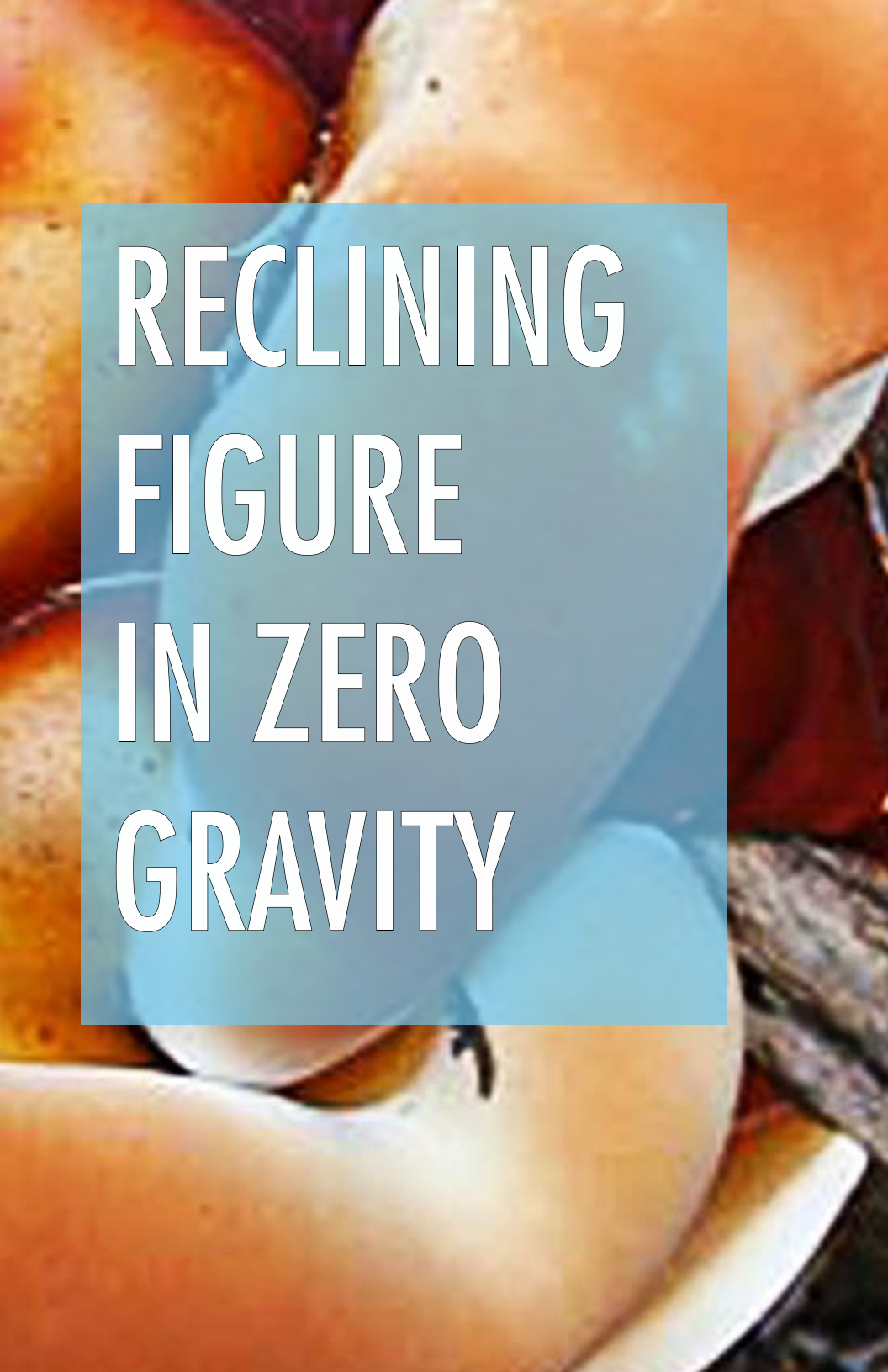


i/o/i/p

information/object/image/people

FF  
UNITEED  
SS  
SEPARATEED

Mitchell Kane on David Schafer, 2009

A person wearing a blue flight suit is reclining in a zero-gravity environment. The person's body is floating, and their legs are bent at the knees. The background is a warm, orange-brown color, suggesting an interior space or a specific lighting condition. The text is overlaid on a semi-transparent blue rectangular area.

# RECLINING FIGURE IN ZERO GRAVITY

*About three years ago, David Schafer and I were sitting across the street from an empty lot having a conversation discussing zoomorphism, children's play, animal-shaped organic sculpture, Vitalism & the life-force, and sampling Henry Moore. At the time of our meeting, this empty lot, at a relatively busy intersection by Pasadena standards, was to become the new wing of the Huntington Hospital, for which David was developing ideas for a public art commission.*

*Working with David as he researched and adapted his ideas from concept through digital manipulation, then into the physical materiality of traditional bronze has been amazing to witness. The words which I write here are a departure from my earlier conversations with David, and offer an interpretation based on the subsequent rewards and problems of permanently placing of a 1500 pound object, or two, in a private institutional space. This visual narrative does not attempt to explain all of the potential readings and intentions of the artist, but follows a single, fluid track of a sculpture based on the subject of a reclining figure.*

