

Small sculpture suggests that some complete corporeal artefact, with a claim to signification, is revealed either by something being removed from something until it leaves something small, or that something is kept small in its plastic procedure of becoming.

Small relates to something bigger, so that in a scale of proportions and sizes, small will be at the lower end. In a real scale, small will be what the rest is made from and what is subsumed by the real, on the verge of the small not being included. The real of scale seems to rid itself of any subset and end up being pure size. The now of the real is the sublime according to Barnett Newman. The small is not exempt from being part of this, but as it is but a part of it, once noticed, it carries some form of coding or implicit writing, relating to its inclusion. That is the opposition by which the small belong to the real.

Robert Morris relates small to the region of the hand and the manual, close to the techniques of the making of things by hand. Below the limit of small resides the miniature. The miniature is the punctuation of small and the lowest of sculptural forms. It invariably verges onto the realm of kitsch, the make-believe, illusion and the daydream. The limit between the small and the miniature is the limit between what is continuous with the real of our haptic body and the domain of the visual with its implicit relation to illusion. A pointing to something absent.

To produce the space between small and miniature is to produce a spacing between what is for the hand and what is for the eye. The base gestures of these sculptures, which in volume rarely extends two or three litres, are made by the use of long rods made from steel, by which clay in small amounts is aggregated, over time, to model a form, as a small point in a rather large space and at a distance - as some of the rods are up to two meters long. The eye watches over the procedure not to result in the mere positive of an aggregate, nor to make the distinction of an implicit other, the hand arguing their double and half.

An index is evidence and trace of causality. If some clay is added to some clay, one may trace this in their sum. Not only as in what took place, but also by the presence of the ever-expanding hindsight, through which it is pointed to. A casting of a form through a mould is an index. The cast points to the mould which points to the model. The analogue scanning by an industrial robot is an indexical tracing, as is the optical 3d scan. The changing of the overall scale of a formal relationship between parts, without changing the relative positioning within the whole, is an index. To photograph a small form produce an index as in to it having been there. The triangulation of pictures into a three-dimensional form is an index.

With the ongoing development of indexical tools, there is an expansion of the vocabulary of distancing from an initial trace. The index is the primitive of the family of signs and a field connecting such indexes is what makes up this sculptural practice. By the material and technical procedure, it defines families, sets, groups and generations, in which individual nodes and members may be found, carrying the trace and the potential of the overall.

Bronze sculpture is a hollow, it is all skin and surface. The metal is just an underlying layer of support, so what you look at is not the bronze, but the imprint of what has touched it. Bronze is a very stable material with which to fix a form as it grows an autoprotective surface. Once patinated the surface is sealed.

Punctuation of space, in some chakric manner, is the sought for effect of the individual sculpture.





