

# TO GET FATALITY IN BANALITY

AN INTERVIEW WITH KRIŠTOF KINTERA  
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Last year you finished the memorial *On One's Own Volition – Memento Mori* for people who commit suicide under the Nusle Bridge. It's basically a street lamp shining towards the sky. Among your "lamp" statues this one occupies a special place of course. How did it all begin?

The reasons are simple. The bridge is in the city where I live.

I know the place very well and when I am there it always makes me think that people often took their own lives there. In recent years, thanks to new safety restraints no one can do it anymore. But whenever I'm under the bridge an existential weight seems to fall on me. It is strange, dilapidated, oppressive and gloomy, in addition to the constant noise of the passing metro trains forty meters over your head. One day I thought it would be good to focus on the hopefully forever closed, dark chapter of this place somehow and create a spontaneous memory, if possible, in a proper, unpretentious form. I thought long and hard how to approach the subject respectfully and portray it as a sculpture, and somehow I struck upon the image of a "lamp". And at the same time the "period of lamps" came along. I had already made a lot of sketches of street lamps before I realized that I had actually already drawn the idea for the statue

some time earlier – a lamp that doesn't shine down on the ground, but up to the stars, and which suited the subject well. In my opinion, these kinds of things belong in urban spaces. Just because they are socially taboo or rather promoted in the tabloid press, it is necessary to express them. Therefore, the statue came to be. I had a strong urge to do it as it went beyond the closed world of art galleries and at the same time is in an acceptable metaphor, trying to humbly portray this border-line issue.

Monuments usually arise from the initiative of the city, in this case it's the opposite – you prepared this on your own initiative. Did you have to make any compromises in order to implement your original idea? To visualize a sensitive topic like suicide through the use of sculpture is not exactly the norm, as is true with anything that might arouse discomfort – did you experience any such reaction while realizing the project?

I did not believe it would come off considering the atmosphere related to the use of public space here with a few exceptions. But thanks to various fortunate circumstances, the authorities finally agreed to the idea, so there the statue stands, which makes me pleasantly surprised. In the end, there were only a few minor compromises. The first was connected with the location I wanted which had more open space, but due to the planned intervention it is now almost at the foot of the bridge pillars. The second is that the lamp is not on all the time, which would go well with the piety of the sculpture's character. So for financial reasons it is connected to the public lighting system and lights up together with the street lamps. Regarding the acceptance of the statue, there certainly was a wave of resistance during the process and the final approval. For example a representative came with a banner which read, "I do

not agree with a monument to suicide". I would like to clarify whether it is a monument or a memorial. In fact it is a "memento mori", a reminder of our common finitude. The genre itself is an uncomfortable topic. There was a time when people who committed suicide were not allowed to even be buried in the cemeteries, that kind of thinking prevailed and still survives in the minds of some people today. Art to me is not only about deconstructing reality or making a comment, but should also deal with social and ethical issues.

You say you had a lot of sketches on the theme of lamps. This period of your work also has a lot of different aspects – from sculptures derived from street lamps, chandeliers through to sculptures created from room lamps. Were you interested in the intangible material of light itself?

Light certainly contains a spiritual essence, but in our completely electrified zones, the halo around it is lost. We don't feel surprised at the fact that when we flick a switch at home, the chandelier lights up, or that water flows from the tap. Yet light is in some respects still miraculous. I enjoy thinking about how we have tamed the electrons to flow where they are needed. I was amazed by street lamp poles and light in general. I felt the need to deal with the issue of public lighting which led me, for example, to make a giant chandelier *My Light Is Your Light* that shines upwards, which is not normally expected from public lighting. It should actually evoke some neo-Rococo, decorative urban curio that could be discarded on the highway somewhere in the suburbs. Then *Miracle* followed in Tilburg in Holland. The lamp leans over a statue of Francis of Assisi on the cemetery wall and provides a halo for him from the light that usually illuminates the nearby bus stop. It was originally meant to be a temporary installation, which was to last until the bulb ran out in the lamp. The producer promises around 500 days of light. Well, you see, it is still there, perhaps it will be forever.

In relation to the issues that surround sensitive topics, I have some of your other recent works in mind. The themes are not so clearly or explicitly defined but they reveal primary emotional principles. I mean the more expressive use of materials in your line of works such as *All My Bad Thoughts*, *Red Is Coming*, *I Can't Sleep*, and others. You have started working more automatically.

