO THE FUTURE”



While in my garage studio, surrounded by thousands of objects, I imagine how they can

be combined to turn them into something unexpected and exciting. A shoe form from 75 years ago can become a bird wing, forks turn into teeth, or an old drum could become an animal's torso.



“WATCHTOWER”

I have a long history of going to flea markets, antique and thrift stores, and re-use centers to find things that are begging for a second life. Turned wood, clock parts, old metal tools, and antique toys grab my attention. Often I will combine my own hand-sculpted pieces with those found objects to help push the possibility of a unique story. I know the audience will enjoy the art pieces as much as I did creating them. I'm expecting they will find their own stories as they relate to the works.

BRAD DAVIS



I have found sculpture to be a hands-on way of expressing my creative force. It gives me a sense of stillness so I can be with and contemplate my active imagination and dreams.

Starting with recycled or thrift store treasures, I begin my sculptures without a planned outcome or conceived image in my head. I find inspiration in the used and discarded items that fill my studio.



“UNDER PRESSURE”

As I assemble my sculptures, I love the challenge of examining each piece, feeling it in my hands, and finding where it fits best as if trying to restore an ancient artifact that has been shattered into thousands of pieces. I focus on generating a unique interaction between geometry and harmony, creating and problem-solving.



“MEDUSA”

When I see the developing figure, I continue to create depth and character by building the layers. This is a similar process that carries over from my paintings. From this process, I find a sense of personal satisfaction in both complex and whimsical outcomes. My desire is to create something that ignites a thought, an inspiration, or a laugh for the viewer.



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