

BASED ON GIUSTO LE COURT S  
MASTERPIECE *L INVIDIA* (CIRCA  
1670) BALL TAKES THE  
RENAISSANCE SCULPTURE AS HIS  
STARTING POINT DEVELOPING THE  
SAME THEMES OF CORRUPTION BUT  
WITH A MODERN TOOLKIT





onyx  
calcite  
marble  
gold  
various

# BARRY X BALL

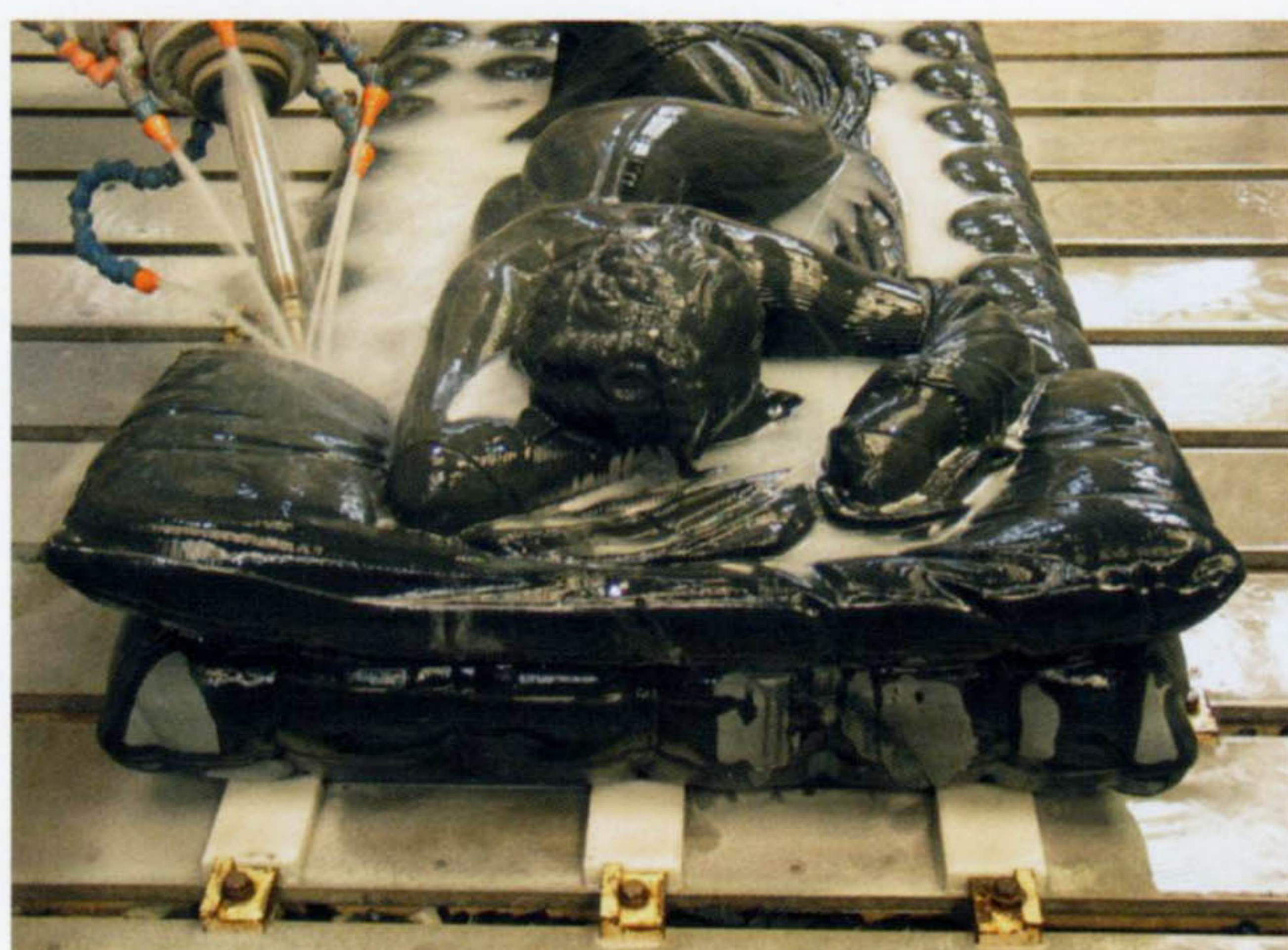
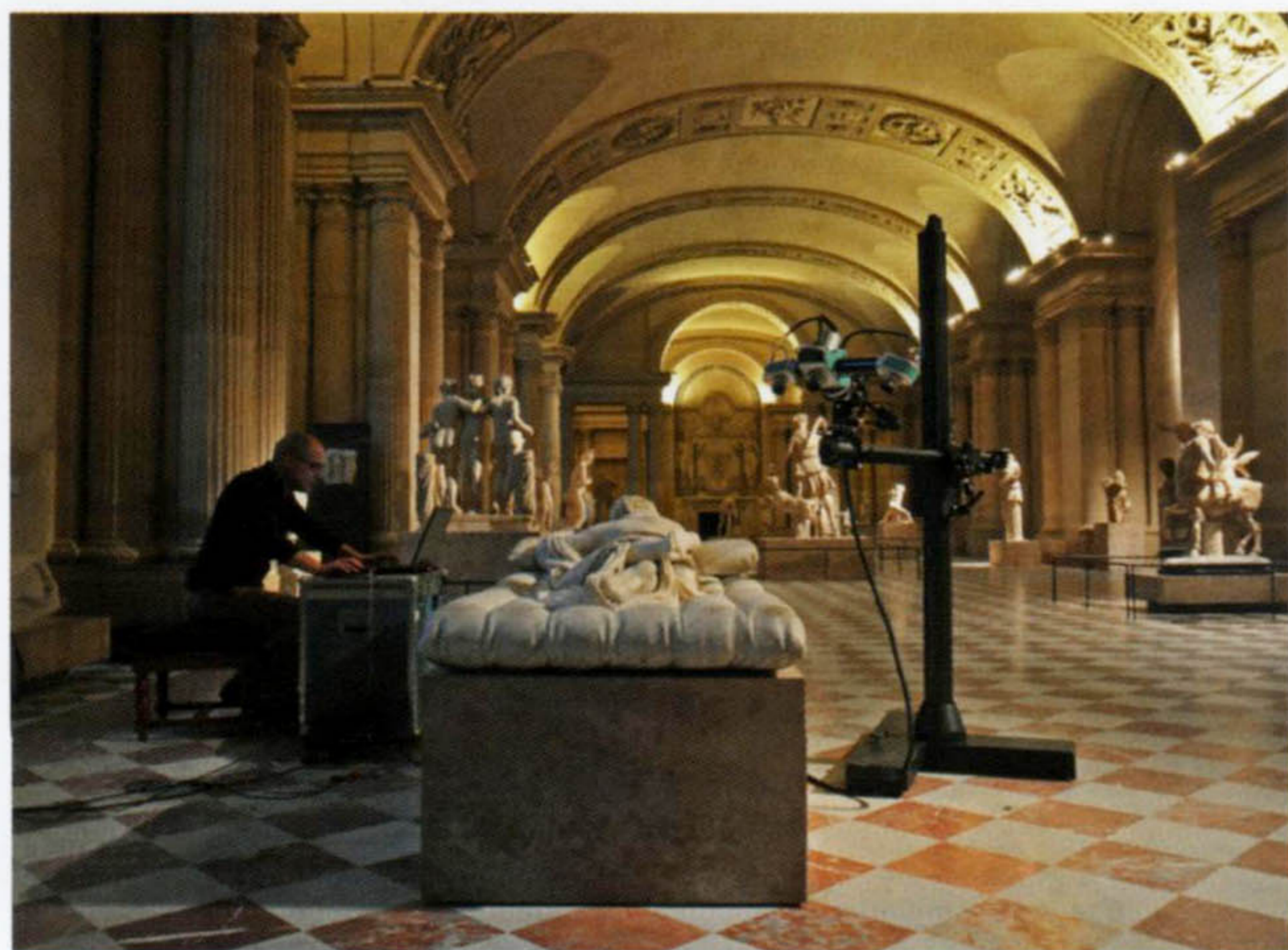
Ball combines traditional craft with cutting-edge technology to give classical subjects new forms.

