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Ever since childhood I have been attracted to wood. It was simply a material I felt comfortable working with. That fascination remains; I'm intrigued by colour, texture, figure, scent, and something new hidden within every piece of this material that has been integral to humankind's existence since the moment we learnt to fashion tools. I usually work with native Australian timbers, mostly salvaged or recycled, for their rich colours and striking patterns. For these boxes I used canthium, western myall, and gidgee, which grow in arid areas of Western Australia. The tough dry conditions result in dense wood, which is wonderful to work with.



Nowadays, I simply have to make. Things I see around me inspire ideas that I have to explore. Sometimes they end successfully, at other times they end as dismal failures—but I have to try them, otherwise I will die wondering. As for the interest in making wooden boxes, the title of a recent book, *The Fine Art of Containment and Concealment*, sums it up: boxes hold an element of intrigue for the viewer. What will be inside once the lid is lifted?

My main concern is creating works that are fully resolved, no matter whether viewed with, or without a lid. Remove the lid and the item should still be a well-designed, balanced vessel, not just half a box.