



ARTIST'S STATEMENT, ROY MCMAKIN

"The core of my piece is about memory, functionality and scale. Of course it is about other things too. My empirical research indicates that most everyone remembers things as being larger than they in reality are. Which one experiences should circumstances allow you to revisit a site from your past. I believe (with no research at all) the reason for this to be that our memory enlarges objects. So that when presented with the reality versus memory we are confronted with a conundrum of scale. And as scale sensitive beings this can be a disorienting circumstance. Given the history laden aspect of this site, it seemed an appropriate place to explore this notion. And by using the iconography from the site, I hope that the entire site, but especially the existing guest house to be pulled into this dialog.

And these issues are further complicated by both the functionality and non functionality of the piece. Of course the fence is a fence, and in one aspect does what a fence does, it keeps you on one side or another. But as the fences are just fragments they really don't do a very good job of that. And the gate on the gray fence is frozen in place, as if it isn't really a gate as much as a representation of a gate, in fact of the other gate on the white fence. The actual size gate. Which one can open and close, for what its worth. And the same goes for the lamp post, the gray in fact isn't really a light post, it just looks like one. But gets more peculiar with the chairs. Two of which are found chairs, actually chairs from another time (and they are kinda small!). But the recreated and scaled up gray ones are too big for most of our sizes. And it is one possible experience to see them, and yet another to sit on them, and dangle your feet. Is the experience one feels that of being smaller, or younger, or just not quite right?

But then again, perhaps the gray objects are just the shadows of the other ones?"