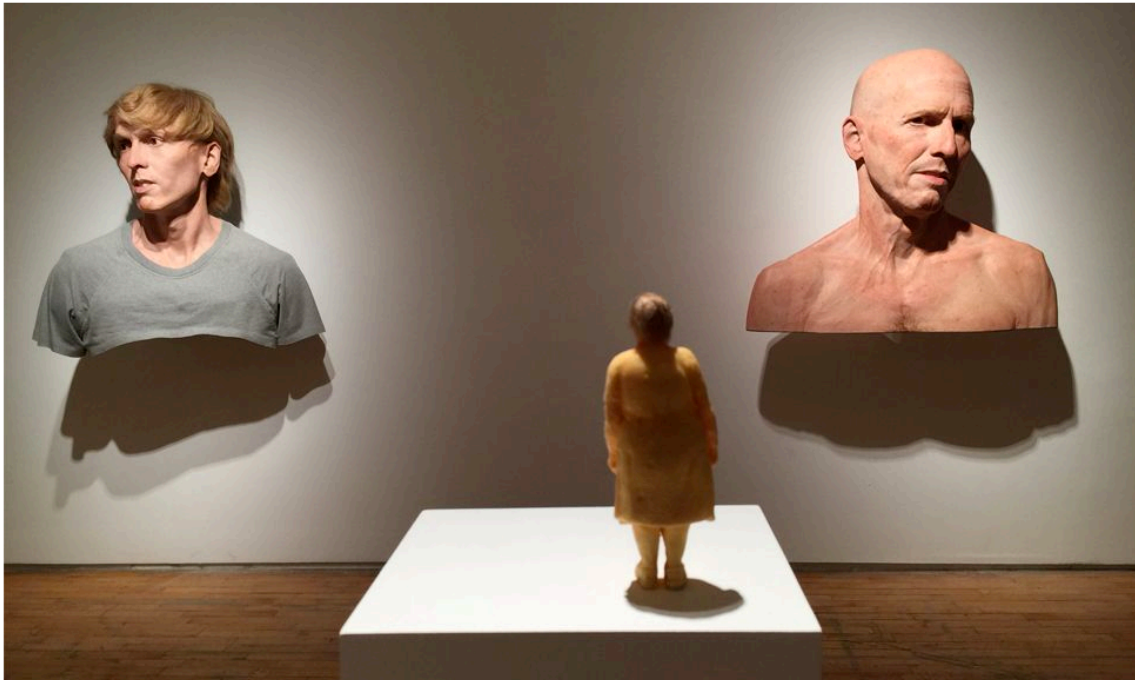VISUAL ARTS / FEATURES / ARTICLE

Sculptors on Sculpture: Part Two

BY STEPHEN SHAHEEN | MARCH 06, 2015

Installation view of "Beautiful Beast" at the New York Academy of Art.
(Photo by Peter Drake)

On the occasion of the group exhibition "Beautiful Beast," on view at the New York Academy of Art through March 8, artist Stephen Shaheen delved into the studio practices of each of the 16 featured sculptors: Barry X Ball, Monica Cook, Gehard Demetz, Lesley Dill, Richard Dupont, Eric Fischl, Judy Fox, Folkert de Jong, Elizabeth King, Mark Mennin, Evan Penny, Patricia Piccinini, Rona Pondick, Jeanne Silverthorne, Kiki Smith, and Robert Taplin. Part Two, a series of eight interviews conducted via email, telephone, and in-person exchanges, appears below. Part One can be found here. The interviews have been condensed and edited for clarity.

ELIZABETH KING
Stephen Shaheen: A significant and pervasive idea in your work is that of presence. The sculpted figures — which, incidentally, feel more human to me than automata — raise issues related to presence in our own bodies, as well as consciousness. Yet there are more layers to this: sculptures, as objects and by definition, transmit their presences materially, spatially. Your pieces are highly complicated objects that can only be fully appreciated from a multiplicity of vantage points; yet their presences are realized through the use of film to animate them. Time-based art and space-based art conflate, and we are asked to accept the translation of material presence on a flat screen, though sometimes situated in boxy bellows and CRT units.

