

The antecedents of my art are primarily literary and philosophic considerations. My aim is to visually evoke ideas and associations on a variety of levels, with all of the elements of the work (materials used, form, color, texture, etc.) consonant with the multiplicity of ideas. In this respect my work is conceptual. Of equal importance are concerns with space, light and perception.

Andy Plioplys

April 1978

Passages, transition are central to human experience. Change from one emotional, psychologic or geographic state to another engenders learning, development and deepening. That is especially so if self and societal inflicted barriers and boundaries must be breached. My walks are metaphors of that human struggle and documents of the passage of steps and time.

Andy Plioplys

March 1980

Randomness and its containment have been central themes in a large number of my works--themes that parallel the human plight, the human condition. Man is conceived after an interplay of millions of fertile elements, and appears, for each individual, in a haphazard fashion. The subsequent developmental course is largely determined by social, economic and cultural forces which interact in a myriad of fashions, always unpredictably. The questions of "why" and of "meaning" plague the thoughtful individual caught in this swirl of randomness.

Introversion, self-reflection, is a means of delving into these issues and finding some order, or of inflicting it. The mirror serves such a metaphorical purpose--a tool to "see" one's self. The outcome is also unpredictable--questions may be answered, or all may be lost in narcissistic revelry.

The mirror, as man himself, is a fragile entity. When glass is struck, the lines of breakage are uncertain, haphazard. Reassembled in the form of a book, a box, or in a pile on the floor, when order is brought to the chaotically fragmented pieces, the mirror elements reflect the viewer in a cascade of different perspectives, of infinite interreflections. The viewer is challenged to find his own pertinent reflected fragments from amongst the jagged edges and to reassemble a whole, to produce an order from randomness.

## Minnesota Sites

It has been two years since my wife and I moved to Minnesota. Two years of a new life, explorations, discoveries. My own art work, jolted by this move, by my new occupation, took a parallel change--a change from black window and door light sculptures to exploratory photography. In traveling about Minnesota I became enthralled with the folk history, folk legends and bygone eras that I repeatedly encountered: a mother's lament for her suicided daughter in the form of a doll hung by its neck in an attic window; Sibyl's house and Lewis's Main Street; Indian mounds, camp sites and mass executions; fort foundations and isles of refuge; scenes of the wild west and grasshopper plagues. I felt an obligation to document these sites, sights and legends--the outcome of which is a sequence entitled "Minnesota Sites", several examples of which illustrate this article. A tribute to the past, to exploration, to a new life at a new site.

Andy Plioplys

June 1981

## Architecture Recycled

In an isolated corner of Toronto's High Park lies an architectural monument preserved. Scattered in a circular formation with four central stones it evokes scenes of ancient rites and rituals, of a gathering site of prehistoric giants. This is especially so since the majority of the elements are monolithic stone heads--remnants of a previous century's architecture.

The Custom House with elaborately carved columns, gargoyles and heads was erected on the corner of Toronto's Yonge and Front streets in 1876. It was razed in 1919 and the stone decorations were preserved and incorporated into the facade of the Bay Theater at Queen and Bay streets. With the theater's demise in 1969, the Toronto Historical Board salvaged the stone artifacts and installed them in a secluded field in the northeast corner of High Park. The passage of the carvings from one building to the other and then to a public park is an innovative mode of architectural preservation.

Over the years this arrangement of silent heads has irresistibly drawn me to Toronto to listen to the peace of their quiet voices. The past, incorporated and preserved in the present, whispers solice. (It also provides a site for contemporary rituals--bonfires and grafitti.) Possibly this mode of architectural recycling could be emulated as effectively elsewhere.

Andy Plioplys

June 1981

Whether under the ever present polar sun, in vacated exhibition grounds a century old, or throughout rural Minnesota, time, its passage, its documentation are central themes in my work. Homages to the continually circling sun, images of the sites of a once grand architectural fantasy, or the memory of a mother's lament for her self-destroyed daughter manifest in the form of a doll perpetually hung by its neck in an attic window, all share that concern of time and, by metaphor, as well as by direct analogy, the human plight of time's entrapment. Man's struggle for survival is essentially a struggle against time--against the onset and consequences of hunger, exposure, disease as well as the ultimate demise of man himself. The creative drive, the artistic ambition, is likewise a struggle of the human spirit against its own finitude, its timed limitation. In my work I not only pause to reflect, contemplate and document the passage of time, but also to exalt the human spirit which steps forward, walks into confrontation with its own and societal inflicted limitations, in an attempt to conquer time.

Andy Plioplys

March 1982