

Dbbl (blind)

Sculpture made of bronze is cast. It is a metal layer with traces on a surface transferred from an embossed negative inside of a mould. Prior to the inpour of metal into the mould, wax is extracted by melting. Usually this wax is a replica of a form also made via a mould, carrying the traces of something initially modelled in clay. The bronze carries the trace of something beforehand and is relating to this before.

Underneath the figurative surface is a layer of metal, the paradoxical character of which is that its oxide is its protection. Unlike rusting iron, the oxidation of bronze goes stable after sufficient corrosion. Bronze has an implicit superficial measure of retaining its longevity.

Bronze is an empty shell, pointing towards an inner that now after the casting is gone. What is left is the shape of the circumference, contour and texture. The emptiness of the bronze is the nature of its virtuality, it's *as if*. It is surface and screen for a projection of something absent which is caused by something beforehand. To work with bronze always evokes the question of when, as it is a material deeply embedded in the history of artefacts. The bronze itself seems to be a historical subject suggesting certain possibilities at certain times. With its own logic it comes across as rather more complex than the shiny surface's reflexion of something that we think we see.

The contour is the real material of a bronze, the limit within which the metal, the form, the shell and what has happened remains. Compensating for the inner void, the weight and density of the material itself suggests substance.

These two sculptures:

Initially there are small clay sculptures modelled in the blind. They are cast in bronze via lost wax . They are hereafter exhibited in a gallery space. Pictures from the show is kept in the archives of the gallery. Years later these pictures are used as base information for the triangulation and production of a three-dimensional form. The form seems to be based on more than one of the sculptures. This form is optically scanned, altered and then sintered and cast via lost wax into bronze.

The sequence is as follows: clay > negative mould > positive wax cast > ceramic shell mould > bronze cast >diapositive photographic recording > triangulation > sintering > optical 3d scan > sintering > negative mould > wax cast + modelling in wax > ceramic shell mould > bronze cast





