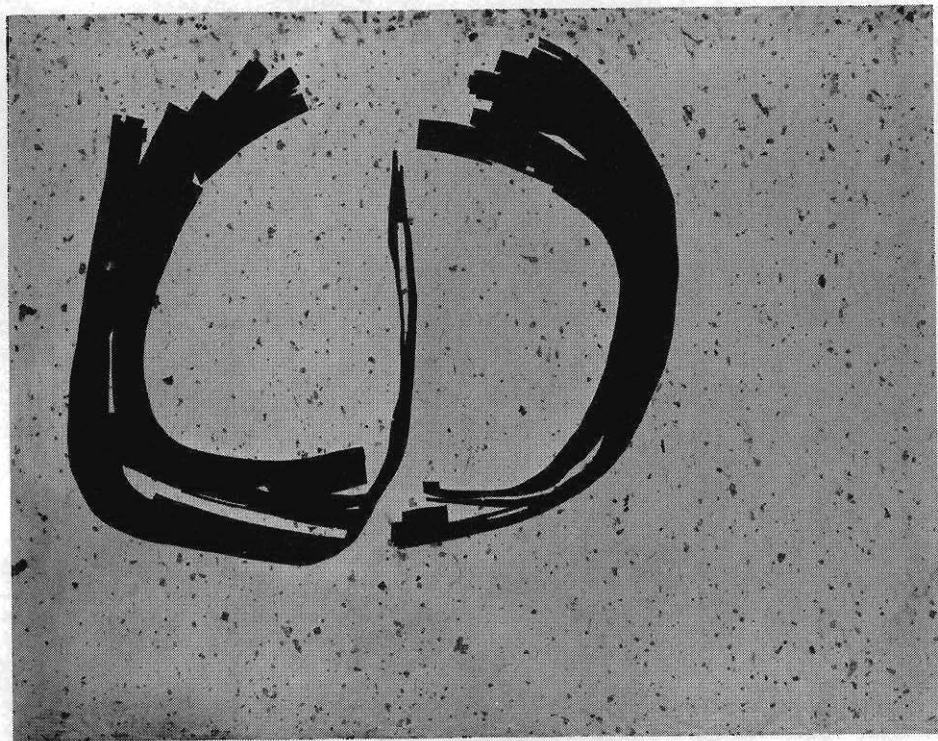


ON HAIKU ART

In the human presence is the real salience of life. I'm interested in that — the human resonance really that exists in all things and so in my work, though somewhat modified, somewhat less than obviously descriptive — not too close to the “now,” but as the remembered. To get much closer seems to remove it from the “me” and makes it a part of somebody else.

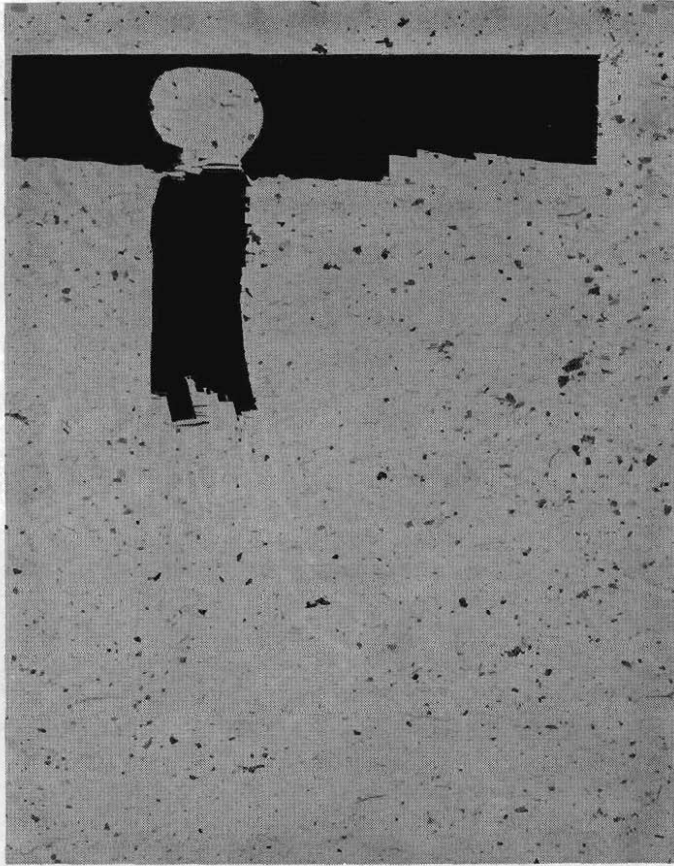
Haiku poetry has this quality — the overtones of personal human poignancy. It says a great deal but it really asks a question. Unless one recognizes a question is being asked — and finds an answer within himself — it isn't complete. In that sense you can't illustrate such a question, but perhaps that resonance can be made visual. I've tried to find, beyond the surface of words or descriptions a valid solution for its abstract resolution. I'd rather make a question-making statement than one of storytelling or recording.

—Robert Marriott



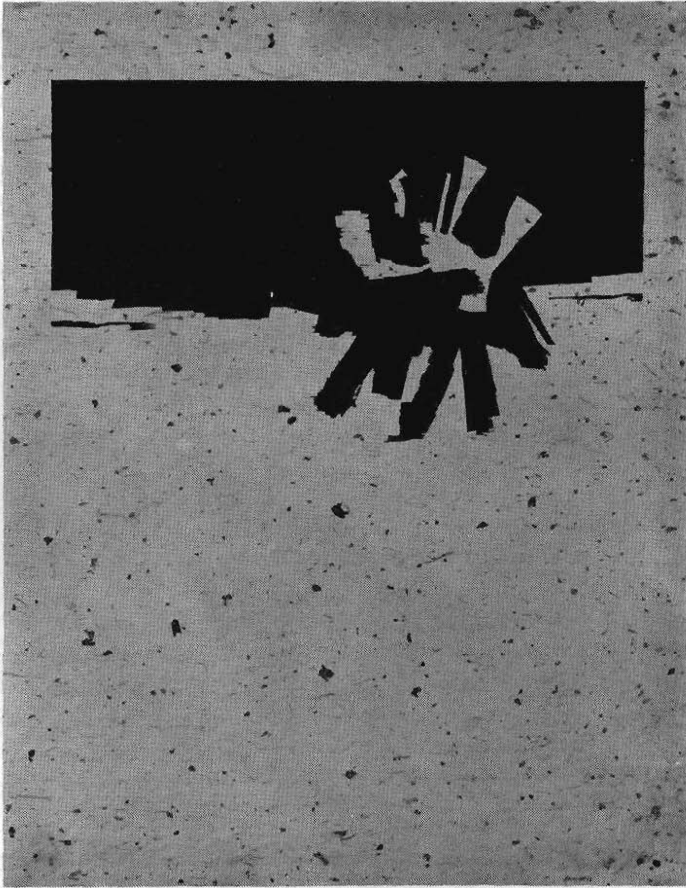
Having sucked deep
In a sweet peony,
A bee creeps
Out of its hairy recesses.

—Basho



A thicket of summer grass
Is all that remains
Of the dreams and ambitions
Of ancient warriors.

—Basho



A farmer's child
Hulling rice
Arrests his hands
To look at the moon.

—Tosei

"I often verbalize in an attempt to find myself. I do the same with drawings. Using my journal, drawings, and verse — or whatever other tools might seem appropriate at the moment — I lay the foundations to my ideas, scatter them out in front of me so that I can get some perspective to what I really believe and want to say in my sculpture. Consequently, the verse becomes much more descriptive, symbolic, call it what you will, and the sculptural statement is a culminative effort — often a finalization of the idea."

