

CHRIS FITCH
Artist's Statement

When I look out at the world I see patterns, gestures and narratives that suggest arcs through space and time. In nature I see evolutionary responses to engineering challenges. With people, I am continually struck by the same stories repeating themselves in an unending behavioral cycle.

As a result, I often focus on movement itself as an artistic medium. Capturing a gesture through mechanical means requires a certain balancing act between practical and spiritual impulses. Success is measured not only by the elegance of the gesture and the evocativeness of the concept, but whether and how often the piece breaks down. So it is with us and our own mortal coils! The spinning out of yarns, or tales, from simple input cycles reflects our own humble beginnings in the cycle of life and death and the richness of narrative possibility in the interim.

Many of my pieces have no particular narrative arc and instead are about adding rhythmic complexity to the cycle, creating mechanical expressions that have more in common with dance or music than with storytelling. Often these abstractions carry suggestions of natural rhythms, like rain or blowing grass, or bubbles rising in a column of water. Mother Nature's engineering prowess is my chief mentor. An engineer and dancer, I am drawn to the choreography I see in the natural world – from the unfurling of fiddlehead ferns to the sinuous motions of fish, or birds, or even belly dancers. At a time when society is increasingly distracted by the promises and pitfalls of industry and technology in our daily lives, my aim is to divert some of that energy back toward poetic examination of our roots.