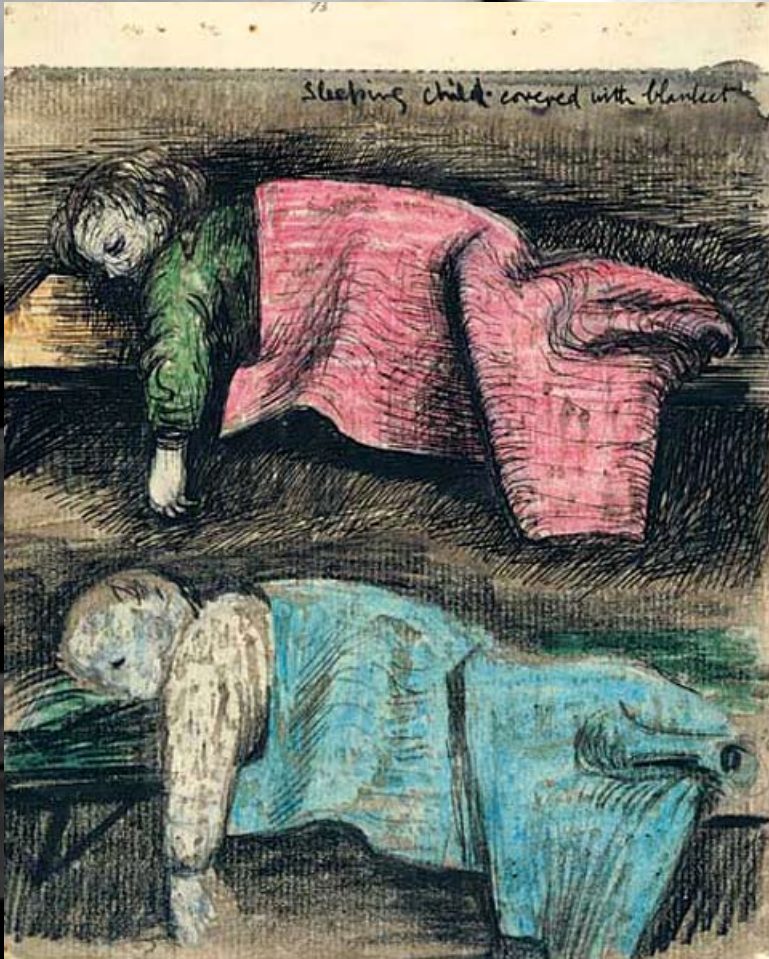
*Separated United Forms* describes a process of digitally scanning a pre-existing sculpture by the British sculptor Henry Moore entitled, *Reclining Form (1966)*, then divides the original into two separated forms.





*Vishnu Reclining on the Serpent  
19th C.*

*In this image, Vishnu rests upon Ananta, the multi-headed serpent, and dreams the universe into existence.*



*Children sleeping with blankets,  
Henry Moore, 1940's*

# DIRECTIONAL ORIENTATIONS:

NORTH  
EAST/WEST  
SOUTH

*Cardinal directions are associated with sighting a subject physically within the natural, constellational, or magnetic environment.*

VERTICAL/  
HORIZONTAL

*Built environment connected to planar human scale*

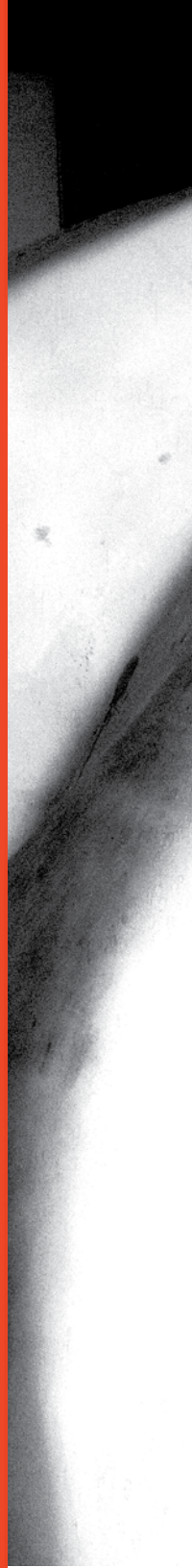
X, Y, Z

*Spatial dimensionality modelled*

*In SUF, there is no specific relationship to sighting - sun, stars or cardinal directions. SUF can be placed anywhere near the hospital for them to acquire associative meaning. This is a curious and positive development, especially as it concerns an object supported by public funding and placed within a private space, because it renders the historical notion of public/private into a fully ambulatory state, which makes possible for the sculpture to go about its aesthetic business.*

*Developed in an x, y, z orientation, SUF has no specific behavior as far as gravity goes. Its form has emerged from code and is permanently chased in zero gravity, or a non-gravitational environment. After casting, SUF tangibly exists with physical weight and a top and bottom, but the muscularity of the body-form does not sag or show any signs of orientation or a relationship to the ground, besides where its footings touch the pedestal. The tripodal footings are the only indication that SUF is tethered and earthbound.*

*Overall, SUF strength rests in its non-objective status of not knowingly revealing exactly where it belongs -- in history, in public, or in the ether. SUF beautifully suggests a caricatured figure, who has been miraculously healed, then sets out on a new path whistling a familiar tune, which is stuck in its mind and unable to shake it loose.*







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Page 4: Norton Simon Museum, Pasadena  
Page 5: V&A Museum, London  
Page 6: Henry Moore Foundation, England



Mitchell Kane on David Schafer, 2009