

Phyllis Hofman

I've worked primarily in photography, wearable art, fabrications, and sculpture. My art has shown in 45+ exhibitions nationally, winning several awards. I sold in several galleries along the east coast and had work appear in several publications. I have given presentations, sat on panels, and taught workshops. Largely self-taught, I did study at the Manchester (NH) Institute of Arts and Sciences (now New Hampshire Institute of Art), New England School of Photography, and League of New Hampshire Craftsmen. I was active in Women's Caucus for Art, including serving on the Board and the Exhibition and Outreach Committees of the New Hampshire chapter, the most active chapter in the nation.

I want to fix the world. Instead, I make non-traditional art with non-traditional materials, and like many artists think art is my only means of influence, my art and immediate surroundings being all I can even try to control or improve.

My experience making art can be intellectual, but most often it's purely intuitive. I may have something specific to say about a piece, but usually struggle to verbalize and articulate my intent for it. This must be why I'm an artist rather than a writer.

Sometimes ideas come in a flash, fully formed, I don't know from where. Sometimes they require a lot of thought and searching. Although an idea may come mysteriously my commitment to it is absolute, and I build on it (usually literally) until I know exactly how I want a piece to look. The challenge then is to permanently fabricate it. I love both the mystery and the problem solving. I rarely understand the "why" behind my choices but I have learned to trust the process and myself, to not question what I put into the work, to hope viewers take from it as much as they can.

Brief statements on most of the work shown:

- I'm fascinated by springs. Working on these sculptures, I feel the cycle of energy - outward from my hands as I hammer, inert wire becoming spring, the spring's energy bouncing back to me. These pieces are about movement, vibration, the universe. They were made to be (okay, gently) touched.
- The Burning Question pieces ask something many artists ponder: is this really art?
- A can holding ping-pong balls rejected from an earlier work sat in my studio for weeks. Each time I saw it I pictured state lottery balls in their tumbling cylinders, and thought about what seems to be the consummate aim of our society - to strike it rich. Hence "No Free Lunch."
- I chanced upon polymer clay and saw the potential for making polymer/metal jewelry. It sold in several galleries, and I eventually realized I used jewelry as a vehicle for art. The spiraling curves I put into this work (not shown) carried forward to the sculptures.