This line, as you call it, is important for me, and it is probably motivated, I'm sorry to say, by a faith in intuition. I rely a lot on intuition. It is important and exciting for me not to speculate too much sometimes, not to think everything out carefully in advance but to directly and spontaneously articulate a feeling, an emotion. This is obviously a complicated method, because a statue takes time to come into being and sometimes it is difficult to maintain the initial energy in it. It can easily happen that the initial "spirit" of the work disappears in the making of it. One can even surprise oneself, which is remarkable. The fact, that things with an existential charge come out of it so easily, startles me. But that's probably okay, that is why we have art, isn't it?

It is actually a change in the sculptural approach. When you came up with it around 2008, it was quite a surprise after the era of kinetic sculptures, appliances, talkmen and performances.

I'm trying to change methods. Very often you find out after a while that you keep repeating a routine – sculptures talk, sculptures move, sculptures shine or you can get stuck using a particular material. More or less, this happens to everybody, of course. I believe that a good sculpture does not need to move, does not need to speak nor does it have to have smoke coming out of it. So maybe that is why the line of these in many respects traditionalist, formal and material things came to me. I needed to test whether the sculpture still has the power to "function" without being in action. It can easily happen with the kinetic things that their energy of communication becomes just a bit of fun, an amusement, and it becomes insignificant and wrong.

I am interested in the moment when you moved from the dialogue mode to a gesture that is ostentatious and emotional but also ambiguous. In connection with the sculpture *All My Bad Thoughts* and with some of the latest sculptures we have talked about the existential, unconscious and dark side.

I think it's about archetypes, although it does not look like it in everyday life, they are deeply encoded in us. Although we do not live in a horrible condition at all, dark and negative thinking is in all of us and even though we do not want to have anything to do with it, we all have it and have to deal with it in some way, to fight the fear, worries, complexes. It's more or less hidden around us and in these sculptures I work with this moment. Therefore one deals with it, asks others and himself questions. But not all the recent things have that particular "dark side" moment. I'm going after absurdity rather than depression.

Your thinking about the material, the substance the sculpture is made of is very natural in the sculptural sense, yet contextual and symbolic.





Sculptures are simply made from material. What they are made of is also what they are. In the case of the sculpture *All My Bad Thoughts*, which is probably the most existentially intense one, it was also about emphasizing the fossil darkness of the oil. I read an article by Timothy Leary, who was describing his experience with LSD, when it was revealed to him why oil has always had this particular color. Fossil fuel was created from the destruction and death of living organisms. Now we use this black substance to pump up the entire social structure, and I wanted to connect this “brown” archetypal substance with the figure in some understandable way.

Speaking of mystery and archetypes, what is your view of the symbolic and mythological dimension in the all-embracing domination of materialism?

Yes, you are perhaps driving at my current fascination with devils and snowmen. I am revisiting their message from childhood. As to the latest things, I am focusing on the phenomenon of the devil, haha, as an ambassador of darkness. In these days when contacts with mystics are rare, the devil, Saint Nicholas and the angel are some of the last figures who just barely survive in this Santa Claus mess. Suddenly I would like to make use of local archetypes. So I am also into snowmen, for example. I’m going back to elementary things, to absolutely primitive and simple children’s sculpture. Snow falls and suddenly there’s stuff and the first thing that you do with it is make a ball and when you put three on each other, it is a snowman. But from a child’s perspective it is a monument, how simple. It is this methodological primitivism that fascinates me. You stack three balls on each other, and you have a sculpture, a great conceptual piece, that lasts two weeks at the most, before it melts. I’m going back to the snowman from a different perspective.

As a positive counterpart to these material sculptures with existential content, the light sculpture, *My Light Is Your Life – Shiva Samurai*, appeared on the scene. In this work you also dealt with the “sacred” with a certain irony, in which energy and light play the main role.

This “supernatural” hero was created on the basis of my previously-mentioned long term fascination with electricity, which I cannot get rid off, apparently. It comes together here with a mighty strength, and we suck it out of the sockets very clearly. At the same time it is one of the pressing issues which an enormous number of people are dealing with and will in the future too. We need to do so because everything is a question of energy. What is up with it, how much of it do we consume, how do we treat it and if we will continue to have these seemingly inflexible options. In

fact, *Shiva Samurai* consumes less than 6 kW, like when you stand in front of a heater, which comes into being through the creation of light. It is actually the apotheosis of Edison’s light bulb which is, by the way, coming to the end of its era. This monster is a kind of counterpoint to the sculpture *We’ve Got the Power*, where the energy is in small but not insignificant doses generated by potatoes through electrolysis.

