

***An interview with Duffy ( excerpts )***

**by Joel Coen - August 2013**

*Joel: I was operations manager for Timm and Topaz Studios from Jan 2008 to March 2012; I returned to write an article (never finished) later in 2013.*

JC: I hear you often reference to your past, your history, as a "journey." Explain how that term has taken hold....

TD: Well, you're moving forward, and the roll of dice has been cast before you, and you let it fly. And then you step again...and your impressions fly, into you and above you. Whether journaled or jettisoned, whether floating aimlessly or cruising in no-think -- or feeling the magnetic pull of a mission -- your impressions form a forward wall, as you muddle through. It is a journey. In my estimation.

JC: Are you still a dreamer?

TD: Well I leap to say yes, then I consider that answer. And then I say to you, yes. You remind me of Anthony Hopkins, the actor, he said "I was a believer. Then I was a nonbeliever. Now again I'm a believer."

JC: Were you always intrigued about finding new materials, as I witnessed almost daily in my two years in the studio?

TD: Yup. Always hoping for a texture party. I got that penchant from my folks.

JC: Speak about your early sculpture influences.

TD: David Smith and Calder...Tinguely...Antal Czinder, Brancusi. And at art school I was lost on William Blake.

JC: Bronze is for you the predominant material. You start by first shaping sheets of wax. You skip the clay.

TD: What it is. I was greatly more comfortable with the wax, over a candle. And the clay would sag. I guess I wrote it off. And I have all the while been intoxicated by curves, which led me to textures. Bas relief met me somewhere in the middle.

JC: In an article I read somewhere, the magazine escapes me, about your sculpting career, you were quoted as saying "it's a combination of converging classical methods and a lifetime in improvisation." Do I have that right?

TD: It's like the ten-year-old has a business card, an old revelation.

JC: Explain?

TD: First there's the art of selective seeing, then your hands get good, eventually, and then it's blue collar. Then meeting someone mysterious at midnight, hoping to conjure some interruption of your assumptions.

JC: It's not easy to get humor in sculpture, in my opinion.

TD: That's what I think. For every piece I launched to get at least a crack of a smile, there's been at least eight maquettes. OK, five.

JC: Speaking of which, what are those maquettes over there? New to me...

TD: Fountains, and monuments incorporating fountains.

JC: Here's a pop quiz. Describe what you do.

TD: I celebrate shapes, and surfaces. I reference stories and pathos. And cosmic principles. I hope The Creator endorses my moves.