

Metamorphosis Inspired by the Study of the Vertebral Column

Axel Ewald

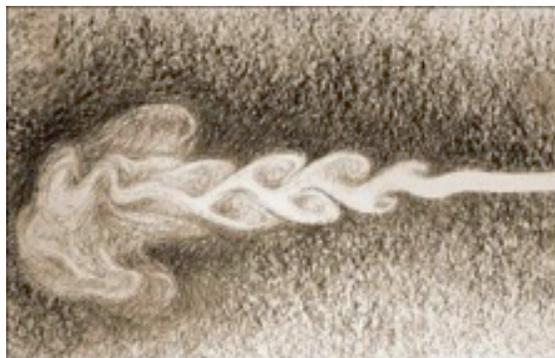
Sculptures, Drawings,
Text and Photographs by Axel Ewald



In the 1990's I was, for an extended period, occupied with an artistic study of the vertebral column, following its form-metamorphosis through drawing and observation. I became fascinated by the beauty and lawfulness of its changes. When taking the vertebral column apart into its separate units, one becomes aware of how the forms completely transform from one end to the other, following the principle of polarity and enhancement. On the other hand, in its assembled form, the vertebrae closely interlock with each other and, together, create a beautiful overall sense of continuity and flow - such as can be found in the train of vortices of moving water. One form organically leads to the next, passing on, as it were, its impulse of movement and change. This study eventually inspired me to create a number of sculptures, each of them consisting of a number of physically separate pieces, which nevertheless are interlocking and interrelating with each other, while also moving between form polarities in a metamorphic way.

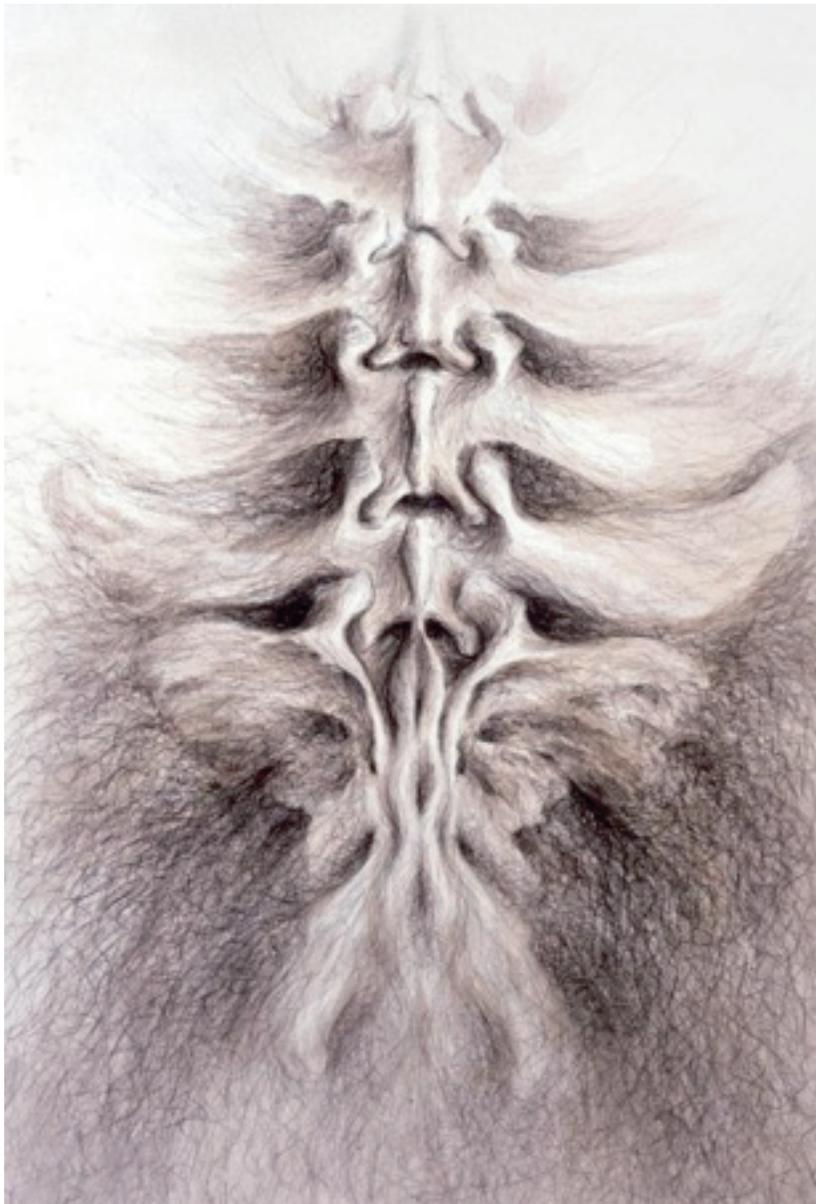


Above:
Metamorphosis III
fired clay, steel – 1996
collection of the artist



Top:
Deer Vertebral Column
mixed media – 1990
private collection, England

Above:, (left and right):
Cow Vertebrae – 1994
mixed media
private collection, England



Cow Vertebrae
mixed media – 1996
private collection, Israel



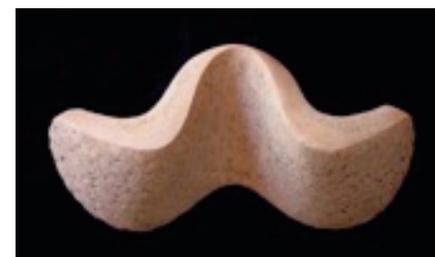
Metamorphosis I
fired clay – 1994
collection Ruskin Mill Gallery, England



Metamorphosis II

fired clay – 1994

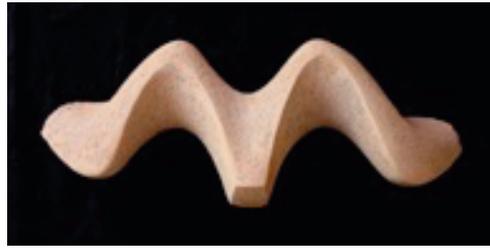
collection Ruskin Mill Gallery, England



The images above and below on this and the following page show two views of each of the seven sections from **Metamorphosis II**



The two form sequences “Metamorphosis I” and “Metamorphosis II” are two slightly different versions of the same form intention: to create a metamorphic sequence of interlocking and interrelating forms, which move between polar opposite qualities like contraction and expansion, liquidity and mineralization, horizontal and vertical expansion, assertive (“male”) and receptive (“female”) form-gestures and at the same time create a sense of continuous movement between them. The forms are conceived symmetrical which confirms their affinity with their source of inspiration – the vertebral column. In their form-language as well as in the transformative process which creates one shape out of the other they nevertheless follow their own inner lawfulness.



Metamorphosis III
fired clay – 1996
collection of the artist