Knowing that these figures exist as physical objects leaves an ontologically different impression on the psyche than, for instance, watching a Pixar video. Likewise, if I were to see the physical sculpture on display, it would be meaningful to know that it were moveable, and that animation was a part of its history (and potential future).

Could you talk about the notion of *presence* in your work, both physical and psychic? Is this a factor in why these sculptures are created by hand in real materials, and not virtually?

Elizabeth King: The sculptures always come first and remain the primary labor of my days. Film animation came later, though when it did, I felt amazed that I had spent so many years making the perfect stop-frame figure. I'm committed to the age-old traditions and substances of sculpture — modeling, carving, casting in clay, wood, porcelain, bronze — but equally drawn to maverick forms of puppetry, mannequins, medical models.

The instrument nature of the piece gives me my best problems: the design of the moving joints and how to fabricate them so they have as much physical integrity in your hands as the image has in space, how to avoid the more obvious android/robot signifiers, how to retain the emotional coherence of the image. Posing the finished piece is the moment I love above all. My own in-house puppetry: trying this pose, trying that pose, adjusting a wrist or angle of head, adjusting it again, and seeing in my own response the sheer body-language priming of our universal interpretation of gesture.

I am keen, as you say, that you might see a sculpture on display and understand its pose is temporary. And equally keen that the films are understood as animations of real objects, made of stuff, in actual light. Always I seem to want two opposing things: solid forms that move and change, fleeting movie pictures of objects whose object-life is only borrowed by the camera. At stake for me is the human habit of seeing our animal self as a thing one minute (made of blood, organs), and a being the next (a home soul, with memories and plans). We can feel terror when we confront these two orders in one thought. What happens in the finished work of art from forcing one form of representation to collide with another? Perhaps this is what presence is. Someone said once: to get the immediate attention of children begin a story with a contradiction.

MARK MENNIN
Stephen Shaheen: One of the things that strikes me about your pieces are a host of contradictions. Obdurate geologies are made to feel soft and cushiony, without losing their stone identities or sense of mass. The subjects are bizarre and wholly unfamiliar to the historical lineage of those chosen to be rendered in marble. They are carved from unusual stones bound and plugged together without preciousness. In fact, there is a notable lack of traditional handling of the material, and you eschew the sirens of polish and detail carving that call out to most users of marble. In sum, you are using a culturally hallowed and historically familiar material in an irreverent and unorthodox manner.

I've heard you say, "You touch your pieces enough, you're inside of them." You do not seem a slave to stone's dictates, but neither does the stone feel subjugated by an imposed monologue. Could you speak about your relationship to stone, and how it is that you can have a passionate love affair without venerating it?

Mark Mennin: Ha, that's funny the love affair analogy. I guess 30 years of stone carving would suggest an obsession with a material, but in fact it is quite the opposite. The familiarity over time has really just made it my easiest material in which to project ideas.

I think in any developed skill the method needs to morph to fit the handler. Thus, studio hours are able to spawn some new physical approaches to fit various newer narratives. I've always had a bit of a problem with authority, and therefore some rules of methodology go right out the studio window if they impose any kind of constraint. For example, impatience can actually be a virtue. If a painfully slow process like carving can kick into a faster gear, there may be more risk, but there will certainly be a greater expressive spontaneity. This is generally lacking in much of the history of carving. If the kinetic process can work its way into the stone, then the material is bound to be more alive.

This is the reason the studio practice is an important one. And I have to interject — for all the irreverent swagger I'm affecting now — I don't think that I could be breaking any rules of practice without physically knowing them well in the first place. I think the risks one takes or doesn't take in the studio can define us a sculptors, otherwise we are designers and executors. I'm just most comfortable direct carving in conjunction with assembling and building, whether on this smaller scale like the "Chicken Hawks" in the "Beautiful Beast" show, or the larger earthwork-scaled pieces where the landscape and architecture become frameworks, compositions, and joineries of component carvings. Often pieces are carved, only to be re-carved to play well with others. But again, this process is almost "anti-design" as it becomes a series of mutual adaptations that happen throughout the process.

