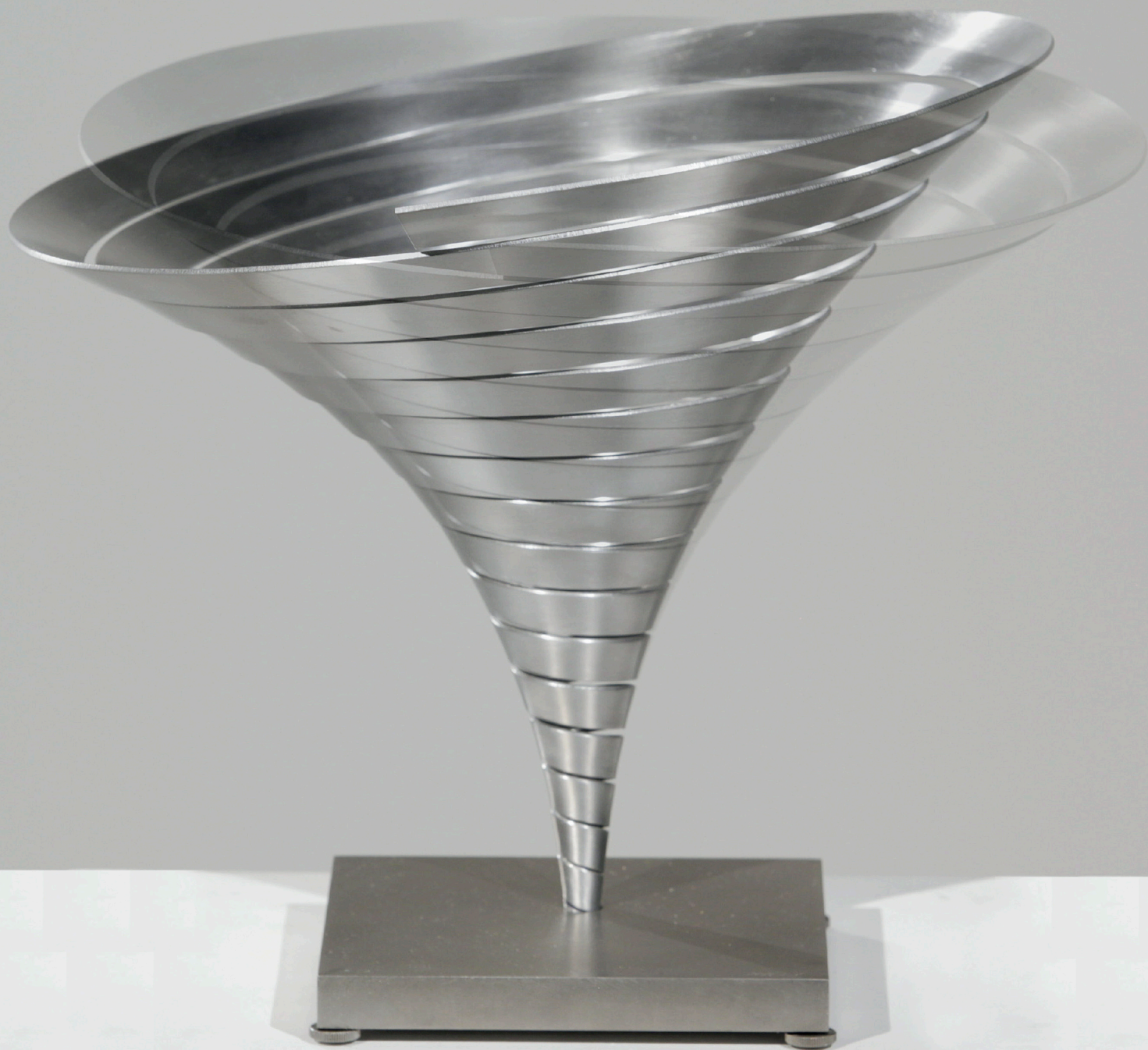
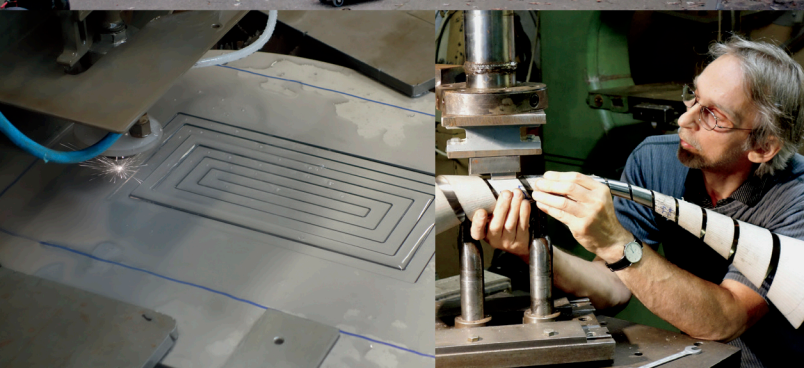


