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**Excerpt from a conversation between Jackie Winsor
and Barry Ledoux, February 1995**

BARRY: *When I look at your latest work, the inset wall pieces, I experience something evocative. For me that response has to do with the combination of material used, the visual richness of surface, its tactile quality and its color. As much as I want to, I am unable to associate these qualities with the geometric form you have used. I have no clear indication of what this combination refers to, but nevertheless it is evocative of something. It needn't be named because it is its very inability to be named that is the reason it holds me in a richness of experience. The elusiveness allows for more play. There is a*

strong impulse to try to place it, locate it, identify it so as to help hold the experience in memory, but that abstract quality of naming actually limits the play. So you return to the evocative feeling which encourages searching and this very searching allows the process that creates meaning.

JACKIE: I guess I would use the word "engaging" instead of "evocative." The pieces are tactilely engaging and the forms are non-referential. The reason I prefer the word engaging is because my interest is to bring you back to yourself, to not refer you to another time or place or person, but to quietly hold you in an inviting stillness until the piece's presence and certainty is yours. It addresses your physicality with its physicality, it addresses your closeness with its open invitation to closeness and it invites you to your center within its center.

I have been interested for a long time in reuniting opposites into a seamless experience of being whole. The opposites in these pieces are the functions related to the head and the heart, to thought and feeling. The work is both abstract and intimate. The forms, the square and the cube, are abstract. They are mathematical forms, measurements, parameters, boundaries, mental constructs and as such are emotionally unknowable. Into that emotional distance I bring the richness, closeness and presence of feeling and caring.

Radiance and stillness are qualities shared by both the very distant and the very close and is another focus of this series. Radiance, like the sun, is expressed as color saturation and intensity. Along with the quality of emotional substance in the material, it reaches out to meet you. The stillness of the mountain is expressed as the centered-ness of the forms, the direction inward, into the wall, into yourself, into the more eternal qualities reflected through the materials and becomes an echo of yourself.