

MASSIVFRAGIL x SPACE

Bandau • Laboratorio de Luz • Julius •
Múnera • Nestler • Prager • Schad •
Šejn • Serra • Weidenhaupt • Zoderer

I The First Steps

*Iron Age
Rust Dust*

*Metal. Iron. First tools. Weapons.
Adornment. Objects. Art. Time.
The Passing of Time. Rust.
Decay. Then hardening. Unto
steel. The flexible, light. And yet
durable, resistant, supporting.*

In the beginning there was a reflection on the material, a reflection on metal, metal sculptures. And the observation that everything in connection with that is almost automatically associated with ideas like size, impact, density, and weight. A massive dimension. But is this a necessity? Don't smaller work pieces possess just as great a dimension, in their concentration on the essence, or even, by comparison, perhaps even a greater one? And after all, isn't everything based on an error? Especially when we think of steel and its elasticity there is nothing heavy or massive about this material. Architecture and industry, however, which have arisen with steel, possess this huge dimension. A classic case thus of an erratic transfer of meaning. And then: When we talk about dimensions and architecture, we certainly don't mean the material but the space it opens to us. Consequently, this oversized, far-reaching space is actually nothing more than a protest against inner and outer gravity - an expansive claim on one's own space. And beyond metal, speaking of other media, aren't there similar things at work like heaviness, density and spatial claims? Thus, thinking gradually moves towards a reflection on space and the archaic history we write with it. An old story, as old as mankind, archaic in its patterns, motives and forms of expression. As old as iron. Or older?

II Associations

steel cuts the air
like a falling leaf
the lightness of the heavy
the heaviness of the light
the instability of stability
the stability of the instable
the physicality of the spiritual
the spirituality of the physical
the visibility of the invisible
the invisibility of the visible

III Sitting back and thinking

Space is a question of perception. It doesn't exist without it. Architecture, body, inside and outside are always human functions, a continuation in other terms of the long story of human experience with touching and being touched. It is the human skin which is decisive as a membrane, as a sensitive opening in both directions. Or with the retina the door to seeing, thinking, and feeling.

Reality is an indifferent and actually non-existent phenomenon. It only comes alive through our imagination and is dependent on the strength and quality of our phantasm.

Space, then, is something flowing with peculiarities and forces whose presence is dependent on our perceptive and reflective sensations and verifications, associations and feelings. A spatially expanding, imaginary volume. We humans are the common denominator, and our efforts to occupy space in a simultaneously physical and mental sense. Which we do, basically, to prove our existence.

Thus, when talking about power, force, dimension, or the energy of sculptures, we are in fact dealing with our inner feelings and sensitivities, an inner structure which we recognize before us in shape and form.

Sculptures, like other artificial spaces we create, are expressions and paraphrases of our attempts to understand. They are approaches which mean the essential.

Matter here is secondary. It is important as a vehicle for perception, like a physical memory, a visibly produced pattern. Although external and on the periphery, matter, just as space concreted into the body of art, functions as a catalyser: Its condition, its quality to be sensually experienced creates correspondences. The visible is the antenna and its trace at the same time. It is the manifest part, already structured and aesthetically formed, of an observation of the essence. A fleeting yet concrete shadow.

IV What's it all about?

We have been striving to occupy space for ages. Yet, how we do this differs culturally and psychologically.

Much remains mere staging and doesn't go beyond the surface of meaning. Such work manipulates us, asserts power over us and subdues us - with dimension, impetus and mass. Others, however, transport a subtle and composed force, which arises out of a clear understanding and natural respect for the being of things. An offer receiving space sensually and abstractly, carefully and knowingly, without usurping it - or us.

V Perceptions

When metal is held in suspension by something fragile, almost insubstantial, this shows the way into the interior. The way inward, towards the centre of the silent force, a bowing toward and a bending of lines of force toward one point, suspended and held.

When the cards hold each other in balance their touching zones make us feel the power and strength of nature.

A childlike astonishment and an adult respect for the accidental of the valid, for the validity of the accidental.

A picture, an idea, re-present. Fragments of an imaginary landscape, an imagined theatre. Contexts of memories, living and yet aesthetically digested. A space of connections, DNS-stripes, Moebius-stripes, becoming form only to drift apart again.

Is geometry an impertinent reduction to the human level just in order to render us able to see at all? Or do we reproduce it only willingly and unwillingly, since it is the all-encompassing structure of everything that exists?

Harmony and measure, rhythm

Listening into the vibrations of living dead material

A body without an outside, an inside without surface, of which only the skin is visible, paradoxically.

Rationality that comes on sensually. Connections, always different in the same form. Changing contingencies in the same

mass.

Sensuality without body. Cool technology, a cool surface that means the guts. A virtual touch without virginity.

Exposed to time. Is the shape of time uniform? Or is it irregular? And doesn't time devour the shape it creates time and time again?

Sight In and Sight Out

We can imagine an empty body. But an emptiness just so, without any limits? Somehow, wherever we go, we are always the beginning and the end of our own projections.

VI

space body

body space

I
INTRO

Šejn
Serra

II
ENCOUNTERS

Bandau
Laboratorio de Luz

Prager
Julius

Zodere
Múnera

Nestler
Weidenhaupt

III
EXTRO

Schad

Gerhard Effertz
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