I started to love carving most when the chosen stone lost its sacred jewel status. I guess that has something to do with what you asked about avoiding "venerating." I do love local granite for my larger projects, and it makes me feel "green"... though I go as far as Virginia for some types. I may have spent too much time in Italy, where artists would come to the bar at the end of the day, exhausted from the hunt for the perfect stone. Meanwhile I could feel exhilarated from having started cutting some big scrap.

So going back to the love-affair reference, I suppose it can be relevant in terms of material. I've said, "If I never polish another piece again, it will be too soon," but I still end up having to do some myself occasionally from impatience. Every other layer of the process I could divorce myself from becomes hard for me to let go. I feel an artist can render him or herself irrelevant if they back away too much from the Verb. Kind of like hiring surrogate lovers to perform our passions... but that may be a reach. I know I won't be able to work like this forever, but by the time I need to re-tool my methods I'm certain I'll know as much as I can about the limits — or lack thereof — in my material. Don't want to think about that for a while.

Speaking of which, I'm not sure I would have a machine or artisan do something I couldn't. My imagery doesn't need to move beyond what I can do physically right now (and it's usually just faster if I do it anyway). I am, however, using CNC technology for a project, basically just to route out a negative impression in the stone; I could do it myself, but it just gives me a head start departure point for my hand work. The CNC machine is like the perfect assistant: it doesn't talk back or complain, it works through the night, it won't err, and it won't cut off a finger. No-risk carving. It's a fine tool, in collaboration with the hand, for many ideas. The really important carving happens after the digital process, which saves the work from a mechanical "sameness." Our imperfections are our greatest assets as individuals, and they end up defining us — and our art — as much as anything else.

EVAN PENNY
Stephen Shaheen: Looking at your sculptures since the late '70s, the progression of your ability to render a striking illusion is notable. Meanwhile, technologies that can replicate objects, namely 3D scanning and printing, are evolving in tandem (and perhaps asymptotically) with your multi-pronged arsenal of techniques and materials. Assuming that live scanning will improve to the point where the resolution of pores can be captured, where will the hand and innovative intervention of the artist still reside?

Evan Penny: Well first let me address the problem of scanning from the living subject. In my experience, live scanning is still at a rudimentary point and far away from being able to replicate in the detail you are suggesting, due to the nature of living tissue and the speed at which the captures need to be made. Beyond that, there is the simultaneous need to represent soft, hard, transparent, translucent, opaque, skin, hair, fabric, etc. This is a much more complex challenge to solve in a 3D context than it is in 2D. So from a technological point of view, with respect to figurative sculpture, there is still plenty of space for the hand-built process, and lots of opportunity for an interface between the two.

I think what you have with the hand is an interpretive process by definition. Even when one's intention may be to replicate as faithfully as one can, at any given moment, all of those decisions are subjective and selective. So that kind of subjectivity is simply interpretive in a way that I think the mechanical process isn't. Once set up, the mechanical process is systematic; it's just a different type of process.

This was virtually the same question being asked 30 years ago with respect to modeling versus body casting. Why would you still model, when you could use an indexical process which was more accurate, faster, and seemed to make rendering redundant? At that time my answer was similar: with the hand you have an interpretive process. What that is actually doing is infusing a sculpture with consciousness at every level, at every moment. By consciousness, I simply mean the conscious decision making that is cumulative in the making of a piece, gives it a kind of internal imperative which leads it in a direction that an automated process doesn't have.

So with the body casting, my feeling was that one always tended to end up with something less than what was there originally. You start with life, and you end up with a feeling of less. It might be something interesting, but it's still less. I always felt that the interpretive, rendered process had the potential to compensate for that loss and leave one with a greater sense of proximity to "life."

