



W O R K I N G P H I L O S O P H Y

All of the sculpture that I have created have one thing in common, they are all fabricated from previously manufactured elements that were intended for a particular function. Whether it is an automobile fender, old brake drums or new copper tubing, I take these disparate objects and by welding and brazing, resurrect them into new forms. However, their original shapes and unique textures are left behind to add depth and complexity to the new creation.

The specific metal objects I choose dictates whether I end up with an abstract sculpture or a more representational one. I usually get inspired by finding a particular metal object that has a certain shape that reminds me of something completely different, like a leg of an insect or a torso of an animal. Then I choose other parts that fit and add them to the creation. In most cases however, I need to fabricate additional original pieces to complete the new sculpture. My main sources for metal come from auto and lawn mower repair shops, recycling centers and plain old-fashioned junk yards.

Working in this method of combining many pre-processed shapes into new forms usually results in final structures that are larger than most metal sculpture. The average size of a lot of my work is about four feet high. I feel that the addition of these found objects to my work lends a much more interesting, richer and sometimes surprising element that conventional "working from scratch" methods do not.



Doc was born in Chicago to an artistic father who worked as a mechanical illustrator and retoucher but also painted in his spare time. He taught Doc about art and took him on painting trips to the countryside. He grew up as the best grammar and high school artist or “drawer” as the kids would call him.

Doc’s formal art education began at Chicago’s Art institute for painting and sketch classes and culminated with a BS degree in visual design from the Institute of Design at IIT. The Institute is a direct descendant of the Bauhaus in pre-war Germany and still adheres to its original curriculum. It was here that Doc created his first metal sculpture which he sold at local Art Fairs during the summers helping him pay his way through college. Besides sculpture classes, he studied visual design under graphic designer Misch Cohn and world famous photographers Harry Callahan and Aaron Siskind.

After graduation and marriage, Doc and his wife Maren moved to New York City and started a career as an art director at several advertising agencies. At J.Walter Thompson Doc became a Senior Vice President and Creative Supervisor/TV Producer, working on the Kodak and Ford accounts. Currently he works in New York City at Katz Dochtermann & Epstein, the ad agency he founded over 15 years ago with his son and two other partners. Unfortunately his business took him away from spending much time creating any kind of fine art.

At the start of the new millennium, Doc rekindled his long lost love by taking a refresher course in metal sculpture at Silvermine Guild Art Center under the tutelage of David Boyajian. From that point on, Doc began his second career attacking the medium with a renewed vitality and joy. He built a studio on his property of 5 acres in Bedford, NY where he and his wife have lived for over 35 years.

All of the sculpture that Doc has created have one thing in common, they are all fabricated from previously manufactured elements that were intended for a particular function. Whether it is an automobile fender, an old brake drum or new copper tubing, he takes these disparate objects and by cutting, welding and brazing, resurrects them into new forms. Only their unique texture and part of their original shape are left behind to add complexity and depth to the new creation.

The specific metal objects he chooses dictates whether he ends up with a representational sculpture or a more abstract one. He usually gets inspired by finding a particular metal object that has a certain shape that reminds him of something completely different, like a leg of an insect or a torso of an animal. He then chooses other parts that fit and add to the creation. Almost always however, he needs to fabricate additional original pieces to complete the new sculpture. His main sources for metal come from auto and lawn mower repair shops, recycling centers and plain, old-fashioned junk yards.

He feels that the addition of the found object to his work lends a much more interesting, richer and sometimes surprising element that conventional “working from scratch” methods do not.