MARTIN WILLING

SCULPTING MOTION





**Die Form erhält nur in der Bewegung ihren Sinn.  
The shape acquires its meaning only through movement. —Martin Willing**

Martin Willing's works make the observer want to touch them, to set them in motion and to discover how they behave when moving. In contrast to grasping as in touching, the work is hard to grasp—understand—on many cognitive levels. With Martin Willing, the usual methods of categorization fail.

The viewer is instantly intrigued by how they were made. The spherical shapes, for example, make one wonder about their feasibility: how can pre-stressed material be bent horizontally and vertically into space, forming an exact shape that moves but then oscillates back into this original state? It is therefore the manifold physical considerations and abilities that clearly lie at the basis of the works and induce the viewer to engage in individual speculation. That the outward appearance of the works is based on geometrical shapes presents us with a conundrum. The oft-repeated notion that Willing works with an explicit reference to nature does not at first glance seem to sit well with the spheres, cubes and long rods. This makes close looking at the artist and his work all the more rewarding and intriguing.

Willing holds dual degrees in both physics and art. Experimental physics fascinates him and pervades his artistic work, and from early in his career he experiments with objects in motion, with magnetism and electric current, with repulsion and attraction, and with equilibrium and pendular movements. Early works already show an attempt to generate structured movements, such as the path of circular sections or elliptical curves. Thus, even at the early stages of his development certain qualities can be glimpsed that remain and are perfected.

To Willing, it is by no means desirable that the works come to a standstill—instead stillness is a state of tension simultaneously representing the beginning and end of a sequence of movements. Perpetual motion is not his aim: for him there is no tension in uniform, artificially upheld movement. Instead, he is interested in the dramatics of movement. He is fascinated by the slowness and expansion of movement as well as by the unpredictable, ever-changing mutual interference and limitation of the set of possible movements. All his works therefore communicate an experience with time, space and the effects of gravitation. The central point of his research is the attempt to use his art to stretch what can be imagined to exist between rest and movement.

Martin Willing aims to achieve a conscious experience of unconscious processes through a quasi-meditative contemplation of his works. The artist himself experiences his works as having the same effect as do processes in nature. It is, however, not the case that the artist reproduces experiences of nature in his sculptures. Ideally, his works should be able to make viewers experience themselves and their environment as consciously as when they observe natural phenomena. His observations of nature have given Willing sufficient optimism to attempt to make the impossible technically possible. It can be calculated, and anyway, just look at reeds or watch trees swaying gently in the wind.

Text adapted from "Eigenvalue" by Sasa Hanten

COVER: *Parabolkegel groß*, 1991. Duraluminum, water jet cut, curved, prestressed, embedded in titanium plate, 11 3/8 inches high, 14 1/8 inches diameter (29 cm high, 36 cm diameter)

*Brücke I*, 1995

Niro spring steel, curved, prestressed, screwed onto iron plate

9 x 15 3/4 x 3/4 inches (23 x 40 x 2 cm)

