

EXPERIMENTS IN SCULPTURAL FORM

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## CHAPTER I

### Introduction

The purpose of this thesis is to arrive at a better understanding of the possibilities of sculptural form through actual experimental work in the medium. In order that the work be really experimental and not just idle repetition of old forms I must first have understood what the essential nature of sculpture is by analyzing the medium and the process of sculpture. The first part of the paper is such an analysis. The second part is the statement of the general sculptural problem, which concerns all sculptors, and the statement of the particular problems of this thesis, which are an individual interpretation of the general sculptural problem. The third part is a short review of those periods in art history in which the same problems were found important. And the fourth part is the explanation of the experiments with photographs of the results. The actual procedure was not separated into neat succeeding time divisions as the form of this paper suggests, but rather, the ideas were developed integrally in the solving of the immediate sculptural problems and in vaguely understood aims which became clarified as the individual pieces worked themselves out.

Not every carving has been successful in reaching a solution of the particular problems of this thesis. The carvings considered in chronological order, show the development of both the aims and the realization of the aims.

## CHAPTER I

### Analysis of Sculpture

#### A. Medium and Process

Art is the shaping of material to embody a meaning, a meaning which when understood and experienced, has a value complete in itself. The material of art is a medium. The medium is an integral part of the art object. It is the material which is shaped and becomes a new object because of the shaping process; so a painting is a construction made out of the relations of one color to another, and music is a sound experience built of tones. A particular medium is by its nature capable of making one strain in experience emphatic. To realize the full power of the medium only those ideas which can be expressed directly in the medium should be used. Meaning is most forceful when it is understood in immediate experience. Art has such meaning.

The expression of only such ideas as can be realized in the medium requires an understanding of the material and of the kind of activity which its nature demands in the construction of the art object. Sculpture, defined in this manner, is the shaping of material in space into a three-dimensional

structure that has meaning. The activity is not a reduplication of life forms, but the formation of a structure in stone or wood or clay. Life forms, when used, are translated from the material of life into another material. Reproduction of natural forms takes place in a new material for the sake of that meaning which the medium can best realize. That the material should affect the meaning is inevitable. Only in an artificial and strained activity would the medium fail to affect the produced art object, for the material and the process are actual conditions of the meaning and of the art. Movement and body as they come into ordered relations are the dance, tones are music, color is the painting.

Materialgerechtigkeit (justice to material) is a German word coined by modern artists to express the importance of medium. The word came into existence in a reaction against the people who misused and distorted the material in an attempt to make sculpture appear artificially to be a natural object rather than a construction in stone carved by a chisel. Painted statues, soft-seeming flesh textures, colored stones inserted in eyes, and similar tricks of virtuosity have been employed to carry on this false activity which denies the medium and the art process. The reaction to such use of the material has been quite recent. In the reaction one result of the idea "Materialgerechtigkeit" has been a large number of paintings with the brush marks still evident, and sculpture

with the chisel marks deliberately left in the stone. This interpretation is rather superficial. There is another interpretation which has a more fundamental significance than this technical one, and which is realized in the work of men like Henry Moore. The expression of such ideas as can be realized in the material and in no other way is the real meaning of *Materialgerchtigkeit*. What the nature of those ideas is will be determined by the nature of the medium.

#### B. Sculptural Meaning

Mass or volume as it exists in space is the essential nature of the sculptural medium; its process is the shaping of volumes in space. This is the limitation and the power of sculpture. Mass is visible and tangible. It cannot be heard or read as the spoken or written word. The meaning of mass and volume obviously cannot be of the same kind as the meaning that can be expressed in words. It must be of the same kind as cubes and cones and cylinders--simple three-dimensional meaning. The process of sculpture is the shaping of material into a form which has such sculptural meaning. Sculptural meaning, then, is the form of the volumes which have been shaped. This form exists in its own reality. Its meaning is contained in the medium and depends on no outside reference. To translate life into this language is to discover its meaning in terms of mass and space and volume,

which are the conditions of sculpture. A human figure in this translation has meaning not as a social being, a character, or a person, but as a space-form. Any other meaning is not sculptural; it is out of the bounds of the medium and beyond the power of sculpture. All that interests a sculptor is what he can see in terms of his material.

Psychological and philosophical values are out of the range of his genius. Their presentation in visual experience can only be representational and hence not in the immediate object but in an illusion of reality which refers to past experience and associated memory for meaning.

Sculpture, because of its nature, is looked at again and again from an infinite number of angles. It must have a more permanent meaning than represented ideas if it is to stand as a permanent structure, for represented ideas lose their force and interest as soon as they are understood.

"Romantic imitation is merely conjectural and empirical, and what is commonly called art is just such empirical meaning expressed by skillful tricks."<sup>1</sup> Sculpture is justified as a permanent object if the value of it increases as the relations of form are apprehended in direct experience. The meaning of such art is eternal and universal. It does not

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1 Clive Bell, Art, Frederick A. Stokes Co., New York, 1913.

depend upon the related cultural situation for interpretation as does the symbolical meaning of represented idea. It is this universality of the meaning of form which enables one to enter as a complete stranger into an alien art such as negro sculpture or Hindu music, and after an initial prejudice is broken down, to understand the art with no knowledge of the cultural background. But such understanding is possible only in an art whose meaning is form rather than a symbolical association from life.

To discover in what the intrinsic value of art lies one has only to observe the emergence of art in human activity. A primitive art that has developed beyond the first fumbling of technical discovery shows preoccupation with form. A natural delight in variations of shapes and an interest in the object itself is apparent. It is after the primitive periods when the power of art becomes evident that art is consciously brought to serve other ends than the natural interest in form. The art since Cezanne has been a complete reactionary revolt against the use of art as a "reservoir for the overflow of private emotions....Real esthetic enjoyment comes not from imaginary wish-fulfillment from the attempt to envisage some absent beautiful reality through an incomplete reality; the sufficient reality is at hand possessed as completely as an object can be possessed."<sup>2</sup>

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2 Paul Guillaume and Thomas Monro, Primitive Negro Sculpture, Harcourt Brace Co., New York, 1926, p. 33.

There is no intention of saying that life content should not be of importance in sculpture. Subject is of interest, of necessary interest to the sculptor as he discovers its sculptural meaning and as he constructs new forms from his vision. It is when the artist, lacking the power of a good form, relies on the associated life emotion for strength that life content becomes objectionable and unesthetic. Other values than purely formal ones may enter his vision, and they are important as they create a new form. El Greco's experience of Toledo may have had a religious, mystical character, but the translation of his vision into painter's terms produced a powerful and moving form--one which has existence in its own right and can be understood in direct experience. El Greco's original experience can not be communicated to us. What emotions he felt upon viewing Toledo can not be known to us, nor do they have any significance for us except historically. What we can know, and what is valuable to us is the object which he produced. The painting has its own value and meaning within itself because its form is understood. The meaning is the object. The object is its own sufficient reality and as such has value.

