



Anna Andersson

1. *Stare Swell*, 2020
Plaster
4. *Hold*, 2020
Styrofoam
8. *Now no one sees me and I change no more 2*, 2020
Wood, blue pigment, turquoise pigment, iron sulfate, vinegar and plaster.
10. 1:1, 2020
Concrete

Gabriel Karlsson

2. *Untitled (Head)*, 2018
Ceramic
3. *Brin d'herbe 1*, 2020
Silicone
5. *H'art Song*, 2020
Plaster of Paris, silicone, aluminium.
7. *Cease to know or to tell or to see or to be (detail)*, 2020
Plaster cast of a woolly mammoth heel-bone fossil (late pleistocene) and aluminium.
9. *Untitled*, 2020
Plaster of Paris, blanket and plywood crate.

Anna Andersson/Gabriel Karlsson

6. *Fermata 1/Brin d'herbe 2*, 2020
Wood, blue pigment, turquoise pigment, iron sulfate, plaster, board, silicone.



On the 24th of March 1970, an enlarged bronze version of Auguste Rodin's *The Thinker* was blown off its pedestal outside the Cleveland Museum of Art. An explosive charge equivalent to that of three sticks of dynamite, ripped *The Thinker* off its foundation. Turned on its head and sent in a trajectory down from its base, the explosion resulted in a deformation of both the pedestal and the sculpture's legs.

In the aftermath of the event, followed a discussion on it and how the sculpture was to be restored and brought back to its original position. Although, with the Cleveland *Thinker* being one of few exemplars having been executed in the presence of Rodin himself, meanings were split on whether it could simply be recast, with some arguing that the sculpture should instead be left in its new and arguable violently altered state. Today the sculpture has been brought back onto its pedestal, but the damage inflicted to its base remains.

The incident could be seen as addressing a fundamental aspect of sculptural work; objects' inherent capacity of transformation and recomposition. Suggesting a focal point which pressures the myriad of processes that a sculptural object undergoes, attests to a sequence of events which poses an object as something in motion. A questioning of the static nature, appearance or *image* of objects. A vibrating pause, an arrested or resting state - the sculpture continuously reproducing itself, through it being the subject of potential alteration and change.

It not an explosion, the meeting of these two practices could perhaps be seen as much a collision, as a dialogue. In *Repose* the always fluctuating relationship between sculpture and observer is at the center - ranging from small intricate casts, to monolithic shapes that simultaneously exceed and directly relate to the volumes of a human body. The rift in scale disrupts the possibility of a single overview; as it one was positioned in a landscape revealing itself in micro and macro at the same time. At this point of dissolution, where verbal or written language loses its grip, or ability to envelop; a lingering balance occurs between objects recognized as fully familiar, whilst always remaining completely alien.