What interests me about scanning and digital processes is the way the image is embedded in the object in a manner that has never happened before. Our idea of "the image" is one that is really bound to photography. The notion that you can embed in the object this kind of photographic image is really profound, and exciting and really a huge change. Now, for the first time, we actually have the possibility for "photo-realist" sculpture. My whole history has kind of been bound up in the question of photo-realistic sculpture, because as an artist, I'm a child of the '70s. That was the conversation back then with Duane Hanson, John de Andrea, etc. But in fact, they never were photo-realists. The painters, such as Chuck Close and Richard Estes, were photo-realists, but the best we could do in sculpture was a kind of parallel indexing process.

Since the inception of photography, we have come to associate the image of ourselves with the photographic instant, which frankly is a kind of strange idea. It's not really how we see each other. Nor are pre-photography portraits how we see each other, because they were done over the course of many of hours. Nevertheless, now we think photographically, and for the first time, we can apply that directly to the three-dimensional. That's what I'm exploring with the pieces in the show: this relationship to the photographic image or instant, and the way we perceive each other in real time and space.

PATRICIA PICCININI

Stephen Shaheen: Sculpture, perhaps more than painting, is vulnerable to the contextual parameters governing its display: lighting, ceiling height, and floor material (or the presence of a nearby column or tree) are just a few of the concerns that we, as artists, will seldom have a say in when displaying three-dimensional work. One of the things that strikes me about your installations is that you immediately take control of a piece's environment — there is

rarely a use of traditional pedestals. Sometimes you will use low, white plinths in the middle of a gallery space; however, more often the works seem to go directly on the floor, a bed, a rug, a fridge, a stack of books or chairs, or on a novel structure of your design. The feeling of observing an object as zoological display or specimen drops away; the sculpture enters our world.

I was wondering if you could address the issue of situating sculptures, and comment on how you think about your pieces inhabiting our world, with the wide range of options that include in-situ placement as well as highly-specific fabrications, such as the support in "Bodyguard (for the Golden Helmeted Honeyeater)." Do you think that the realism of the work (which paradoxically involves a coherence to highly defining parameters) offers greater freedom for where and how you place it?

Patricia Piccinini: In many ways I see my work is occupying — or perhaps constituting — a sort of alternative world of its own. It is a world that is very much like our own, hence my use of realism, but simultaneously very different. As such, the points where these two worlds intersect are very important to me, and must be treated with care. In some cases I situate them in relation to objects that are very much part of our world, in order to embed them more fully in it. On the other hand, it makes sense to me that sometimes the figures will bring pieces of their world into ours. This is the case with the "Bodyguard." He is clearly an arboreal creature, but he clings to this object that is this hybrid upholstered abstraction. I guess it refers to the ambiguous and contradictory nature of the creature, both contrived and natural.

Rona Pondick's "Wallaby," 2007-2012. (Courtesy of the artist and Sonnabend Gallery, New York)

RONA PONDICK

Stephen Shaheen: I'm impressed by the multilayered, multi-technique, multi-material nature of your process. There are many realms to negotiate during a piece's journey from concept to completion. I understand you incorporate hand modeling, digital technologies, moldmaking, metal casting, and chasing, all of which require different sets of skills, and considerable investments of time and resources. You have said that you really "think with your hands." For how much of this long realization process do you feel you want —or need — to be involved directly?

Rona Pondick: I am very involved with the making of my work. Pieces often take me two to

ten years. From beginning to end my hand is very present and I often say that I think with my hands. When I'm making a piece that is going to be cast at the foundry, I start by modeling in clay and epoxy, where I can both model and carve, sand and chase. I also model in wax and use wax injection. I make body casts and complex molds that sometimes are in hundreds of parts. I use computer technology to change the scale of my life-casts that are of my head and hands. To me 3D scanning and printing is no more than a tool, a way to make prototypes. The computer allows me to make scale shifts from my life size head, where I can change its size all the way down to ¼ of an inch. I don't stop there; I continue to alter my hands and head by hand after I use the computer. I may decide to alter my face, remove a facial feature or put skin texture back or change the form of it completely. When I say I use computer technology, people assume it's more adept than the hand, but it's not. I combine ancient sculptural methods with the latest computer technologies and I don't see modeling, carving, chasing, mold making, or 3D computer technology hierarchically — I just use what is needed.
I want my animal/human hybrid sculptures to have a kind of emotional and psychological presence that makes you aware of your own body. I work and rework my sculptures, across many years, until I am happy with the gesture, posture, and form. My animal/human hybrids are often climbing, walking, jumping, seated, or reclining, claiming their physical spaces like territorial animals.