### C. Sculptural Form

A particular medium is best adapted to making one kind of experience emphatic. As one is moved by the visual experience of volumes and spaces created by mountains, by buildings,

and by hills, so is one moved in the same way by the visual experience of sculptured forms that carve their way through space and divide it into subtle relations of volume. This is what Henri Gaudier-Brjeska calls the energy of sculpture: "Sculptural energy is the mountain".<sup>3</sup> That man-made sculpture is of less size than mountains is unimportant, for the elements of both are the same. In sculpture this elemental energy has come into an ideal relationship that results from man's working his space-volume experience over into a sculptural form. This ideal sculptural form is the arrangement of masses and spaces into an esthetically moving relationship. Certain combinations of shapes have been experienced as being intensely exciting to the sculptor. Out of these experiences of space-forms he gradually abstracts a form in which those relations which he found exciting in life have become coherent, understandable, and more intense. This new form which is esthetically moving might be called beauty, but because the word has become weak and ambiguous we will borrow a work from Clive Bell, and call it significant form. "Significant form is a quality common to Santa Sophia, the windows of Chartres, a Persian bowl, Chinese carpets, Giotto's frescoes at Padua, and the masterpieces of Cezanne, Poussin, and Piero della Francesca".<sup>4</sup>

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3 Ezra Pound, Gaudier-Brjeska, John Lane Co., New York, 1916, p. 126.

4 Bell, op. cit., p. 12.

An art object is worked out in direct experience. The sculptor finds certain relations of volumes to be exciting; he uses these relations to develop a new form. He brings this form to an increasingly fine relationship through his own esthetic experiencing of what he has done and an almost intuitive knowledge of what must be done. This intuitive knowledge depends ultimately upon the sensibility of the artist. Sculptural imagination is the ability to find in life these significant forms. Sculptural ability is the ability to give life to the forms and to create in the sculptural medium a "significant form". The unity of an art object is the result of working out this form idea to its most intense, direct expression, which requires simplification to exclude distracting elements, and which demands the use of every included element to realize the form. The sculptor's representation of life is not a literal copy but a reproduction and development of those forms which are interesting to him in themselves.

During the course of history out of the works that have been done by original artists, rules have been formulated by falsely scientific persons and developed into art principles. These principles are forced upon succeeding artists as the dictates of natural esthetic laws. When these laws are crystallized into absolute canons of form, the art becomes sterile. The very process which produced those original

works of art is stopped. There are no absolute rules of harmony. Laws of unity and harmony are created anew every time an artist approaches a new problem. There is form and coherent structure in great works of art but they are not reducible to simple explicable formulas. To use the material of sculpture merely to observe the written laws of harmony is a dull process. Unity is the result of the presentation of a powerful form idea. When unity is found to be necessary for the development of a form to its most intense expression, it will come, but it cannot be forced from the outside by laws which do not arise from the immediate problem. An understanding of harmony in this sense enables us to account for the excellent art of prehistoric men who were not blessed with out laws of beauty. They experienced beauty directly and know it without a formula.

Most so-called classical art is formula art. Natural or traditional shapes are arranged into pleasing harmonies according to the canons of ideal form. Thus an "easy beauty" is achieved by recipe. There is no real creation of forms. There is no form idea, merely a beautifying of the old prosaic forms by bringing them into an external harmonious relationship. Constructed art has its own laws within itself. Its existence depends upon the creation of a new form whose development is determined by its own conditions. If it is demanded by the form-idea that for its completion the

human figure must be distorted, the distortion must occur. Such form is dynamic rather than descriptive.

To say that canons of form and laws of harmony devitalize an art is not to dismiss tradition. The mass of painting and sculpture which we know from the past is certainly of value to the creative artist in his work. Because he has seen and experienced the art products of other men his esthetic judgment has already been greatly developed. If it were not so he would be as the early man who first scratched a line on stone. The artist develops through experience and not through formal study of laws and rules. Even the art of a primitive people such as the African Negroes is very complex. It has been a long development from the first scratch on stone through many generations of artists; each succeeding generation of artists accepted the work of his ancestors as part of his experience and went on from there. The products of the past help to form the esthetic vision of the actively working artist. The creative artist, however, does not intellectualize his experience of past works in order to formulate rules from it. What he understands and what he finds exciting will enter in to the complex of his seeing, which will become different than it was before, and, because the artist is an active individual in a new society, it will also be different from the past. Tradition that binds the artist hinders real art activity. When

tradition assumes its proper place in relation to the living artist, it can only help.

## CHAPTER II

### The Sculptural Problem

#### A. The Capability of Sculpture

A particular medium is best adapted to making one strain in experience emphatic. The sculptural medium has the capability peculiar to itself of being shaped into three-dimensional form. In contrast to the illusion of space forms which are created by painting on a flat surface, the space forms of sculpture are actual tangible things existing in three dimensions. An experience of space relations is realized more emphatically by solid volumes than by the illusion of depth on a two-dimensional surface. This is easily demonstrated by comparing a photograph of sculpture with its real object. So the essential problem of the sculptor is the utilization of mass to create space experience.

#### B. Experiment

Within this elementary principle of sculptural form there are numberless possibilities of sculptural form. The real artist is constantly experimenting with form in order to increase the potentialities of the activity. He experiments because the very nature of the process is to solve new

problems of form arising from his experience, which is constantly changing both inwardly and outwardly. Without experiment the art is dead. It becomes sterile repetition of old forms. Lee Lawrie, an American sculptor, writes a fine obituary to such art in a book of his own sculpture:

"In looking through an illustrated history of sculpture, one reaches the conclusion that there is no new way of designing or modelling, for there is ample evidence that every arrangement has been done as well as every manner. There are two reasons why this is so: the human figure with which all sculptors have been mainly engrossed, has certain bounds which cannot be disregarded without resulting in the production of a monstrosity; the other is that the carving of stone and casting of metal are the same today as they were in earlier times, and holds the sculptor to certain principles from which he could not escape if he would. If newness is the desire, it must be achieved in the idea that sculpture presents. Almost the same modelling can be used to make a frieze of corn, wheat, or any native plant as in making the acanthus. The same rendering that produced Athena may be used to make a personification of a modern city. By bringing the native subject forward, interest and vitality will be added to modern sculpture, and the citizen will feel a relationship to it.

"....It is not meant that the sculptor cannot be a creator. Although no new ways of designing and modelling are available, the personal character that stamps the work, when applied to an original theme and architectural problem make it a creation."<sup>1</sup>

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1 Lee Lawrie, Sculpture, J. H. Jansen, Cleveland, Ohio, 1936.

