

INTERLOCK (EN)

When cutting figures out of a printed barkcloth fabric, my strong second incentive was to achieve rounded shapes outlining their crisscrossed modernist pattern. The first incentive, which every collector of vintage or antique textiles will immediately recognise, had been triggered by a large bolt of material in very good condition. Making six figures, all with the same pattern and varied outlines, necessitates a generous length of material, a requirement that becomes difficult to fulfil when the material is old.

Just because I happen to have made these figures and therefore remember that their sides never were cut and sewn with the intention that a repeated pattern should meet, I know that their exquisitely composed edges were due to accidents. If my memories of sewing these shapes together were not so vivid, I should wonder at the amazing combination of form and surface patterns which, with the best will in the world, I could never produce. My interest lay in a different direction, to make two sides coincide and join them in one form, irrespective of the part of the pattern where they ended.

Once the figures had been cut, filled and sewn, it became evident that all could lie down or lean, and that they could also all stand when supporting one another. However, some figures were less stable than others in the standing position. These physical characteristics prompted a range of ideas about social cohesion encountered through family and social ties or specific personal and professional relationships. For instance, I called a figure that would not stand by itself, the “difficult child”. Additionally, practical and formal considerations influenced the act of placing the various sculptures in one or several groups.

For the sculpture group *Capital Sins (Wurzelsünden)* bronze weights had been placed inside some figures which, like the “difficult child”, would not stand by themselves. The 2023 video shows these figures filmed individually and in confrontational pairs; ranking and rivalry dictated the order and pace of the scenes. A year later, *Interlock* explored installational arrangements independent of a narrative framework.

Whether the positioning of two figures (or more) conjures up sentimental or erotic associations, free or coerced circumstances, does not hinge on a storyline. The placement of the figures against a monochrome setting provides sufficient information for viewers to form an opinion about the artwork; no further context is necessary to interpret the figures without undue difficulty.

The immediately readable quality of *INTERLOCK*'s figures may have motivated me to concentrate on their formal characteristics, when planning the video in exhaustive detail. All scenes were described and sketched. Furthermore, abstract graphic plates, meant to be used for an animation film that at some stage could still be completed, thoroughly prepared us for the shooting. We knew what accessories were needed and how to use them for precise positioning.

Considered as animals or imaginary beings, *INTERLOCK*'s figures lend themselves to a transposed anthropocentric construct based on relationships, for instance family and friends, or members of a close-knit community. Nonetheless, formal variations on the positioned groupings supplement such predictable readings with a broader, perhaps more inspirational dimension.

Date: 9th September 2024

Duration: 8 minutes and 15 seconds

Themes: Sculpture groups, positioning soft sculptures, figures made of patterned fabric, installational sculpture groups, compositional and symbolic installations, symbolic groupings and formal connections.

Thumb