You have always shown an interest in the ills of civilization on a planetary scale.

Of course. It’s kind of my hobby: the ills of civilization. But it is more that with these ills I feel nervous that neither art nor I can offer any societal solutions. I would probably have to do science, but it is too rational for me.

How do you feel about the optimism of science and its positivist faith in progress? We have experienced greater optimism about technology in art in the past.

Science is mainly a faithful companion of economics. Yes, in the nineties, for example, they were saying that art in connection with technology was heading towards the virtual. They were talking about helmets and gloves, thanks to which we can all have virtual sex with Madonna. But where are the gloves? Where are the helmets? Where is Madonna? It did not happen. There is still some justification for primary forms of sculpture, at least I feel there is.

The ambivalence, brought about by the use of technological machinery, is explicitly illustrated in your *Talkmen*, on the one hand they succumb to a fascination and an enchantment with the options that technology can provide and at the same time they are concerned with the impacts that technology and acceleration has on us.

Well yeah, the *Talkmen* were so naive back then. It is quite interesting to listen to those fifteen-year-old speeches. Most of the monologues are actually timelessly skeptical, so I decided not to interfere with them, to leave them in their original form. It’s such a mixture of sometimes trivial, sometimes existential questions. At the time I was inspired by the nature of children, let us say their audacity. Their ability to get to the core of something. And, finally, the embarrassment and inability of adults to simply answer these basic things.

The *Talkmen* were concerned with the impact of technology on life though. Moreover, the greatest achievements, from the useful to the absurd ones, have come about due to the accumulation of power, often through wars and the arms industry, such as the robot Big Dog that we watched. Do you pay attention to technology?

Yes, I try to keep up with enough information to maintain my general knowledge, of course I care about it. Therefore I know that I do not want to compete with some sophisticated robotics. I'm not a high-tech expert. Technology only plays a primitive and accompanying role for me. I am even surprised when people think that the production of my things is somehow technically complicated. They are actually very primitive apparatuses created in a DIY (Do It Yourself) manner, in a low-tech "garage" style. So the technical part does not play a dominant role in them, first and foremost is the sculpture itself and then the experience from it. Recently I laughed about one note of mine: I welded that eleven-meter-long palm *Homegrown* here on the floor in the kitchen, because I just did not have anywhere else to do it. It perfectly illustrates what technology and resources are available to me – you make a palm in Vršovice on the fifth floor of an apartment house on two square meters by the stove.

You consequently created another vertical, *Do It Yourself – After Brâncuși*.

It is a sort of a remix of Brâncuși's *Endless Column*. I've never seen it in person but its totemic power fascinates me anyway. I fancy any thin verticals which point towards the Earth's core. A rod, a pole, a tree, anything that has a hidden magical power. In this case, I wanted to paraphrase the metaphysical vertical line of an infinite column, and I used cement bags to do it, which I piled up on each other. It is essential that this vertical line is somewhat poor, temporary, a "one-man totem", you feel like that it could collapse at any moment, and it just creates a different kind of tension around itself and that was the point.

You also created other statues from the Amsterdam period in a similar manner like *Homegrown* or *Do It Yourself – After Brâncuși*. Your production around 2003 and 2004, when

you were looking for new directions, is quite homogeneous in its character, on the one hand, there is still the use of electricity, technology, as for example in the case of talking shopping bag *I Am Sick of It All* and the set *In Natura* –

*Coitus bizzarus*, and on the other hand, there are elementary, ready-made configurations made from everyday consumer items that imply a critique of the problem of consumerism.

At that time I was changing my methods a little. I did not want to create fictions anymore that you then infiltrate into a system, as with *Appliances*, when I made something that looks like a home appliance, but is actually not. I consciously switched to products that were already made as they were a more fulfilling and inspiring material. Materials like cucumbers, potatoes, beer cans, Fanta cans, a vacuum cleaner, a drill, a cross-country ski pole, and so on became a new adventure for me.