This is obviously a rationalization of Lawrie's own inability to conceive an original, powerful form. A real creative artist confronted with a life different from the Greeks, (on whom Lee Lawrie obviously depends) and with a mind impressed by an entirely different set of visual experiences, from traffic lights to cups and saucers, couldn't possibly see the same forms in the same way that the Greeks did. The personification of a modern city done by a modern artist demands a new form, a form completely different from Athena, and not just the form of Athena adapted to a new subject matter. To say that there are no new ways of designing is a complete contradiction of the art process. Lee Lawrie's work shows the result of his thinking. It is simply a repetition of old forms with a super-imposed harmonic relation that does not issue inevitably from the form but from rules of classical harmony, rules which were once the result of some artist's intense sculptural vision and construction. Lawrie's belief in the inviolability of the human form is a result of his esthetic dullness. He is apparently unable to see relations of masses and volumes and sees only the human form as an ideal of beauty. He adjusts the outlines of those human figures into a soothing harmony of lines and calls it a composition. Michelangelo violated the human body in order to present a powerful form. The bodies of his people are twisted into positions which are physically intolerable; the proportions of the parts of the body are

distorted; muscles are exaggerated, but they are so because his sculptural idea demanded the distortions. That the modern sculptors are carrying this liberty to a further development is evidence that the prejudice which probably held even Michelangelo from distorting further, is lifting.

Lee Lawrie admits a personal element in his work, but the personal element in his art as in the art of every other academician becomes a fixed mannerism which he applies to every product. He simply decorates the human figures in his sculpture with his own private eccentricities and calls it an original creation. It is so because he does not feel the need to develop the entire piece internally out of the demands of a strongly felt form. He is not aware of any problem and feels no need to experiment.

### C. The Problem

The particular problems with which I am concerned in this thesis are (1) form achieved through three dimensional relations of volumes, (2) space used as an element in this sculpture, and (3) simplicity of surface planes letting the construction of volumes alone create the form.

Although perceived in space and time from an infinite number of angles, sculpture may be conceived as a whole with a total relationship of the main volumes, which can be grasped from any view. This total relationship is only understood in an imaginative vision since it is impossible

to see all sides of the object at once. But rather than to construct a relief that follows around a cylindrical form with a harmony of lines and of surface planes, it is possible to construct a form that weaves in and through space and is related as volumes. Such a relationship can be illustrated by placing a cylindrical shape upon a rectangular shape. The two shapes can be said to have a total 3-dimensional relationship to one another, although they are actually seen in only one plane. To achieve sculptural form in such a relationship is to think of the design as taking place in space and as being related in three-dimensions rather than two.

Such a conception of sculpture introduces a new element into plastic form--space. It is possible to think of space as a unit in the design. The planes carved into solid material can create a space volume defined by planes as well as the volumes composed of the material. These volumes between solid forms then become part of the total form.

There is little need for surface decoration when the form of the object depends upon the relations of one mass to another. Non-essential surface pattern produces a decorative effect which does not issue from the naked achievement of the essential sculptural form, and does not create a strong space experience. Surface variations should be a result of the variations of the main volumes in such a scheme.

The essential form of the sculpture is a result of fine relations between masses rather than a curving of the surface planes into a surface appearance of harmony. After the total relationships between the volumes is achieved the volumes may be enriched not by surface decoration which obscures the form, but by variations of the surface planes, which define the form. The variations of the shapes can intensify the total form and bring it to a greater unity.

## CHAPTER III

### Historical

#### A. African Negro Sculpture

When one looks at African Negro sculpture, one is impressed by the variety of forms possible in sculpture. Their freedom from making a literal copy of the human figure plus an unschooled delight in the free play of imagination has resulted in some of the finest sculpture we know. They considered the human body as a motif for their formal constructions. It is not considered as an inseparable whole, but rather, as parts dissociated into a group of forms which are reassembled into a plastic scheme and organized according to some form idea. A quality of one of the parts may be made the dominating motif for the entire figure.

There is no facial expression, no action, no motion, and no story in these constructions, simply the self-sufficient plastic reality of forms existing in their own space. There are definite, three-dimensional volumes conceived as solid blocks--structurally. To appreciate negro sculpture, one must enjoy it through its plastic effects entirely. To see it as crude distortions of the human body

is to reduce a great art to childishness. A mask must be seen as a formal construction. The downward curve of a mouth is not an expression of petulance, but a unit in a design related to another unit. A leg is not primarily a leg, it is a shape related to another shape. Unity is achieved through repetition and variations of a theme; a bulbous Gabun head may find a counterpart in the leg which repeats the shape of the head with some variations. The negro sculptor may use two strongly contrasted shapes and by finding some faint similarity between the two employ it to make a unified construction. The human form is freely distorted for the sake of monumental three-dimensional design. "One comes to regard the status not as a distorted copy of a human body but as a new creation in itself, recalling the human form in a general way, but independently justified by its own internal logic, by the necessity and harmony of its parts."<sup>1</sup>

African Negro sculpture is of tremendous value to the modern sculptors in making them aware of new possibilities of the sculptural medium. Each part of a Negro statue is conceived as a block and is used as a unit in a solid plastic construction. "Most schools of sculpture have confined them-

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1 Guillaume, Munro, op. cit., p. 35.

...selves to a few favorite themes of line and surface and have repeated them endlessly, with little feeling for masses. To secure interest, they often rely upon the associative power of the subject represented,....but the Negro artist in concentrating upon unrestrained variety and directness of three dimensional effects goes directly to the heart of the problem, and thus realizes the distinctive potentialities of sculpture."<sup>2</sup>

#### B. Modern Sculpture

Modern sculptors show a kinship in feeling with the primitive African art. The modern abstraction is a result of the same interest in form rather than ideal type, romantic content, or literal imitation. Sculptural form is built on its own terms and any representational element is freely distorted for the sake of the form. One group of sculptors has gone much further in the abstraction than the negro sculptors. The work of these modern sculptors is a construction of elementary geometrical forms in an esthetic relationship. The forms come not from a visual experience of natural objects but from an imaginatively conceived pattern of shapes and material, which may have been suggested by a natural object, but which does not proceed from it. Such work is done by Constantin Brancusi and Alexander

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2 Guillaume and Munro, op. cit., p. 35.

Archipenko. Brancusi has been called a craftsman rather than a sculptor because of his interest in the finish of material and because of the manner in which he works out the surface of a piece of sculpture in order to bring out its finest material quality. His forms are simple ovals and spheres, which he does over and over again until he achieves what he feels to be the ultimate perfection of the simple form. Archipenko has the same interest in angular abstraction. He has done a large amount of work in new material and new combinations of material. Like Brancusi he is interested in beauty of the material, and he uses it in such a way that its individual quality is emphasized and brought to its own finest finish. He has worked in highly polished wood, metal, and has even used polished terra-cotta.

The other kind of modern abstract sculpture is found in Henry Moore's work. Moore starts from the human figure and abstracts his constructions from that. He recombines the body into a form that disregards natural structure and proportion, but he uses shapes characteristic of nature rather than simple geometric forms. "In my sculpture," he has said, "I do not use my memory or observations of a particular object, but rather what comes up from my general fund of natural forms'....That is to say, the artist makes himself so familiar with the ways of nature that he can out of the depth and sureness of his knowledge create ideal forms which

have all the vital depth and rhythm and structure of natural form."<sup>3</sup> He has also studied rock formations and stones which have been worn by time weather. His words are, "sculpture is the translation of meaning from one material to another." So in studying natural rocks he sees the form that is characteristic of it. The aim of a sculptor like Henry Moore is to work out his ideas in a form that is natural to the material in which he works.

