



QUINTA DOS VALES AGRICULTURA E TURISMO, S.A.

Theme of the Wall Sculptures 2008 / Label 2007

Art is and has always been a medium, through which developed societies defined themselves. A further substantial characteristic is the fact that art should have in principle no limits; neither political nor cultural ones. Art does not know enemies or friends; it crosses borders without asking for permission.

The quadripartite sculpture sequence has as topic the substantial element of the human evolution: striving for the better, the ambition to create something new, more ideal. Notwithstanding the fact that somebody is coming sometimes close to perfection; there is always something which could be improved. This little imperfection exactly is the motor of the permanent advancement of mankind.

It is not necessarily simple to convert such an abstract idea into something physical. Therefore we selected the way of a sequence, which facilitates to symbolize dynamics.

One element which exists in all four sculptures is the sphere. The sphere which can be modified but however never be improved is an ideal form and symbolizes the perfect; the floating figures dynamics and the search of mankind to come closer to perfection.

Like very often, such a work of art is a team work. In our sculptor workshop we represent rather the team than only the main author of the work as there are various talents required for quite complex works.

Art is not cheap and cannot be. The creation of art requires a serious input of time and dedication and is relative costly. It requires not only talent but also far developed craftsmanship and the ability and willingness to take risks and to accept their consequences.

The first development step for a sculpture sequence like ours is the abstract idea, which has to be verbalised and converted into sketches. As soon as the central topic has been defined, models in clay will follow. From these the best suitable ones will then be selected and modelled again exactly in detail in the defined scale. The sculptures will then be increased to the original size of the final sculpture (in our case from 25 cm up to 450 cm).

This required in our case a third sculptor, who mastered these techniques considerable better than the first two ones. The enlargement is done either with clay or plaster and polystyrene balls. A mould of plaster is then taken from these "life-size" models, in which the actual final sculpture is then poured or reproduced. The original model is getting in this process normally destroyed, but is also no longer necessary, since it has already been transformed in the casting structure.

In our case we decided for a combination of glass fibre and polyester as final medium for the sculptures, since all other materials would have become too heavy for a wall installation and/or would have been too vulnerable to the weather.

Maximally 5 castings will be made form the existing mould which will then be destroyed to guarantee that only these originals exists.