

# Steve Flom

## Associate Profile

### What is your earliest memory of sculpting?

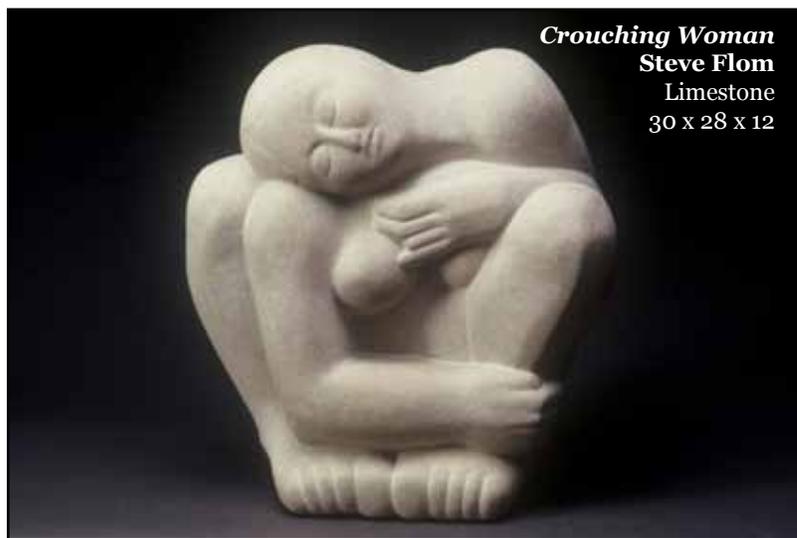
When I was a little boy, in Minneapolis, my Mom would take me to kid's art classes at the Walker Art Center. She kept me supplied with drawing pencils, paper, & plasticine clay. The first sculpture I remember doing was a little 6 or 7 inch clay "Venus" on the dining room table. It had breasts, but no head or arms because, well, the REAL statue of Venus had no head or arms... right? My "Venus" tapered out from the waist into a broad skirt, because at that age (about 6) I had no idea what the bottom half of a woman looked like! Even at that tender age, I had a sense that I was a 'conduit'; though my little hands moved the clay, it was being shaped by some 'Force' much bigger than "me". I still feel that way in the studio, when I'm really zoned in.

### You work exclusively in stone. What is it about stone that you like?

As a student at the Pennsylvania Academy of the Fine Arts, I worked summers trimming trees, so I had good access to wood for carving. But hoping to sell my work, I sought out a more 'permanent' medium. Bronze can be pretty costly for a starving art student, but if you had a couple strong guys, a pry bar & a pickup truck, one could scrounge marble doorsteps from abandoned South Philly rowhouses and limestone blocks from demolition sites. I picked up a set of stone tools and never put them down. Working figuratively in stone is like searching for Life's Essence... within a hunk of material which once -- long, long ago -- WAS Life.



*Waiting*  
Steve Flom  
Limestone  
36 x 10 x 10



*Crouching Woman*  
Steve Flom  
Limestone  
30 x 28 x 12

### Please discuss the erotic nature of your work.

Life can at times be a solitary, lonely journey. There's a Primal chord in all of us, which resonates most clearly and sweetly when shared. Our body being the earthly vessel for the Soul, it's only natural that we use this channel to seek Oneness with another human being, here and there along the way. I think we've all longed for that elusive Oneness. I try in my work, using the human form, to convey 'Life's longing for itself'... the solitude, silence, shyness, the loneliness, the longing, the lust... 'Love has no other desire but to fulfill itself.'  
-Kahlil Gibran

### How do you begin a work? What is your process?

I look at a block of stone and try to visualize the figure within. When something manifests itself, I'll make a couple rough sketches and then ask my model to take that pose. I like to draw the pose from front, back and sides, and then transfer these sketches directly onto the stone. (I prefer to work in rectangular blocks. I also like to take back-up photos for reference during the process). I then remove what stone is outside of my lines - first front & back, then from the sides. I'll redraw, carve, redraw, carve, working round and round and round, top to bottom and back, often stepping away and pondering, till, slowly but surely, a figure emerges. Usually, the stone itself will influence the piece, and it'll become a fusion of the model and the medium.

### Which artists have had the greatest influence on your work?

Rodin, because his beautiful, often exaggerated figures so poignantly reflect the Dance of Life. And Brancusi, because he, more than anyone, was able to convey the PURE ESSENCE of Life, with all superficialities stripped away and discarded.



*Daybreak*  
Steve Flom  
Limestone  
36 x 9 x 9

**“ I hope in my  
work people  
see a  
reflection of  
Themselves.**

**We all share  
the same  
essence, and our  
deepest feelings  
are universal  
-- and timeless. ”**

*La Luna*  
Steve Flom  
Marble  
38 x 8 x 10