A sculptor who represents an intermediate stage between these two kinds of abstraction is Jaques Lipschitz. Lipschitz, like Moore, starts from the human figure rather than from a pattern. In one period of his work he was experimenting with creating volumes in space with space suggested by thick strands of wire rather than actual masses. The space volumes thus constructed were long and flowing and interweaving through space. Henry Moore's sculpture, in contrast, is characteristically solid and massive. Lipschitz' work is usually more abstract than Moore's, but the forms, like Moore's seem to be taken from nature rather than from a geometric pattern.

Although extremely all these sculptors seem to be very dissimilar, fundamentally, the aim of all is the same-- to create a plastic construction which follows its own form idea rather than the imitation of a human figure, and to work in forms and ideas natural to the material. The lat-

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3. Herbert Read, Henry Moore, An Appreciation, A. Zwemmer, Charing Cross Road, London, W.C. 2, 1934, p. 14.

ter aim has resulted in the genuine three-dimensionality of sculpture in all these works.

## CHAPTER IV

### Experiments

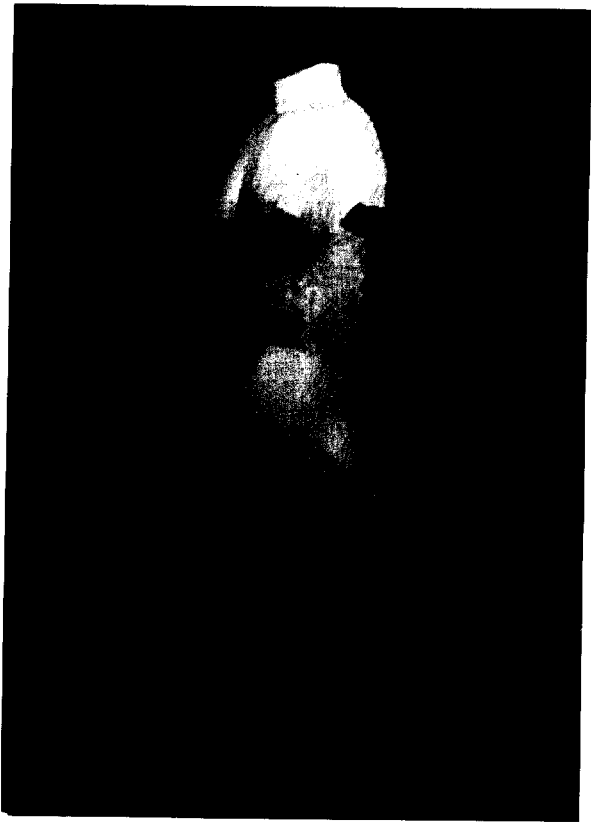
#### A. Torso

This torso is a carving in Douglas fir. It was made from a side view sketch and carved directly in the wood without a preliminary clay model. The sculpture was not imagined in terms of volumes, but rather in terms of linear relations, and the result is a four sided relief.

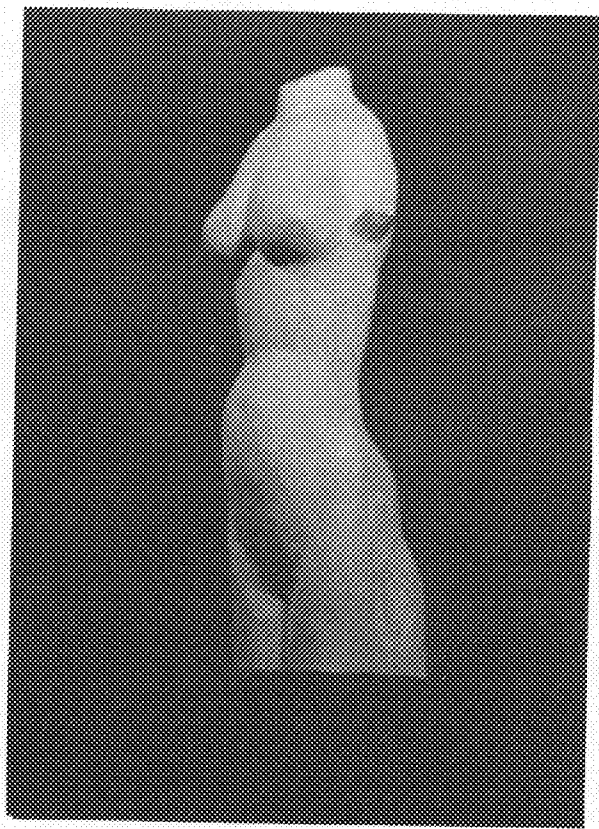
In this piece of sculpture, however, the possibilities of mass relationship rather than surface plane relationship were beginning to be seen as a conscious aim. Although the essential large volumes of the torso have no particular form interest, the smaller parts are beginning to be understood as solid forms, and the possibility of relating forms in a three-dimensional design has become evident.

#### B. Dancing Figure (incomplete)

This figure was carved in cherry wood. The idea of mass relations was now a clearly conscious aim, but the means whereby to realize it were still lacking in the sculptor's imagination. The relation of arms to body had been intended to be a very simple relation of a long cylindrical form to the broken horizontal mass of the arms. However in the carv-



