

Paul Seide is a wonderful idealist. He is also a naturally meticulous craftsman, a technician of necessity, and most of all a dedicated artist.

I have known Paul and watched his progress for several years. Because of my background in neon, I can attest to the difficulty of accomplishing his body of work. I sometimes wonder how much of Paul's satisfaction comes from doing these objects just because they are difficult. But the bottom line is that he is stubborn and determined enough actually to accomplish his dreams.

Paul Seide's work does more for the viewer than simply dazzle with technical/visual magic. His work raises questions and stimulates ideas. Paul has chosen to pursue a style of work and imagery that has no precedents. Rather than simply create within an existing framework, he has invented his own framework. More than just creating an object he has presented eye-opening perspectives on a little understood material. Ultimately, his work challenges the everyday earthbound notions that exist about neon.

Joe Upham

Joe Upham: Paul, what is it that you want people to get out of your work? What is your sculpture about?

Paul Seide: It's about resonance. By that I mean that first any artwork should have something in common with the viewer that they can relate to. Yet the artist is also showing them something new. Something that hasn't existed before. When this "familiar" starts to react with this "other," it sets up a potential between the work and the viewer, a potential oscillation event.

So you've got the viewer - the sculpture - the viewer - an oscillation goes back and forth. And the experience of simple "seeing" is transcended to something higher, something in phase, something that resonates. And if you're lucky the viewer will have a sort of experience - something they can't put their finger on - this nonlinear, nonverbal feeling comes over them.

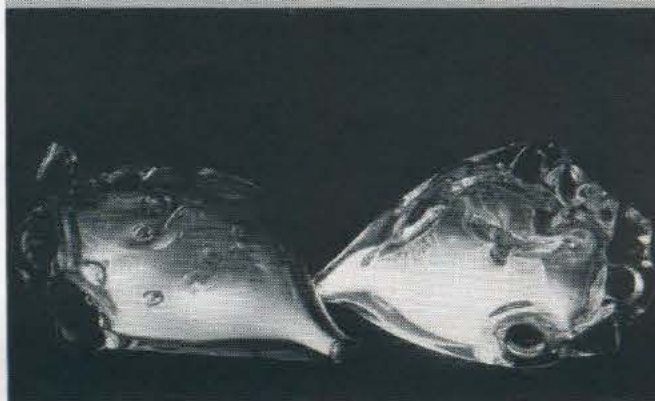
That's what I'm trying to do with my work. It's a little bit more unusual because it's light. It even invites you to touch it. There's another potential physical interaction there.

J [REDACTED]

"Using light in the art gives you a much more vibrant medium and you're keeping pace with a much more vibrant culture."



A CONVERSATION WITH PAUL SEIDE



"Radio Light with Europium Glass," 1982, glass, neon, 18" x 18" x 10".

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"Tucson Tableau" (work in progress), 1983, glass, neon, argon, mercury, 36" x 84" x 40".



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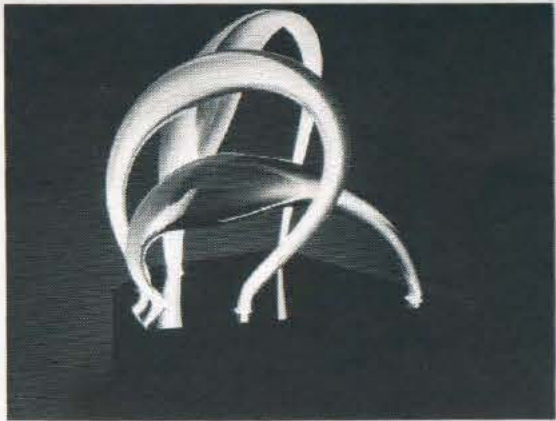
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(Below) "Triple Loop," 1980, glass, neon, 10" x 20" x 15". Photo: Chris George. "Radio Light," 1985, glass, neon, 19" x 25" x 25". Photo: Paul Seide.



*"To me, art is putting into
the world or creating
something that nobody's
ever seen before."*

[REDACTED]



[REDACTED]

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