

Richard Dupont’s anthropocentric work fascinates us for numerous reasons. Some of us are drawn to his life-size, full-length polyurethane figures or his over life-size resin heads filled with detritus, because like moths drawn to light we have a seemingly endless fascination with work that reminds us of ourselves. Others, however, may see in his work links to classical prototypes and the long and distinguished history of the sculpted head. Still others are intrigued by the weight and monumentality of his work and a lively presence that is hard to overlook.

Although much has been written about the interdependence of art and science, few artists today have so provocatively engaged such tools as laser scanning and digital imaging to such elegant ends. To Dupont’s credit he has achieved an astonishing equilibrium between the making of art and the technology that makes it possible.

Hunter Braithwaite, in a very considered and reflective essay, observes that Dupont’s sculpted heads recall both the historical importance of the reliquary in a diversity of cultures, as well as their role as repositories for our collected memories. And in noting that we live in an era beset with concerns about the importance of privacy, such translucent heads may be portent metaphors for a major societal dilemma of our own time.

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