

Richard Whiteley

On making and collecting.

"Inspiration is for amateurs, the rest of us show up and get to work"

— **Chuck Close**

The process of making and the process of collecting are often viewed as different worlds. Artists and collectors of art inhabit different places within society; their values and environments are often seen in sharp sociological contrast. Perhaps this is the case and yet there exists parallels in their pursuits. It has been the connection that I have shared with collectors, David Kaplan and Glenn Ostergaard that has allowed me to see the parallels of our worlds through the methodology we employ to achieve our different and yet related goals.

Within the process of making art, ideas and materials are in flux. Hunches, sketches and models attempt to capture these ideas. Then in turn, these are navigated with, in my case glass. It is through the material making that ideas go from a fog through to solid. A simplistic assumption about art making, is that an artist has an idea and then manufactures works, like an arrow from brain to pedestal. Most artists don't work that way and ideas are often crystallized and become more articulate through the layers of making. Artists who pay attention to the process often find ways to further unpack and explore their ideas through being physically engaged with their practices. In this way the act of making evolves but never reaches a conclusion. Ideas are scaffolded through the making process and this, ideally, reveals completed works that are placeholders of resolution. The placeholders or finished works provide stoppages and offer the opportunity for reflection. Before the work is even finished there are many more questions and possibilities that have been unearthed through the making process.

And so it is with collecting. Collectors discover a work that becomes a thread that is woven and unfolded into something much more substantial. Their ideas develop as they collect and gain deeper insights upon their responses to the works they own. Collecting is seeking, acquiring and organizing works, but it is learning from them as well. Good collections, like the works, take time, a lifetime in some cases. To be effective at either collecting or making, one needs to confront themselves and interrogate their rationale on a regular basis.

The collection of Kaplan and Ostergaard, from which this exhibition is selected, is itself vast. It is a collection that I know well and we have often shared the parallel and divergent worlds of both artist and collector.

As an artist, one of the more important elements is the activity of making, as I summarized above. I focus daily on this conversation between the ideas and material. The mind and the hands are having a conversation, neither one is above the other and the process keeps unfolding in front of you. The act of making for many artists is