I am interested in how materials affect the interpretation of an object. I often use stainless steel in my animal/human hybrids because stainless feels like mercury and it looks as if it's melting in front of you, as if it were in flux. My animal bodies are modeled with highly smoothed and polished surfaces and I want the human, detailed skin texture to merge naturally into the animal bodies. When I think a piece is resolved, I either make the molds myself or bring it to the foundry where molds are made, waxes retouched, metal refinished, and the individual cast parts are reassembled and finely refinished. It is a long and complicated process translating my work into metal. Stainless steel is not an easy material to work in. Often times, the casting and finishing processes at the foundry can deaden a sculpture. I need to be intimately involved in the process of translating my pieces, in order to keep them alive.

I don't think it's important to know how easy or difficult it is to make a work of art. For me it is important to balance the imagery, the materials, tools, and technology so they come together seamlessly. I want viewers to respond to how my pieces feel. This is a challenge and it is not an easy one.

I love Bernini. I am so amazed when I stand in front of one of his sculptures. How does he transform a piece of stone into a pulsating, sensual and sexual work of art? What makes a sculpture feel animated, dead, or boring? These are interesting questions and important to me because I want my work to feel alive and full of emotion. We are complicated, complex beings; I have often noticed I have the desire to kill someone and five minutes later be in love with the same person. I want my work to embrace the complicated emotions we have in life. Every once in a while I feel the need to try working in different materials. At the moment I am trying to get more color, both translucent and opaque into my work, and it is a challenge. It could all wind up in the garbage, or take me in a totally unanticipated direction. But that is really the exciting thing about making. The process of discovery is very exciting!

JEANNE SILVERTHORNE
Stephen Shaheen: In looking at "Frank" and "Phosphorescent Betty," as well as the other sculptures in your DNA portrait series, I am struck by the pathos of these figures, and the attentiveness of the renderings. They are cohesive but full of tensions: the feeling of frailty and biological decay with the use of human hair versus the perceived longevity of industrial rubber bodies; the combination of an organic "ready made" with a contrived form in artificial materials; intimacy and idiosyncrasy overlapping a sense of toxicity, waste, and manufacturing. Even the usual notions of immortalizing via portraiture are undermined in

these diminutive, antiheroic, frumpy, and melancholic figures.

Considering your work more broadly, it has, at various times, broadcast meditations on diverse means of production: manual, industrial, and digital. These figures fall clearly into the first category. The idiosyncratic process by which you create them does not feel easily imitable by the second two; it seems that the intervention of an authorial hand at some crucial moment is essential in your work. As an artist whose career is spanning a period that has alternately emphasized various modes of creation, how do you situate yourself in this matrix, and what observations can you offer about the shifting dynamics in artist practices today?

Jeanne Silverthorne: Well, you are quite right that "Betty" and "Frank" are not "easily imitable" by digital processes. Of course I could have made arrangements to drag my two elderly (now deceased) relatives to a 3D imaging facility. But working from photos of them seemed less intrusive, to say the least (in fact, some of the portraits in the series were done posthumously, so a digital production was out of the question in any case).

More importantly, what I mainly feel is that I must *earn* the right to these portraits, and that can be done only by investing huge amounts of time (months and months) and excruciating amounts of attention (modeling in clay looking through two sets of magnifying lenses, using needles for tools, etc.). If the results have a "signature" (nasty word, I know) pathos or awkwardness, this is just a byproduct of my hand, of the kinds of rendering choices I habitually make. No doubt even these qualities could be computerized, but, to repeat, it is the element of time spent that matters to me.

In his recent book "24/7" Jonathan Crary makes clear the ways in which digital technology has taken away time. "Since no moment, place or situation now exists in which one can not shop, consume or exploit networked resources, there is a relentless incursion of the non-time of 24/7 into every aspect of personal or social life.... Billions of dollars are spent every year researching how to reduce decision-making time, the useless time of reflection and contemplation."