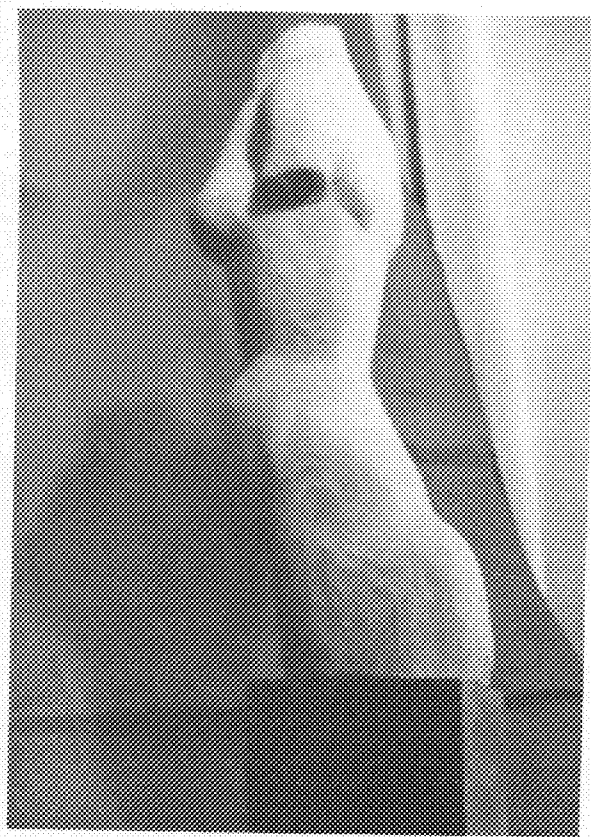
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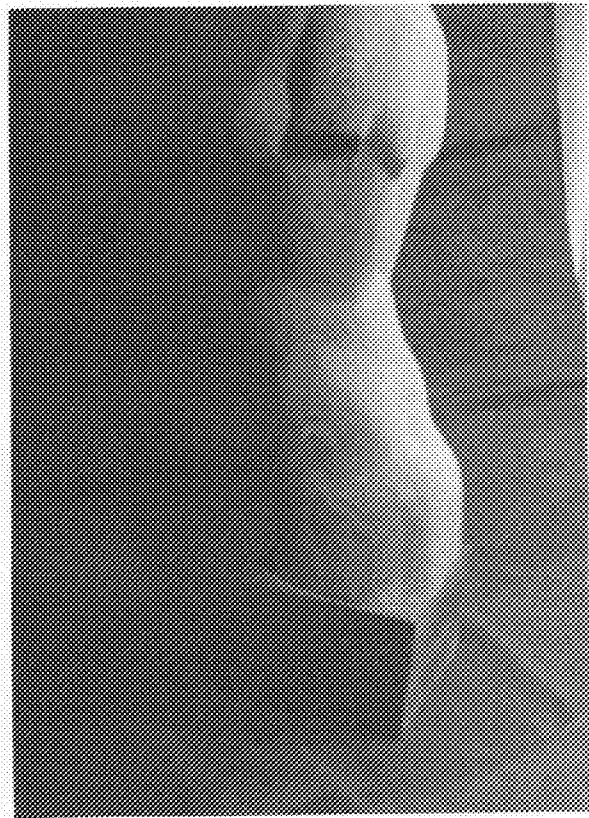
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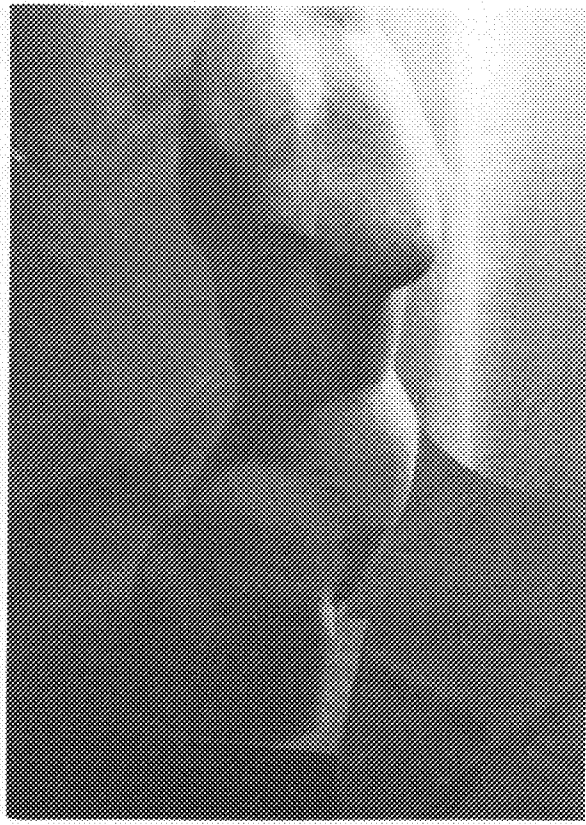
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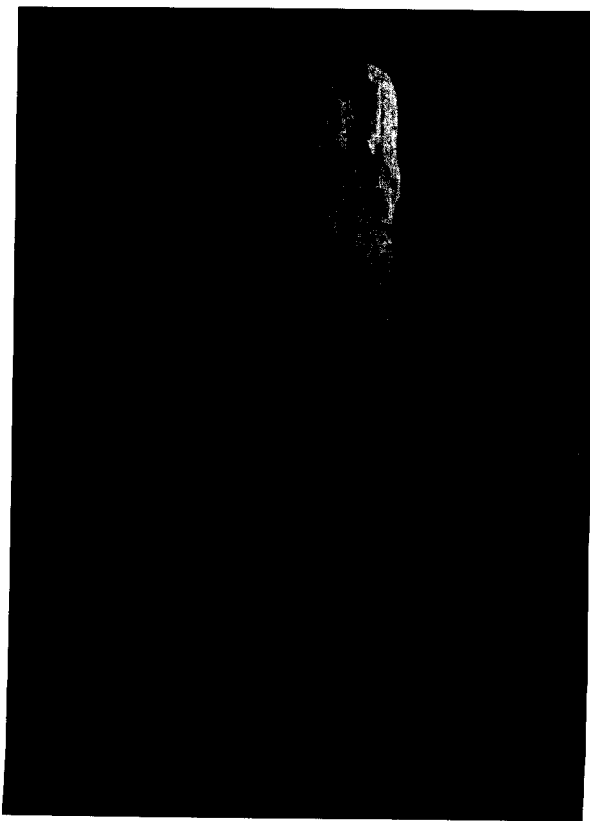
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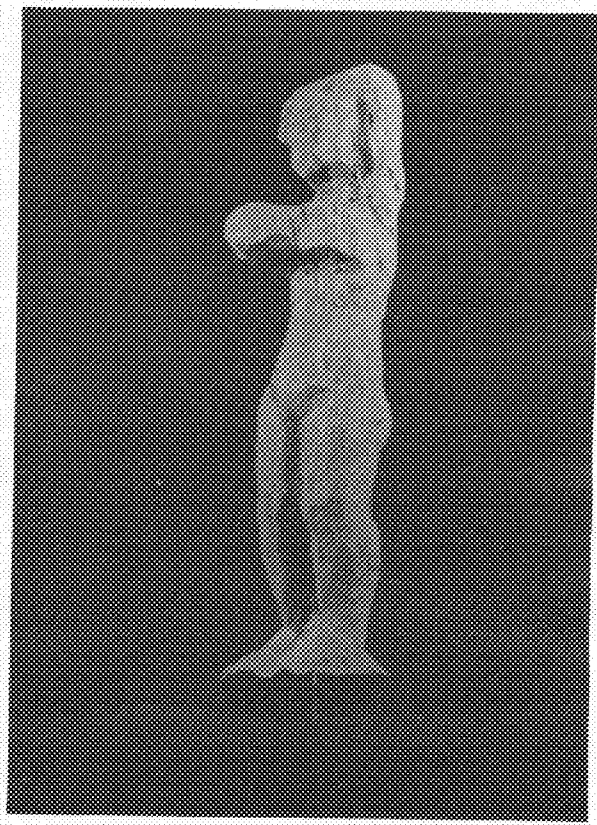
Torso

ing these simple relations are lost because the realistic form of the human body was still dominant in my mind over the sculptural form. There remains a sense of three-dimensionality in the relation of arms to head, which gave me the clue to further development of the problem. Here the masses do not remain in one plane or parallel to one surface, but cut through parallel planes and create a space form that is related as volumes. Another valuable solution was found in this piece. The addition of surface detail draws attention away from the solid form of the block-like mass and brings it to the surface relationships. If the detail is not constructed as part of the three-dimensional design, the sense of the total mass is destroyed. For the sake of keeping the essential form clear, detail must either be left out entirely or used very sparingly and entirely on the surface as Henry Moore uses it. He applies a few scratches on the surface that do not obscure the essential form, but that are used to accent a form or to give the solid mass an even greater sense of size.

