





# MICHAEL PETRY

## AT CONTEMPORARY SCULPTURE FULMER 2019

### The Ouroboros

The Ouroboros is historically thought of as a serpent eating its own tail and while linked to Gnosticism and their symbol for eternity, its roots go back to ancient Egypt. There, the god Ra is linked to Osiris and in their union they too create the beginning and end of time. The Ouroboros is the symbol for the infinite and a version of it where the snake is in the shape of the number 8 laid on its side, is the symbol for the infinite in modern mathematics. The Ouroboros speaks of the on going nature of the world. The Ouroboros also creates the number 0, the symbol for null, or the void. The Ouroboros sculpture (edition of 3 +2AP) hangs suspended in the dark garden glade. It is solid bronze and very heavy! It demands that the hand race over it – the haptic qualities of the work allows for it to be carefully picked up and possibly even fondled. It appears like a gnarled branch of nearby trees or possibly even a snake about to strike from a suspended vine.

### Joshua D's Wall (Segment, 2019)

There, on the ground, the remains of a wall, the slippage of time over space, the melting of desire and belief with history and fact. Are they objects of nature, or simply objects of beauty? Are they man made, false gods, or possibly gifts of the gods? There is a tale of a man called Joshua who crossed the river Jordan, who believed he was owed the land of another tribe. He had been promised their land by another god. It was not his to take but he did. He blew down the walls of their fortress with the sounds of triumphal horns. There on the ground, pieces of glass, sparkling, rocks of silica, glass is of course always melted rock, and now the grass is littered with rocks, of various beautiful colours. Things fall down. Belief fails. Beauty fades. Glass returns to sand.

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