

David Rogers' Big Bugs Gallery exhibition



Biographical Exhibition Facts

Contents:

25- Full color images for indoor or outdoor installation depicting the artist David Rogers and describing his process, along with beauty shots of his Big Bugs installations in botanical gardens across the United States.

Exhibition Text Panel copy

A sample of wood materials that are used in his process may be provided if this will assist the narrative.

Space requirements

3 - 4 x 8 panel groupings can be set up in an area as small 25 linear feet.

Or spread out as single images for a gallery setting of 144 linear feet.

See sketch-up layout and photographs for details.

A seperate fee is required for the loan of the Butterfly. The Butterfly can be displayed inside only.

Educational panels regarding Insects and Bugs are also available to accompany this display.



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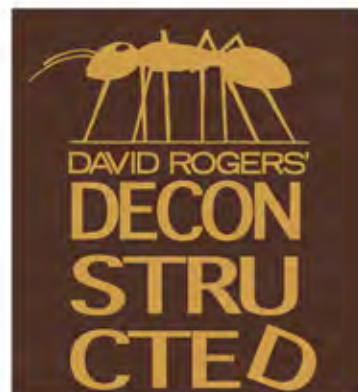


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Font: Franklin Gothic, medium and book











24 x 36

12 x 24



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1

BIG BUGS

They are Big. They are Awesome.

They are Amazing.

David Hughes' Big Bugs are a series of large, colorful and intricate sculptures. From the large, colorful and intricate Big Bug to the large, colorful and intricate Big Bug, David Hughes' Big Bugs are a series of large, colorful and intricate sculptures.

The artist's work is a mix of sculpture and painting. He is a self-taught artist who has been working in the field of sculpture and painting for over 20 years. His work is a mix of sculpture and painting. He is a self-taught artist who has been working in the field of sculpture and painting for over 20 years.

David Hughes' Big Bugs

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36 x 24



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24 x 36



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36 x 24

24 x 24



36 x 24



12 x 24



24 x 12



12 x 24

12 x 12

36 x 24

12 x 12

24 x 24

12 x 24



20

24 x 48



22

36 x 24



23

24 x 48



25

21



12 x 24

24



36 x 24







David Rogers' Big Bugs Panel Text

Introduction

They are big. They are awesome. They are amazing. *David Rogers' Big Bugs* calls attention to some of nature's smallest and most incredible creatures. These little bugs help our world in big ways and David Rogers invites you to explore their mysteries

His work is one part landscape art, one part recycled art, and two parts environmental art. David is changing the way we look at insects and inspiring discussion. Why are "bugs" important? Why should you care? David's work focuses attention on the little, yet significant creatures in a Ginormous way!

Meet David Rogers

Early work

Even as a teenager, David Rogers had a love for making things out of wood. He often found deadwood and other materials in the forest near his home on Long Island, New York. He used them to build mobiles and tree houses. The artist still uses only found deadwood or wood that is harvested sustainably. In the early 1970s, at age thirteen, he began building his first works of art. David learned to weld and built sculptures using salvaged car parts and other scrap materials. The pieces were simple, but they satisfied his artistic intentions.

Self-taught Artist

David is mostly self-taught. He took classes in ceramics, glassblowing, and woodworking. Learning basic techniques helped him see the building process. Large welded steel dragonflies and houseflies were among his first sculptures. His first outdoor exhibition used rope-lashing techniques. David's art has come full circle. He is back to the bugs!

Boatbuilder to branch bender to big creature builder

David spent several years working for a wooden sailboat maker and a cabinetmaker. He also found work restoring the wood in Victorian homes. At twenty-five David met a man who built rustic furniture. Inspired, David began creating furniture and garden sculptures out of trees. He decorated them with swirls from wood and small limbs. The artist let the branches tell him where they wanted to go. He called it "Victorian Rustic." David found this creative self-expression more to his liking. It did not require the measurements needed to make a boat floats, or make cabinet doors open and close. A magazine quoted the artist saying, "I avoid studying too much. I like to let my shapes evolve in a natural way."

In 1990, David saw a maple sapling bent over from an ice storm. In it, he saw the spine of a beast. From dried branches and different types of young trees, a "dinosaur" emerged in the hands of the artist in twelve inspired days. The artist then knew he could build anything out of branches and trees. This first large piece combined all of his earlier work and life experience. It forever changed his ideas of what he could create using materials found in nature. In 1991, David Rogers developed those ideas and early designs that would become *David Rogers' Big Bugs*.