Apart from the consumer items, there are various tools and objects transferred to a different context, namely in *Conflict of Interests* and others. A stick, a rake, a socket. Your strategies also become more minimalist here and there, as in the project *Make Work Not Sport*.

Of course, while moving around in normal life I'll find a subject that I try to paraphrase, parody and comment on. Sometimes, however, reality is so bewitchingly perfect that art has no chance to catch up with it. It is sometimes frustrating. The contents by themselves create forms that do not provide any special artistic potential at first glance. For me it started to be interesting, in terms of making sculpture, to transform the established context of the perception of specific subjects. I saw tools (*Make Work Not Sport*) in garden plots, the IKEA bag, full of meat, was on a tram. Sometimes reality is much more worked out than the world of art. I am always fascinated when absurdities occur in everyday life, that do not aim at being artistic statements, but which contain them anyway. It only depends on the observer whether he is able to get it and the artist might not have anything to communicate anymore.

And what about the several variations of the sculpture *Fatal Egoist*, based on bicycles, do they also quote reality? Or how to apply the terrain buggy you used in *Bad Innovation in the Name of Protection* to the real world?

Yes, reality also stands behind this work. What a powerful witch reality is. It is an actual model of the Egoist bicycle by the company Author. Which is so bizarre on its own that it left me completely bewitched. I like the bicycle as a means of transportation a lot. I wanted to negate its function completely through the use of a minimalist intervention. Then the bicycle is no longer a bicycle. I am interested in construction and composition, it is more about the sculptural quality, not the

element of surprise in the public space. *Bad Innovation in the Name of Protection* has a similar position to reality as *Appliances*, it puts on the appearance of something that could also exist in the real world. In the end I got quite frightened. The uncertainty that seized me may have been right but then I realized that it is a metaphor. A metaphor that is, however, quite close to reality and that is what is scary about it.



In this context we should look back at the emblematic *Appliances*, you made twenty-six of them altogether. In 1997 you began to refer to the real world consistently, let's focus on their artistic value, the models *Ultran*, *Primasan*, *Standart* by the fictional *Utitoool* company – the names are almost a poetic play on words, but also fit well and sound quite realistic.

This was another attempt to sneak art into the “normal” world while using mimicry of the external signs of consumer goods. I was interested to learn if I could mingle with the world of the mainstream and industry and trade. I was mainly comparing values. When I was working on them I counted the hours at the minimum hourly rate. It was quite a time consuming project. I had to manually make twenty-six household appliances. And the company name *Utitoool* on the packaging is a pretty good name for a multinational corporation, isn't it?

You were quite thorough. Organic shapes were in vogue at the time, you thought of everything, there is even a protecting cloth in the well-planned packaging, which gives the appliances a fetishistic, ritualistic and devotional dimension, but also highlights their uselessness even more, the lack of a meaningful purpose.

I tried to make it something between Arp and Philips. A total of six different types, which I made variations of. There was a timer and vibrating motors from women's vibrators, so sometimes it began to shake mysteriously and seemed to have at least some kind of esoteric function. The funniest thing was persuading retailers to exhibit them, and explaining what was going on. Finally, they took them in about five shops and put them in the shop window or on the shelf.

Sculptures using the principle of ready-mades are a counterpart to the flat collage-like and relief works. Similarly, your use of material and your expressive sculptures go together well with the two-dimensional compositions of plastic and colored stains. Do you feel them to be a complement to the three-dimensional works or do they stem primarily from the principle of drawing? Is it important for you that they are hung as pictures on the wall?

I really enjoy two-dimensional works for their immediacy. The magic of the moment. With sculptures, this immediacy can easily fall apart during the working process. It is a completely different discipline. I always drew, drawing is a very personal medium for me, and therefore I consider it to be quite important, although people do not associate me with this medium, they think of me as a sculptor. I do

not focus on the issue of painting, on a stretched canvas. My point is that a flat area of rather small dimensions makes it possible to develop things that sculpture does not allow for.

Much of your work came into being as actions in public space. The city and its space changes, just as with the whole society – do you think that artistic strategies, in terms of effectively dealing with the city and public space, change too? Specifically for you, has anything changed in your view of public space since you first took *It* for a walk?



