

## CONVERSATION WITH ENRICO DAVID BY JONATHAN MILES

*I am thinking about the nature of expression as it relates to images: do you think that sculpture is a point of arrival, in the sense of the arrival of an image? Also is it a question about time, as in: might the work exist in the time that it comes into being, but simultaneously also be located outside of it – in a time we call the future? Is this something that perhaps postpones its relationship to arrival? Put another way, if the drawing comes out of nothing, is there then another form of nothing, a void of the future, which the work is trying to find a relationship to? Is there a tension between the nothing the image is born out of and the nothing it strives to arrive at? Is there a kind of relationship between these two types of nothing?*

There's a restless quality to sculpture. Sculpture is perhaps "unsettled" because it proposes itself as place but does not know of a time in which a sense of place will emerge.

*All sculpture?*

Perhaps not all sculpture, but inevitably all sculpture touches on this ground that I term of unsettled-ness. But some sculpture seems able to synthesise unsettled-ness. What I mean by unsettled-ness is rooted in the capacity an object has to react to your physical presence or even to the space around it. That is something I believe typical only of sculpture.

*Is that because sculpture has a way to mobilise a certain desire in us which only sculpture can mobilise, a different relationship to desire than perhaps can be found in painting?*

Perhaps it is because sculpture has a way of reminding us why we are here, a way that is kind of outrageous in its proposition of being as formal as your perceived self – proposing to establish that sort of physical conversation with you. Whereas painting has a mirror-like quality (into the past, or into the future), one can say that sculpture is you.

*So in other words there is a proximity that sculpture can establish with you as an abstract subject, this conglomerate of organs, rhythms, and pulsations. Perhaps sculpture becomes the subject/object through this proximity. All art is close to being a subject/object, but sculpture more directly so. Is this your proposition?*

Sculpture has a way of erasing distance because it seems to me to enhance proximity. It is more common for me to look at sculpture and think: "I really do feel that way". Sometimes I experience the aftermath of making an object with the sense of relief of that object embodying a certain condition on my behalf – in other words, looking like that so that I don't have to.