

Conclusion

*'To depict the reality of things as they really are – in their natural suchness, as Zen Buddhism calls it - the painter must eliminate from his drawings all nonessential elements.'*⁸³

*'In terms of making a statement in art, which do you prefer, to scream or to be silent?'*⁸⁴

*'What is unknown must be made present by an awareness of its absence.'*⁸⁵

In the slippery terrain of interpreting both Jeremy Wafer's and my own work, one of the most potent reactions to the sculptures is the initial sense of quiet introversion. In this way, both Jeremy Wafer's work and my work combine a conceptual process and installation of the work with minimal sensibilities and reductive application. Clearly clarity, craftsmanship and precision are important, as every single detail is of equal value, yet at the same time they seem to have been effortlessly achieved. The sculptures appear relatively static, quietly respectful, silent, calm and modular. This created silence is not animated; it absorbs energy and in appealing to the senses, may provoke subconscious emotions in the viewer like exclusion, pain and illness or gestation, beauty, and fecundity.

The works demand of the viewer a certain cerebral requirement and promote intellectual stimulation. Once that effort is made, their inherent and multivocal ambiguities emerge. Transference from inspection to introspection signifies the discovery of a contained energy that provokes unease and shifts the sense of the quiet to a sense of disquiet. The sculptures cultivate these moments of disquiet, in which the viewer is induced to quietness and thrown back upon his or her own resources. These works are loaded with the possibility of the 'scream', of extreme emotion and an unmaking of quietness without losing their allusive silence.

⁸³ Toshihiko Izutsu as cited in Nooter, 1993, p.66

⁸⁴ Bourgeois as cited in Storr, 2003, p.19

⁸⁵ Cesare Poppi as cited in Nooter, 1993, p.142

The concept of a secret to be disclosed is not apparent in the works. It is the task and attitude of the viewer to gain access to the synthesis of introversion, silence and secrecy that is prevalent. The anticipation and pervasive inherent possibility of revelation that affords the notion of secrecy and its ability to disturb or disquiet is ever present.

Both Wafer's *ovals* and my sculptures can be interpreted as reduced forms perceived as reduced bodies alluding to bodily symptoms. The works exhibited at the *Simulacra* exhibition refer to gender. This is apparent through the employment of thrusting male spikes and female forms and clefts, whereas Wafer's *ovals* exude a gender-less, eternal patience. There is also a difference in origin; my sculptures always refer to the body and often in an abject, humorous and sardonic way. Wafer's works become representations that are often no longer about the body, the least embodied and the most abstract, being situated at the far extreme of schematisation and refinement of the body.