Crary also points out that "submission to these arrangements is near irresistible because of the portent of social and economic failure — the fear of falling behind, the fear of being deemed outdated." And while opting out of technology is not even a choice since to do so renders one invisible, a demand of the new social media being the construction of our personalities through it, he also reminds us of Hannah Arendt's belief that time was necessary to privacy and that both time and privacy were necessary for political responsiveness. According to Arendt, for an individual to be politically effective there must be a moving back and forth between the "protected, shielded sphere of private life" and the "implacable bright light of the constant presence of others on the public scene."

These are crucial points for me. Since the early '90s I have been exploring the trope of the collapsed studio, the single-occupant artist's studio. This once-privileged (male) place of contemplation is now a ruin. And I have been interested in excavating that ruin, looking at the various items buried in it, ranging from its architectural details, infrastructure, and history to uncovering lost art genres, including that of the portrait. Meanwhile, the subjects of those portraits have also been lost — dead, deported, or in one case simply departed from my life. This is the reason for the ghostly but short-lived afterglow of the phosphorescence and the reason that I include DNA reports on each of them. That too speaks of a lost past, since the matrilineal ancestry report traces the geographical location of their genetic haplogroup for the last 15,000 or so years, thus connecting them to millions of other ghosts. The other DNA report provides their genetic "fingerprint," that part of their genetic makeup that makes them utterly unique. So even here we are dealing with the tension between or overlapping of the individual ("authenticity") and the reproduced (the endless transmission of "copied" DNA). That the figures are rubber — as you point out an industrial material — but sport their own

real hair — fetish stuff — is another contradiction. Or perhaps we should think of these as parallax views.

In the archaeology of the studio I pursue many kinds of excavation using many media. There is the inventorying of physical aspects of a particular working space and casting them in rubber. The models for this may be actual pipes and circuitry or copies of those modeled in clay and then cast. Tiny fragments of the casting process — plaster and rubber drips and chips, etc. — are salvaged, enlarged in clay, and also cast in rubber or plaster. And we should remember, as Rosalind Krauss so memorably demonstrated in her discussion of Rodin, the casting process itself involves destroying the "original." Moreover, its multiple yields align it with the factory assembly line.

In addition to modeling and casting, I take photos of the studio and its processes, print them very small (1 ½" by 2") in black and white. I also make videos on the same subject, combining original footage and altered found footage to comment again on the studio and my own productions within it. These are also reduced to a 1 ½" x 2" format, converted to black and white, matted and framed and shown salon-style, embedded amongst the photos.

For some time now I have been making functional, rubber crates with faux-wood grain, an extension of an on-going interest in the invisibility of the "deep storage" of the studio. Letters and song lyrics have been handwritten by fictional occupants of the studio. And recently I have become fascinated by the confluence of the so-called authenticity of handwriting or script and its present near-obsolescence and plan to begin writing in longhand and invisible ink a series of commissioned and found texts on the topic of invisibility, to be stored in cast rubber boxes.

Clearly the issues of authorship, of the hand, of the mechanics of reproduction have always been present in my project. Over the last four or five years I have occasionally made sculptures digitally as well. Usually I do this when I want to save time. Digital technology is an invaluable tool. Not everything has to take forever. But increasingly I find myself preoccupied by the creeping extinction of private, slow time and its opportunity for reflection. As long as we are mortal, time will always be of the essence. Spending time or saving time — these are now, more than ever, political as well as personal choices. And when time-saving technology comes with the ceaseless necessity to constantly master new programs, devices, and applications, when time saving actually becomes time consuming, the choice is made even more complicated.

Kiki Smith's "Mary Magdalene," 1994. (Courtesy of the artist and Pace Gallery, LLC)

KIKI SMITH
Stephen Shaheen: When you started working with the figure, it played a much different (and less widespread) role in contemporary art. With modeling skills largely abandoned by the previous generation of artists and art educators, life casting bloomed as the default manner in which to render a human, but its qualities of sterility and rigidness seemed to present more constraints than possibilities. In "Mary Magdalene," you were able to harness those attributes of deflation, flatness, and malformation to express great pathos, while resuscitating the capture as *sculpture* through substantial interventions in wax; the human touch is everywhere and complete in her hirsute form. You address this transformation of "stiffness" and "dead" casts in conversation with Chuck Close.

