


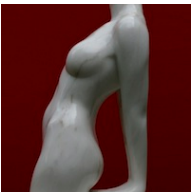



# 5 drivers

exposition “surely bottom, likely base” - EPO The Hague NL

frank 2012-02-20

**from** is observation, **to** is result after interpretation

example	driver	description
	1	(passive, a comfortable feeling, without working yet) <b>from</b> the transitoriness of the female body, warm, living <b>to</b> hand held, reduced in size and changed in material, albeit cold and dead, a little more than handsized: 20-25cm (compare with torso, fertility statue)
	2	<b>from</b> paused or freezed life (possibly reanimated later) (a) like a fossil: organic, with pattern, next to movement, rather repetition than differentiation - phyllotaxis; (b) like a photo: to be watched in rest <b>to</b> control in shape, geometry, beauty, number
	3	<b>from</b> flowing, thoughts, hair <b>to</b> covering body or head, streaming in a direction
	4	<b>from</b> what am I seeing, what means the biolayer, what am I? (a) plants are willingless: they express the character of the biolayer (tricky interpretation, human, personal! - Karl Blossfeldt); (b) my not-understanding of my own existance <b>to</b> insight/seeing by geometry in human figure (me) subject is <i>human</i> , not animal; via <i>female</i> , not male (see 1,5)
	5	<b>from</b> meaning, not given by the maker or the passive observer, but the intrinsic intention (think of <i>body language</i> ) <b>to</b> the opening of the vulnerable side (breast and belly) may express an emotion (of a human being, of the model), is not meant to seduce - a title (like <i>Resolving</i> ) has not been provided by an outsider, but by the thing that has been represented

Combinations of drivers and development lead to shifting in approach to the ‘making’:

**from**

example 2+4 (strict geometric structure as opposite to curves: female, rigid skeleton and soft tissue)

**to**

studies of geometry in human body, abstraction of shine, protruding bones through soft and continuous surface (discontinuity, contrast) - e.g. *The Tone*.

*Sculpting is the action, the sculpture is the result.*

*Now, expression starts. The sculpture may have a very long existence.*