The city changes on the surface, sociologically and architecturally. But the character of public space remains consistent. It is still the same street, in its nature, idleness and spontaneity. My activities in public space probably stem from some kind of inner anxiety, which sometimes reveals itself and other times is hidden, an anxiety resulting from the inability of art to go beyond its framework and from being enclosed in this self-cannibalizing world of cliques and galleries. Therefore I try to get involved here and there outside the galleries. Everything started with *It* which continues to be an important guide and precedent for me. Well, we don't go out much together anymore, it's true. But maybe I will walk him again, when I have more time.

*Plumbuman* “walks from place to place and waits”. It is a lot about the existential level of life and I understood it as a kind of alienation within the city. Who is *Plumbuman*? In terms of the principle of the hero, he has some special romantic features. What is his mission?

*Plumbuman* represent a fictional character fearful of the outside world and the need to hide from it and delve into ones own private universe. When you watch him on video, you can see that he is no superhero, he is very fragile and vulnerable, that is why he has that suit and although it makes it difficult for him to move around it, protects him from the outside world. Lead is an amazing material in all that it contains, chemically and physically. It is used in batteries as an energy carrier, they also wanted to extract gold from it, not to mention the use of ammunition. And its weight – when you

pour lead into a bucket you are can't pick it up, the accumulation of gravity is fascinating. I built a shelter for Plumbuman, which protects him, but also destroys and degrades him. Lead is toxic, but until recently water was conveyed through lead pipes. There is something supernatural about it, you never meet him, but there are indications that Plumbuman exists. His mission is to plunge deep inside himself, not to blindly push against the outside world. He lives in a seclusion of his own making. It is a desire for seclusion and good protection against external influences. The performance connected with it was a simple way to show that this fictional character has a right to exist.

For the purpose of the exhibition you had to reconstruct *Plumbuman* completely. What was it like, after fifteen years? He got lost somewhere mysteriously, and now the hero returns to the scene.

That's right, after the mysterious disappearance, a mysterious resurrection occurred. But Plumbuman did not have a self-supporting shelter before. It only existed as the inner cladding of a particular room. This time we built a house for him, or rather a bunker, that is what I always wanted to do. I consider his disappearance and subsequent recreation to be a positive experience, it is a kind of return in time. This time friends helped me with it so I didn't do everything by myself like before. After fifteen years it is a strange feeling to recall the mental basis that led you to it.

The raven (*I See, I See, I See*) is an ambivalent figure. It is also an archetype, which appears in this case to bang on our heads with a mix of slogans and automated sayings. He presents us with the everyday conflict between good and evil, through conflicting clichés: on the one hand he wants us to give up on money but then he grimly reminds us that we have to pay for everything.

It was not completely thought out in advance. It was quite a lengthy journey before I got to the raven, originally I intended to make this little guy sitting on a branch and commenting on the state of the world. Although I had already started on it, I stopped. It was at the time when I was rebuilding *Talkmen* and was making *I Am Sick of It All*, everything kept talking and I suddenly felt it was all alike. I needed to leave the routine of talking sculptures. It lay somewhere for about seven years, and then I got the impulse to connect the raven with the body of a man, and the raven-warlock came into being, a transcendental prophet in all its cultural and historical significance. Originally I wanted to record completely

elementary word connections that such a handy parrot could handle. For example: "Just do it! Let's make things better" and so on. Those kind of multinational and notorious advertising slogans, that are clearly trivial, but when taken out of context they can almost seem metaphysical. The raven's speech is slightly richer in the end, maybe an advanced parrot placed in the same room could learn it from him. But it's probably a sixteen-minute-long monologue, so I do not know if it could do it.

We have talked a lot about materials and the principle of the figure. Now you are on a new path. You have been making snowmen recently, standing carpets and other touching heroes in a new style, ranging in materials such as worn pieces of clothing, bed sheets and worn-out domestic textiles. Is the fact that they are burnt out, so to speak, part of your concept?

Yes, to my joy I have found a new approach. I started to enjoy making sculptures instantly and spontaneously. To get fatality in banality. When you make things like *Revolution*, you need to have everything thought out in advance, but the spontaneity disappears while working on it. It is simple, no I just like taking that carpet from my granny, putting it up, and relying on its memory, its aesthetic qualities and letting it play and not doing any complicated charades around it. I want to keep the triviality of the whole thing but also to conceive of it as symbolic.

We need to mention *Revolution*, exhibited for the first time at the Prague Biennale in 2005. A figure that beats its head against a wall.

Is it important that it is by itself?

