

Noetic handicraft

The act of sculpting is my way of formulating vividly and sensuously in the third dimension and is for me the most natural thing in the world.

Because, in the beginning was no word, rather it was wet, wet and pulsating.

Since about 1993 my work has been shaped by exploring the borders of „inner“ and „outer“ spaces and tracing the membrane that lies between them, separating and connecting them.

The volume of these "paper spaces" encircled the body of existing or possible life-forms; sometimes skin tight, sometimes walk-through.



The work always relates to a specific period, or condition, which defines its form.

My intention has shifted more and more from the classical sculptural approach of "forming the material", to the process of listening and perceiving life, this essence and its rhythm, which is inherent in the tangible matter.

I try to bring forth these images that mirror my listening to my perceptions, as uncensored as possible, fragile and impermanent as the condition and the perception itself.

The longer I moved along this "border", the more fluid it became, and the more it seemed to be a pure construct of our imagination, which we need as an aid in defining the "self". Through this ever more transparent membrane, structures shimmered for which what I took to be a „border“ does not seem to exist.

Basic patterns, which permeate everything: veins, waterways, roots, mountains, folds and creases, cells, molecules, air bubbles etc.

ONE infinite whole materializes in these structures, conspicuous in all things.

And yet, only by the ingenious process of forming a delicate, sensitive thin skin from a few amino-acid chains, thus creating an exterior and an interior, was life able to develop into its

infinite variety.

Only in this way was it able to avail itself of the vast potentiality of Being, the experience of all forms of life.

Life is both One and billions of forms of uniqueness.

Alexandra Hendrikoff