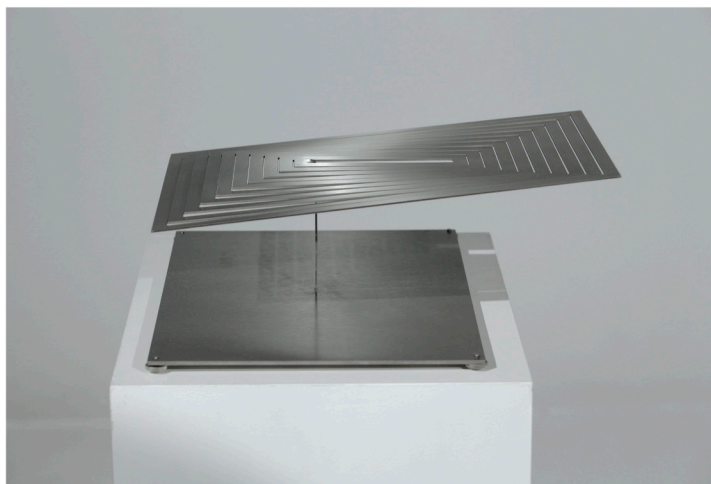
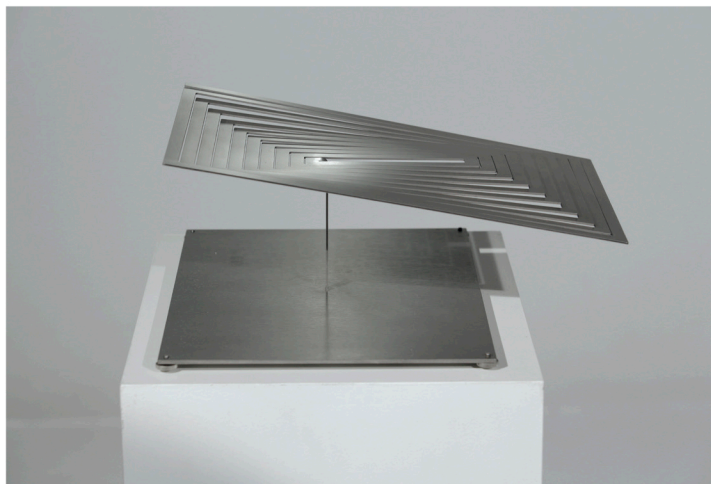


*Bewegte Fläche, horizontal, 2017*

Titanium on adjustable titanium base, water  
jet cut, prestressed

4 ¾ x 14 ½ x 14 ½ inches (12 x 36 x 36 cm)

Edition 1 of 10



*Kugel, radial*, 2013/2016

Duraluminum, milled, ground, curved, prestressed on adjustable aluminum base

16 ½ x 15 ¾ inches (42 x 40 cm)