This work is actually unique in the fact that the theme is an historical principle. How do you perceive of its content and the context in which it is exhibited, and hence its reception, when you show it in the Czech Republic and in America?

This young man is principally a troublemaker. When I was making it, I had no idea that it would always dominate the space in which it appears. It really doesn't fit in group shows, it is quite popular at the beginning but soon the artists exhibiting around it, as well as the employees of the gallery, begin to resent it. The starting point was a general frustration from the revolution, that is why it is called that, they talk romantically about change and revolution here but nothing is really happening. We keep struggling with a wall that each of us stands in front of. Although it is a brutal intervention, it has never happened that someone could destroy a whole building or an entire wall by beating on it. It's in vain. *Revolution* was created



in response to *Talkmen*, but it is definitely a diminished human, certainly not a child. You can't see its face. It was supposed to be in New York as part of a show on Rockefeller Plaza. What a great address for the "bastard", as I call him sometimes. I wanted to ... I had a secret wish that I would be able to install it straight at the foot of the monstrous Rockefeller skyscraper. I couldn't wait to plant it right in the centre of the hypocritical New York sanctimony, in the context of a rich neighborhood and the accumulation of capital. But the organizers were afraid that *Revolution* would break the tiles, so we dropped the idea. Instead it stood in a plaster box that actually functioned as a resonating board. The whole thing then was sending out quite a loud and unbearable din. This is illustrated by an anecdote. The organizers called me that some woman had collapsed after she seeing the installation, an ambulance had to take her, and that we need to get ready for possible trouble. But then I learned with relief that the lady had probably been high on drugs so she couldn't understand the metaphor and had really thought that this was a real child banging his head against the wall, and nobody was doing anything about it. I think this story illustrates the intensity of *Revolution* very well. He really is unbearable.

Your activities in the Czech art scene have been very wide ranging – your activity in Jednotka [Hidden Creative Unit], the founding of the Universal NoD space, the annual participation in the festival 4 + 4 days in motion, and at the Prague Quadrennial. Even here one can see your tendency towards such initiatives which are not caught within the limits of the gallery space, or the limits of a single discipline.

I enjoy a variety of disciplines. It's about where you decide to put your energy. It is quite healthy to not only pursue your own imagination but to provide momentum for other issues apart from your own creations.

What is your view of The Hidden Creative Unit after a number of years? Do you think of the interventions in public space that you realized back then as a group as something separate from your own work?

The Unit meant a lot for me. It was a period of collective creation and research. The synergy of the collective work is magical. On the other hand, the teamwork is more complicated than when you create by yourself because you do not lose energy explaining, organizing and persuading the others. At some point we had all had enough and we each went our own way. And since then I have decided to systematically explore the possibilities surrounding sculpture and the object.

As an artist you are often associated with social themes. For group exhibitions that you curated or co-curated, such as *Gross Domestic Product*, you chose works by artists with various form of social engagement, from commentary to subversion. Does confrontation with other artists or works by other artists have an influence on you?

Of course I enjoy watching what other people do and how they do it. The Czech local scene has a wide variety and I would say that it is actually quite good. Although people are always complaining about something, pretty good things come into being here.

You have often said how important the opinion of the general public about your work is for you. I agree that it's a valid indication whether or not art is able to make itself clear.

Nothing has changed about that. It is always good when art tries to go beyond the shelter of the community of artists. When it resonates somewhere else and with someone who is not informed about all those connections. That is what a lot of people here try to do. Not all art can do without interpretation and instruction or study. But I am more interested in art that can get along without interpretation, without any literary support, because it resonates in such a way that it pushes people to think. Then they use their imagination and can interpret it themselves. And it's also amazing to hear to how far they can get from your original intention.

From the very beginning of making the work, with the viewer in mind, do you imagine the work in its final stage? How it is shown?

I like sculptures which retain their original spontaneity. I think with a sculpture I enjoy its story the most. From the very beginning, when you just join two objects together. Many unique situations can occur during the process. And then during the never-ending moving, transferring, disassembling, and modifications. I enjoy it, but it is something that is difficult to put on display. The exhibition can almost never be immediate. It is a stylization. The stylization of immediacy at best. Of course you are thinking about the finished sculpture as you work. Sometimes it corresponds pretty well with the initial idea, sometimes it flies off in a different direction. Finishing a piece is a kind of hibernation. The end of growth. And the viewer? One should not take them into consideration too much.