

Arte mundu "ofizialera" eskulagintzatik iritsi zen Ron Mueck. Film eta telebista saioetarako panpinak egiten zituen bere jaioterria den Australian. Australiar ia orok gazteetan egiten duen moduan, euren irla-kontinentea utzi eta bidaiatzeari ekin zion. Eta oraindik ez da itzuli. Londresen tailertxo propioa sortu zuen, zinema eta publizitatean erabiltzen diren tramankulu, eta "animatronic" ezberdinak egiten hasi eta bere teknikaren zorrotasunari esker berehala lortu zuen arrakasta ikusuntzunezko industrian. Hala ere, berak sortzen zituen lanak kamararen ikuspuntuaren menpe sortzen zituen beti, eta horrek ez zuen Mueck guztiz asetzen. 1996. urtean bere sormena "osatzeko" erabakia hartu zuen arte. Urte hartan bere lanak "osatu" eta eskulturatan bihurtu zituen.

Mueck-en eskultura guztiak giza gorputza dute ardatz. Osotasunean edo zatika, gizakia da Mueck-en artearen abiapuntu eta helmuga. Bere lana hiperrealista bada ere, Mueck-en eskulturek ez dute giza eskala mantentzen. Eskulagintzarako iaiotasuna eta testura organikoek kopiak egiteko teknika txundigarria menperatzeaz

gain, bere lanek haratago joateko gaitasuna dute. Harridura, zalantza eta ezinegona sortzeko gaitasuna dute bere lanek. Eskultura hauek gainera kopia kontzeptutik ihes egiten dute, eta asmo horretan eskulturen eskalak garrantzia handia du. Errealismo zorrotza vs neurrien desoreka horrek kontraesana sortu eta ikuslearen barrukaldean zerbait mugitzeko gaitasuna du. Mende berriaren atarian, Charles Saatchi enpresa gizon eta bildumazale famatua bere lanarekin maitemindu eta Mueck-en obra erosten hasi zen. Nazioarteko errekonozimendua "Dead Dad" obrarekin iritsi zitzaion. Bere aita hilaren iguala zen eskultura hiperrealista egin zuen silikona eta bere ile propioak erabiliaz. Bere aita hilaren eskultura tamaina naturalaren bi hereneko neurrian egin zuen. Gustatu edo ez, Mueck-en giza figurek ez zaituzte epel uzten euren baitan kontraesan eder bat gordetzen dutelako: Batetik, gizakiak, ia instintiboki, perfekzioa bilatzen duela erakusten dutelako, eta bestetik, perfekzio horrek, munstroak sortzen dituela frogatzen delako...

Ron Mueck waded through the world of craftsmanship before arriving to the world of 'official' art. He made puppets for films and TV shows in his native Australia. Like almost every other Aussie when young, he packed his bags, said goodbye to the island continent and set off to explore the big wide world. He still hasn't managed to get back home. He set up his own workshop in London and worked at building gadgets and other 'animatronics' stuff for cinema and advertising. His high-precision technical ability soon afforded him great success in the audio-visual world. However, all of his work was always created from a camera perspective and that hindered total fulfilment for Mueck from an artistic pint of view. In 1996, he decided to 'complete' his creations. Said and done. That year saw his creations become sculptures. All of Mueck's sculptures are based on the human body. The human body is Mueck's starting and finishing point, in its wholeness or in parts. Even though his work is hyperrealist, his sculptures are not made to scale. Not only does his work clearly show an innate ability to copy textures and great craftsmanship, it is also capable of going that little bit further. His work can provoke doubt, surprise and uneasiness in the spectator. His sculptures avoid the copy concept

## the wicked unbounded dimensions of hyperrealism

and that is why the size and scale of them is so important. The clash of exact realism and unbalancing dimensional scaling is contradictory and it is this contradiction that can move the viewer. At the beginning of this century, famous businessman and collector Charles Saatchi was captivated by his work and started to collect pieces by him. He achieved international recognition with 'Dead Dad'. He made a hyperrealist sculpture of his dead father using silicone and his own hair. The sculpture was scaled down to two-thirds the size of his real father. Like it or not, Mueck's sculptures leave nobody cold due to the beauty of the contradiction they communicate: they show us that, on the one hand, humans, almost instinctively, are continually searching for perfection, and on the other, that this sought-after perfection actually creates monsters...