The Process

David Rogers imagines the finished product first and works backwards. He **deconstructs or takes apart** the work mentally, to understand how the pieces and parts fit together. With each new work, the development process becomes easier.

David learned about insects by building insects. His construction is like natural Tinkertoys® only bigger. The process inches along like one of the insects he honors.

Selecting Materials

David lets his forms take shape in a natural way. "When I go out into the forest I am looking for shapes, colors, and textures." He picks up and hauls back to his studio fallen or dead limbs, branches, twigs, and trunks. He collects dried logs for sturdy frames, slender green twigs that are easy to bend, and specific tree types for their color. This process often takes longer than building the giant bugs.

Sidebar-

David says, "The inherent uniqueness of these materials, their different shapes, colors, and textures, provide these sculptures with character, definition, and a sense of motion."

David's prefers materials like Black Locust wood because it has strong texture and does not rot. The place where he collects this wood is very sandy. The wood absorbs the sand and it creates golden speckles in the wood grain. David used Black Locust for the Praying Mantis, Grasshopper, and Bees. He selected Eastern Red Cedar for the Dragonflies. It is a very soft, colorful wood, and is easy to carve. The artist used Golden Willow from the Carolinas for the wings of the Dragonflies, as well as on the Ants, Spider's Web, and Bee Hive.

*Note: David sent us his kit of blocks (samples of the different materials) that can be touched to use in the show.

Carving & Assembling

David Rogers uses a chain saw to rough in the shape. He creates a frame, or armature, that will hold the pieces together. It is made of work and steel. He keeps in mind the proportion and size of the insect he is creating. The artist bends, molds and shapes the pieces and additional details. When he is finished, he seals the wood. This helps keep the weather, and the real bugs out of the art!

The legs of the Ants, Daddy Long Legs, and Assassin Bug are steel wrapped in wood. This provides support. The joints or sockets hold the legs in place and allow some of flexibility during construction.

The body of the Ant and Daddy Long Legs are bent willow. They are nailed to the inner structure, or ribbing, and then nailed to each other.

A metal frame supports the wings of the Dragonfly and the Damselfly. The Dragonfly wings span about 17 feet. They support each other with a steel cable connecting one wing to the other. The wings hold the Dragonfly at a 35-degree angle and the Damselfly at a 95-degree angle.

David uses a variety of support stands to help balance the body of the bug while he bolts the leg supports into place. Sometimes the stands remain part of the final piece, as with the Ants. Other times they are removed as with the Daddy Long Legs.

From Rustic to Refined

David describes his early designs as rustic. He can see how his pieces have become more refined over time. The artist often thinks about ways to “change, modify, or re-engineer” bugs that have been in his exhibition since it started.

In the beginning, his art was more fixed, or static. David hopes to make his sculpture appear more mobile. He describes his early dragonfly wings as too heavy. Through four or five generations of construction, he has found ways to make them flutter. One reviewer wrote:

Sidebar-

“The former boat and furniture maker David Rogers has applied his woodworking skills to create a whole fleet of invertebrates—by bending willow branches, carving giant logs of black locust, and forming under-body armatures of metal—they honor the diminutive creatures on a dinosaur-size scale.” From the Independent, review by Rachel Thurston, May 4, 2000

Exhibition Installation

David Rogers designs each bug to be portable. The individual pieces and parts break down for packing, shipping, and cleaning.

The artist ships each insect to the show site for assembly. Gardens, because of the shows size and message, are frequently the setting for *David Rogers’ Big Bugs*. During the installation, David walks the garden to see where each insect will fits best.

David has about forty bugs. This includes bugs that have been retired. Because the natural materials are always decaying he carefully tracks maintenance for the exhibitions and keeps spare parts on hand. Two full sets of *David Rogers’ Big Bugs* travel throughout the country. Between the two sets, he has six ants out at any given time. Should it become necessary, he has the parts to build a replacement.

The Artist Today

The artist was not a traditional learner. He was not good in school or sports like his siblings. Instead, David found peace in the woods near his home. As he focused on his artwork, he understood it came from “not fitting a mold.” And it became something much bigger! His art now teaches others about the importance of caring for our natural world. David also finds that his personal story connects with other non-traditional learners.

“I feel fortunate in my life that I found something that I love to do.” David Rogers, January 8, 2016