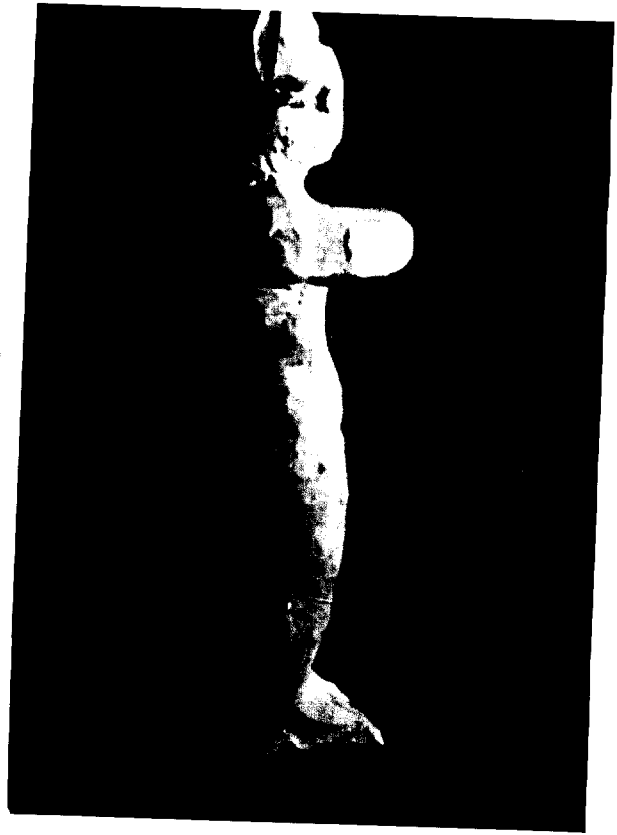
The dancing figure as a whole did not solve the particular problem in which I was then interested. Neither was the form very interesting. The work on it was abandoned before the figure was finished. The form idea is very simple. Its shape was largely taken directly from the imitation of the human body.



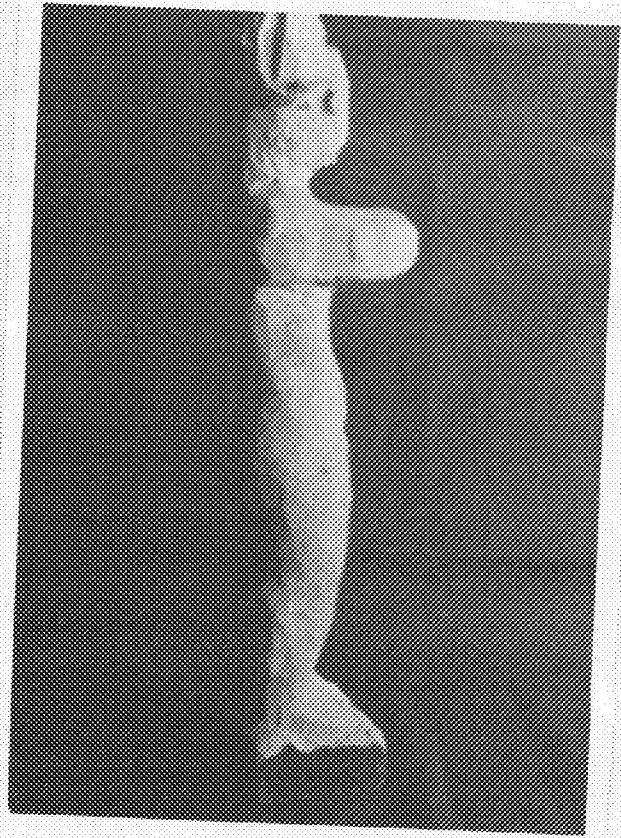
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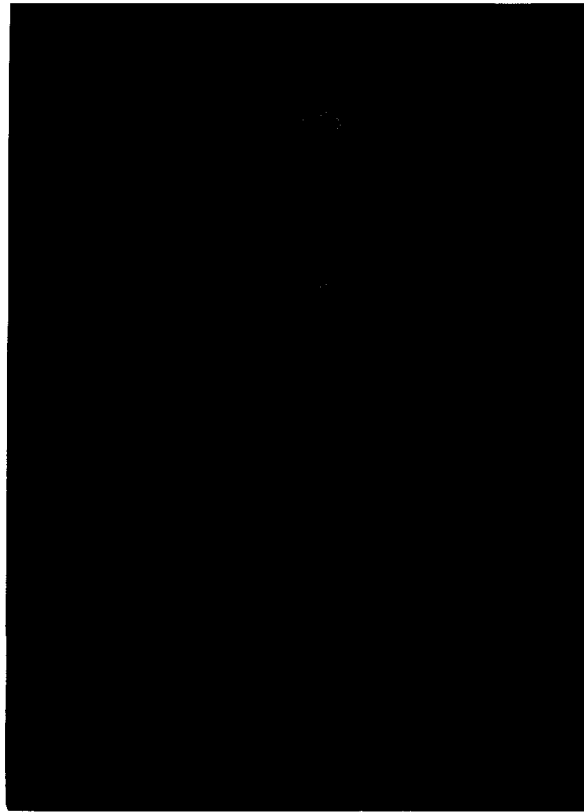
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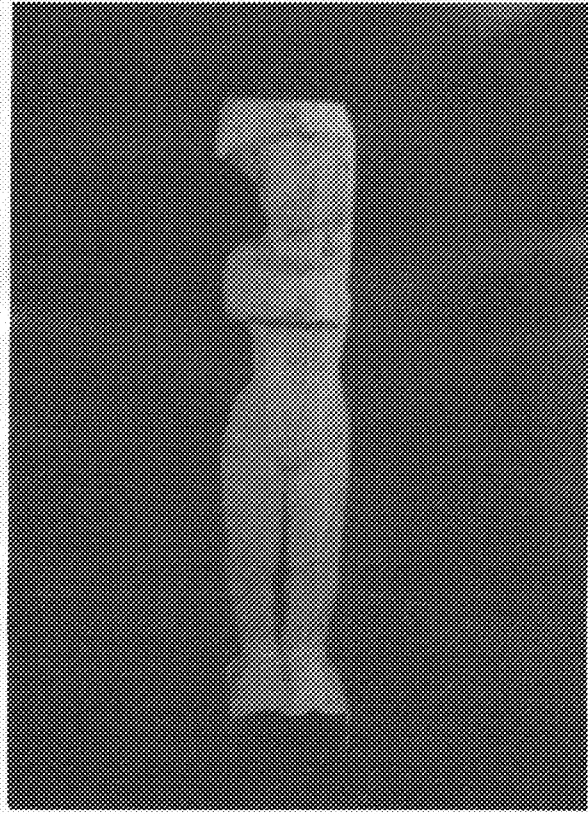
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Dancing Figure