There has been a resurgence of interest in the figure, and a widening capability to render it manually has, ironically, coincided with the advent of digital scanning and printing — a procedure that now makes life-casting appear idiosyncratic and skill-based by comparison. There are more people today than in the past 40 years who know how to render a figure, alongside artists who are trying out this new 3D photography. The coexistence of both process and products implies that audiences and the market are indifferent as to whether an object comes from a machine passively duplicating the information from a capture, or a pair of active, innovative hands connected to a brain.

As an artist who has explored various means of sculpting the figure, what are your thoughts about indexical versus willed forms, and their place in contemporary art today?

Kiki Smith: I don't think about things like this and don't find live casting sterile, rigid, deflated, flat, malformed, or constrained any more than I find the human touch connected to the brain a more authentic expression.

How one makes something is the language one uses to imbue meaning in an inanimate object, but there are many meanings to be made. As an artist, it helps when the work dictates the most succinct form of expression. To polarize various methodologies of working creates a false dichotomy. Each method or combined methods of working enables an artist to have a great breadth of enriching experiences.

ROBERT TAPLIN
Stephen Shaheen: Your piece in the show, "IX, We Went In Without a Fight (Through the Gates of Dis)," is highly sophisticated, not just conceptually but also in the variety of materials and methodologies you drew from to make it. There are elements of relief, sculpture in the round, diorama, bricolage, even painting. This exploitation of multiple materials and techniques — with an adeptness that implies specialization in each of them — seems to be emblematic of your oeuvre in general, which is highly unusual for a single practitioner. The coherence of the final product is something that we take for granted, but I think it's a difficult thing to tap into all these different kinds of processes and formal decisions without it feeling disjointed. Could you talk a little bit about how you approach a work like this, and the various problems or opportunities that accompany your protean output?

Robert Taplin: My attitude is to work with whatever will get the job done. I don't have a hierarchy of materials. I tend to work with things that I can handle. I've even cast some bronze myself when I could. My approach right along has been a complete hands-on thing; I don't really give a lot over to fabricators. Recently I've started having sculptures digitally enlarged, rather than doing it myself the traditional way. However I'm still completely reworking the enlargements to my specifications.

I think that the biggest conflict in these dioramas is the case. A lot of people feel that a contemporary attitude should be a no-tricks, nothing-hidden methodology. If you look, for

instance, at the way that someone like William Kentridge uses theater, it's always set up so that everything's out in the open: you can walk around the back and see how it works.
On the other hand, I am determined to control the light in a theatrical way. It's not my inclination to expose everything. The attitude that everything should be open and apparent is political — letting the viewer in on it and having an open, democratic attitude, as opposed to a dictatorial attitude of "you stand *there*, and I stand *here* working the thing behind the curtain." But I don't really accept that political line. It may appear honest, but it is in fact a stylistic trope. Everyone points to Bruce Nauman, who leaves everything dangling, and all the wiring exposed. But actually it's a style — every aspect of that is completely self-conscious. There's nothing open or unmitigated about it.

There's a lot of planning that goes into these dioramas, but it's still done piece by piece, with a lot of intuition. Some are set up like an opera stage, with a forced perspective. You're establishing a couple of preliminary decisions: what's the rake, where's the horizon and vanishing point. But then there are all these opportunities to warp that perspective. You could have set it up on the computer, I suppose, but then it would be a perfect piece of linear perspective. And that's not how the piece works. It has more of that quality of Chinese brush paintings, where the perspective changes as you move down the work. When you're up near the top you're looking out; when you're near the bottom you're looking down. The perspective of the little staircase in my piece is a different perspective than the rest of it. It involves an active eye. That's pretty hard to figure out mechanically. You have to get in there, try it, and repeatedly adjust it until it looks right.