Edition 6 of 10

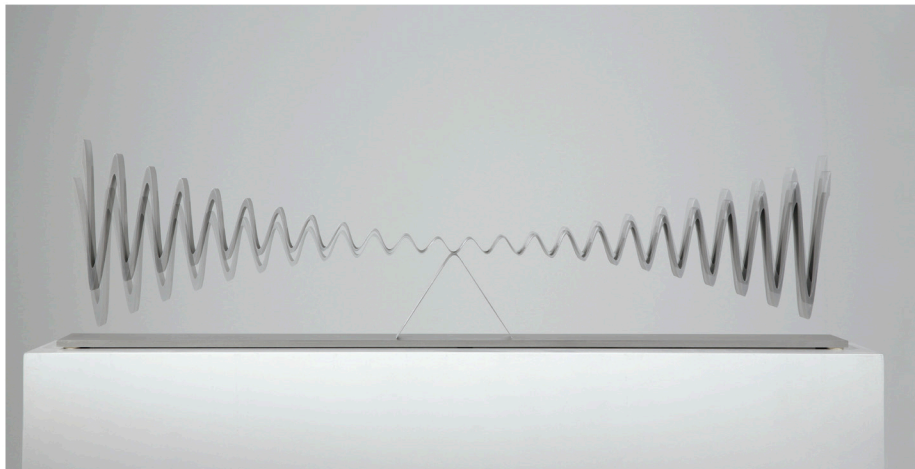
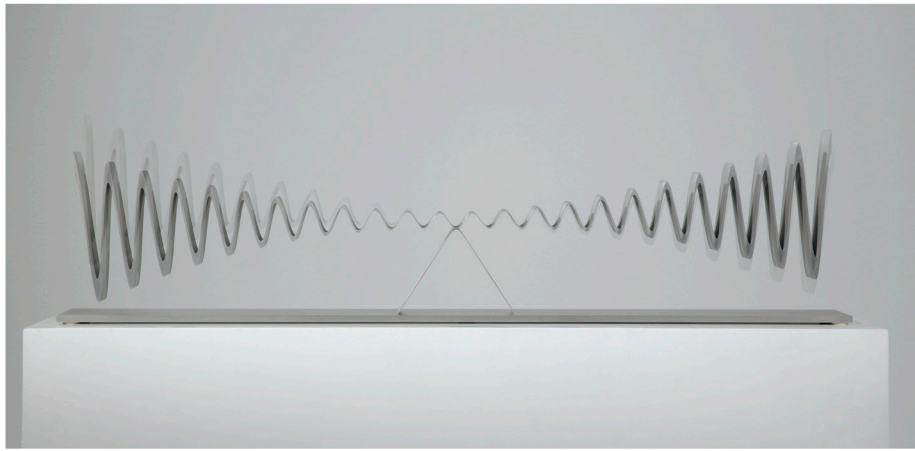
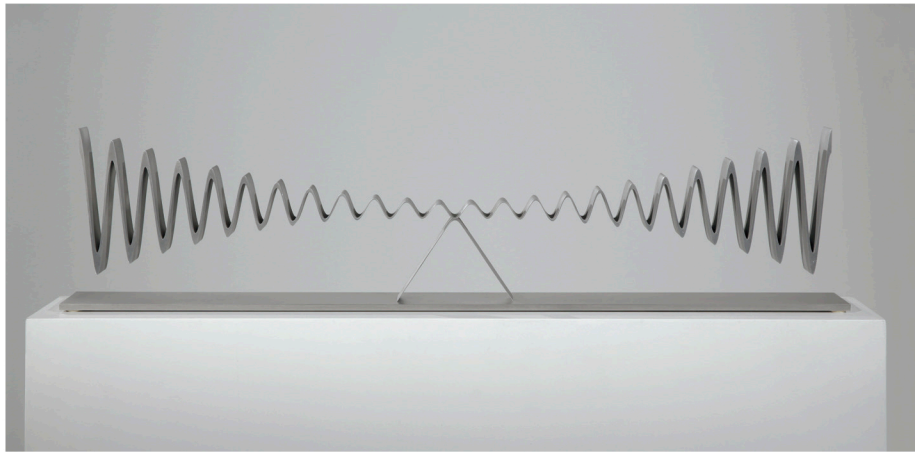
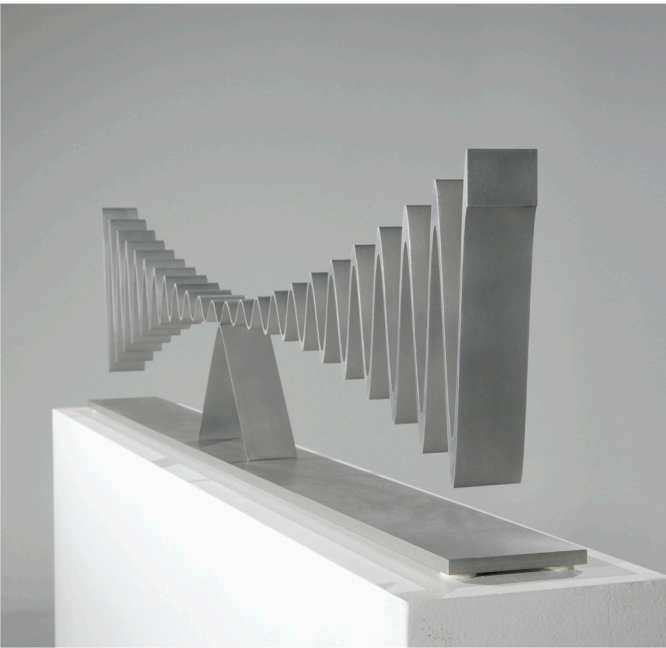


*Wellendoppelschwinger querformatig*, 2015

Duraluminum cut from a single block, stainless steel plate

8¼ x 37 inches (21 x 94 cm)

Edition 2 of 8



*Kleeblattfaltung, 2016*

Chromium-Nickel spring steel, laser-cut, curved,  
prestressed on adjustable stainless steel base  
13<sup>3</sup>/<sub>4</sub> inches diameter, (35 cm diameter)  
Edition 1 of 8





Ring mit Stäben um Fünfeck, 2012/2016. Duraluminum, cut from a block with pre-tension, matted on stainless steel plate, 24 x 19 3/4 inches (61 x 50 cm). Edition AP 1 of 2