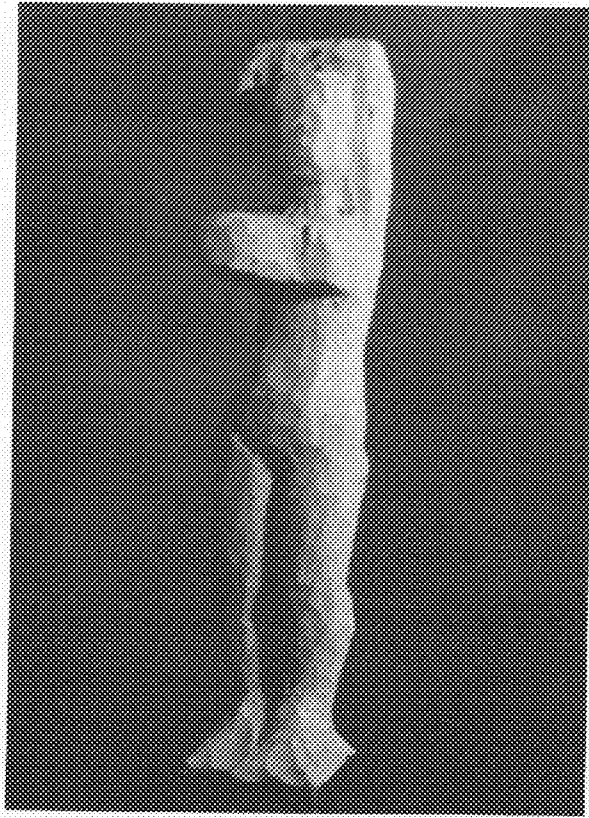
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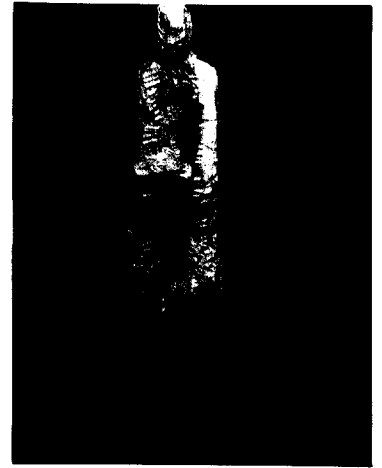


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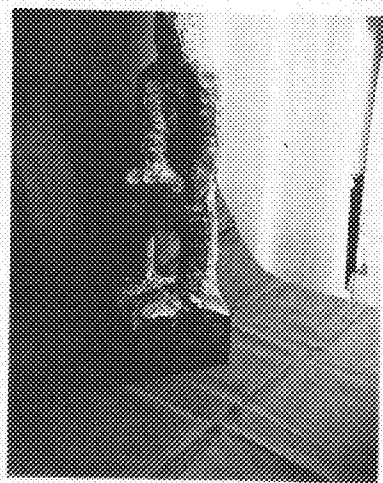
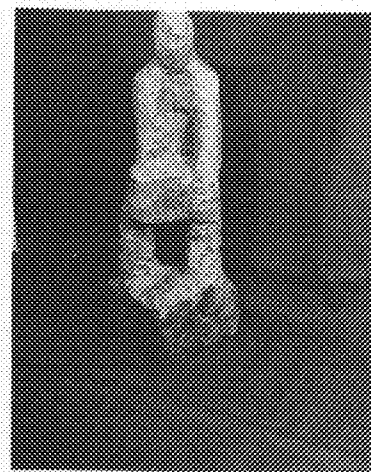
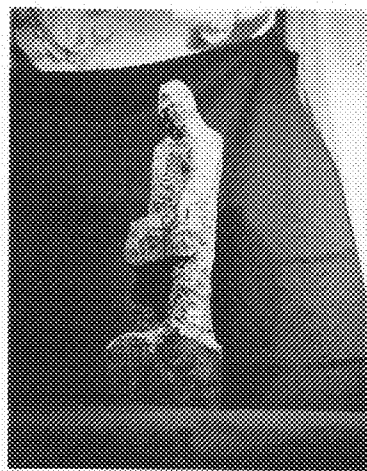
### C. Working Figure (Incomplete)

The problem of three-dimensional sculpture had by this time become clarified, and the next step was to learn to think in new terms--to learn to think of sculpture as a construction of masses related to one another, to visualize it and plan it in the same way in which one would place blocks next to one another. The possibility of the use of space to emphasize the three-dimensional quality had occurred to me at this time, but not the idea of space as a related volume. Up to this time I had always accepted the law that there should be no "holes" in sculpture, that a piece should retain the shape and character of a block of wood to the extent that its solid mass should not be disturbed.

The sketch for the carving was made this time in clay, since I had realized that a flat sketch was not adapted to representing space relationships. The clay sketch was very small, and merely a bare outline of the main masses. I began work by carving directly into a piece of walnut. I found the medium well suited for making "holes" completely through the piece of wood from one side to the other; however, because the idea and problem involved a completely different approach than had been required for the previous bar relief kind of sculpture, I found the problem to be completely out of hand. The idea was confused, and the carving became very thin. The form idea became very weak. The dif-



Working Figure (incomplete)



Working Figure (incomplete)

difficulty lay largely in my inability to think clearly in these new terms. It was impossible to continue to work on the piece.

#### D. Working Figure (completed)

Still keeping the essential form-idea of the first working figure in mind I started plans for another working figure. This time with the intention of first working out the entire form in clay. The small clay mass sketch revealed possibilities in the relation of legs and arms of an interesting space relation keeping the arms in the same plane and constructing the legs at right angles to each other. The sketch also revealed that if through the space between the arms one could see another form in another plane and with its own space, the recession and depth would be very powerful. These two elements were the main form of the piece. The next two months were spent on working out this one figure in clay. There is no reason why I should go into detail in describing this process. The general aim was to construct in sculptural terms a figure lifting and swinging a weight. The form itself comes from a definite life meaning. However, the translation of this life-meaning to sculptural terms produced a piece of sculpture which can be sufficient in itself. Its meaning is the form.

