

Olivia Andrews in conversation with...

PAULA RONDON

OA: *Describe your process in a few words.*

PR: **Many of my materials are found and scavenged debris from the banks of the East River. I also use readymades alongside my own manufactured forms. Part of my process is combining unlike textures and objects.**

OA: *How did you start collecting flotsam as sculpture material? Do you have specific pieces in mind when you go out to collect material?*



PR: **I've always collected things I find on the street; I'm constantly noticing objects when I'm out somewhere, but most of the objects that make it into a piece are found by pure chance, and I'll save them as base material and then add on to them later, in the studio. A lot of my process consists of just creating the circumstance for the chance finding of objects that I can use to make sculptures. The material comes first.¹**

OA: *What non-art world people or things influence your work?*

PR: **I look at a lot of films and general pop culture. I really like Steven Spielberg movies. My**

titles sometimes come from old pop songs, like "She's A Brick House" and "Wouldn't It Be Nice." I'm also very interested in storytelling, bodies of water and sailing superstitions, and folklore.

¹No Bananas On Board, 2016
Tarp, rope, inflatable bananas
41 x 60 x 12 inches

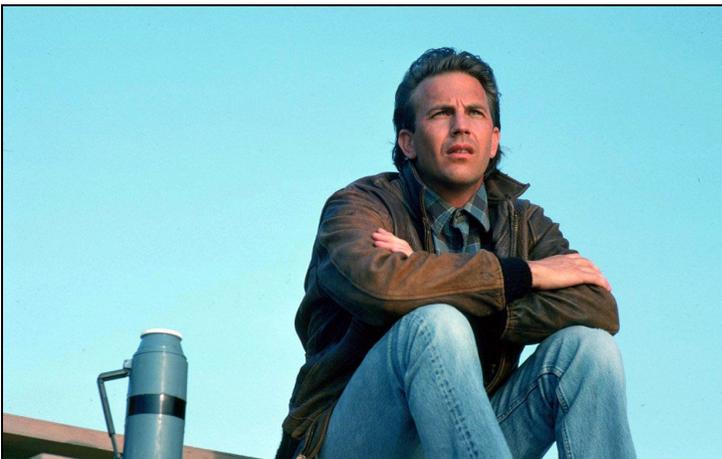
OA: Are you superstitious?²



PR: Sailing has all sorts of weird superstitions, like “no bananas on board.” I’ll do certain superstitious things like fold one corner of lottery tickets and put them under a dollar bill - “money will make more money.” I’m mostly interested in the humor of these small gestures.

OA: Are you working on any new projects right now?

PR: Right now I'm focused on a body of work I've been calling "If You Build It, It Will Come."³ I'm thinking about the act of making objects as a positive projection of things I'd like to receive. Superstitions and sailing folklore are ways to deals with luck, and this new work really places emphasis on chance. Each sculpture in this body of work functions as a votive for the various things in life that I want or desire, while simultaneously revealing and poking fun at my own personal superstitions. ◆



² (Image) Steven Spielberg, *Jaws*, 1975.

³ (Image) Phil Alden Robinson, *Field Of Dreams*, 1989.