*Torture prevalence compels victim-as-wounded-yet-resolute-iconoclast-survivor portrait (2000–2006), 26 x 14 x 17 cm. Photo courtesy of Barry X Ball.*



BALL CAREFULLY CHOOSES IMPERFECT STONES WHICH CAN CONTRIBUTE TO HIS FINAL DESIGNS  
THIS MEXICAN ONYX SCARS THE FIGURE AND ECHOES THE THEME OF TORTURE AND SURVIVAL





Sleeping Hermaphrodite (2008–2010). Photo courtesy of Barry X Ball.

GRANTED UNPRECEDENTED ACCESS TO THE LOUVRE'S SLEEPING HERMAPHRODITUS BALL AND HIS TEAM SET ABOUT PRECISELY MAPPING THE FIGURE BEFORE WORKING ON THE DIGITAL VERSION AND RECREATING IT IN BELGIAN BLACK MARBLE

'I see myself as working in partnership with classical masters like Bernini' explains Barry X Ball. 'I'm working with a different technological toolkit, so I can pick up where they left off, and take their work somewhere they would never have been able to go' This combination of a dedication to classical craft and engagement with new technology defines Ball's work.

Ball was originally drawn to the complexity of the human form, seeing the body as a worthy challenge for the 3D scanning technology that was emerging in the 1990s. Initially using his own body as a model, he used a Los Angeles special effects studio to capture versions of himself that he could then manipulate on the computer. Having worked with traditional body casting in plaster before this, 3D scanning allowed him to record a figure with accuracy that plaster could never achieve.

His subjects have come a long way since these initial self-portraits, and Ball now has an archive packed with anything from contemporary artist Matthew Barney to Umberto Boccioni's *Unique Forms*

*of Continuity in Space* (1913). 'The access I now get is a huge privilege, and there's a kind of magic to standing in the Louvre at night as a white-light scanner moves over the body of the *Sleeping Hermaphrodite*'

Now working with a studio of 15 assistants, Ball uses technological processes to manipulate these scans. The telltale signs of software are writ large on the final forms, displaying functions such as stretch, warp and skew. Using CNC mills to execute the digital files, the final sculptures also bear the diagonal flutes associated with this mechanical process.

'People think that just because you use technology in your process, that it's simply a matter of pressing 'print' and the final form pops out' complains Ball, who spends up to 6000 hours on a standing figure, carefully choosing materials such as onyx and calcite for their unique natural strata and faults. 'I'm trying to take figurative art to a new place, and maybe it's not possible without technology. But I don't want the technology to matter either, it shouldn't be a focus anymore'





*'I don't want the technology to matter either,  
it shouldn't be a focus anymore'*