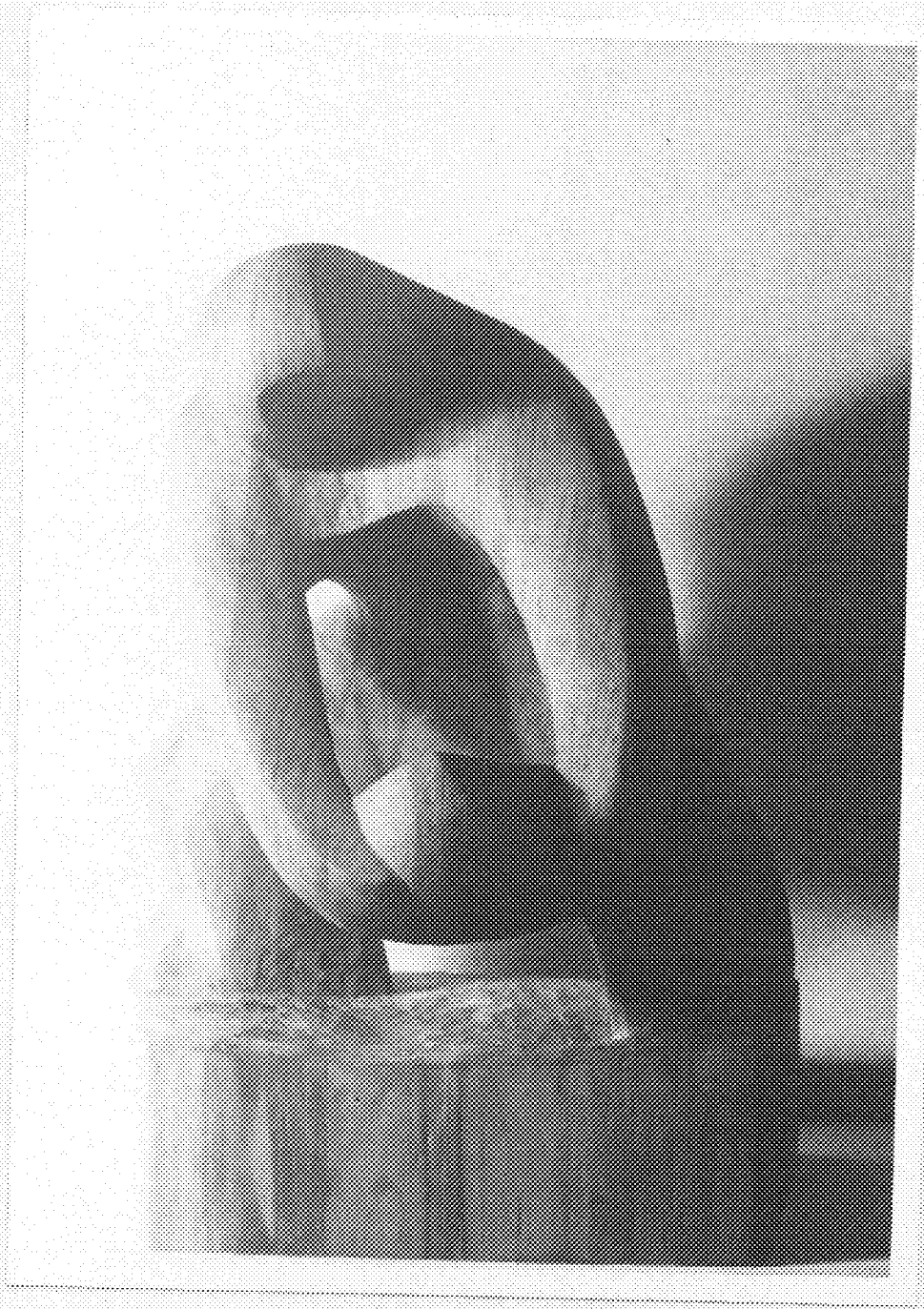
The work on the clay figure consisted in adjusting and readjusting the shapes and position of the volumes until a

final total unified relationship was achieved which expressed the form-idea. The attempt was made to keep the forms bare, to let the volumes themselves create the design. There is no surface design. Each part is a block-like volume defined by a simple plane.

After the form had been completed in clay, the carving was done as freely as possible in red gum wood. The clay figure was made with the final material in mind, so that it was actually suited to the medium of wood rather than to clay. The carving took approximately two months to complete.



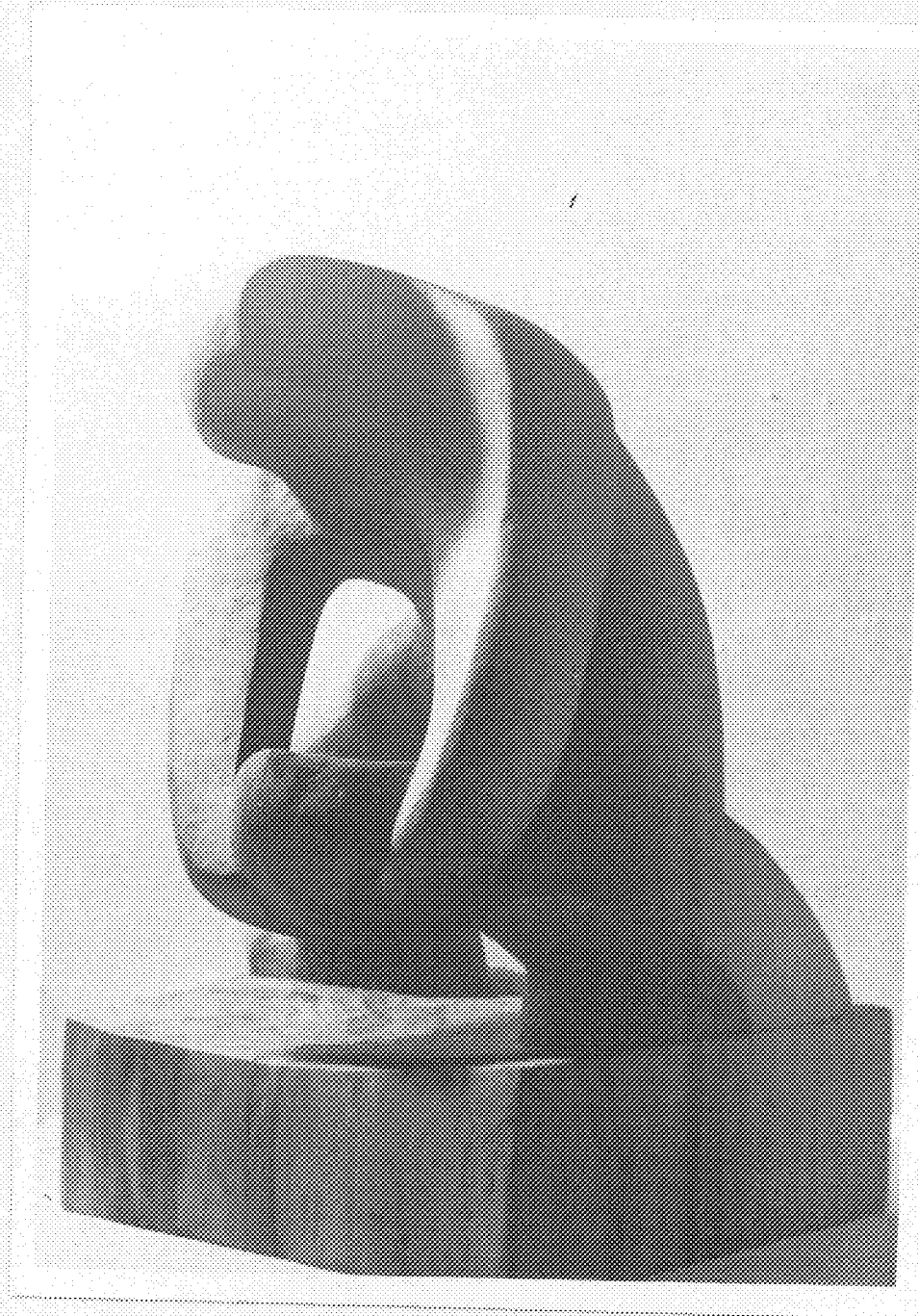
Working Figure (complete)



Working Figure (complete)



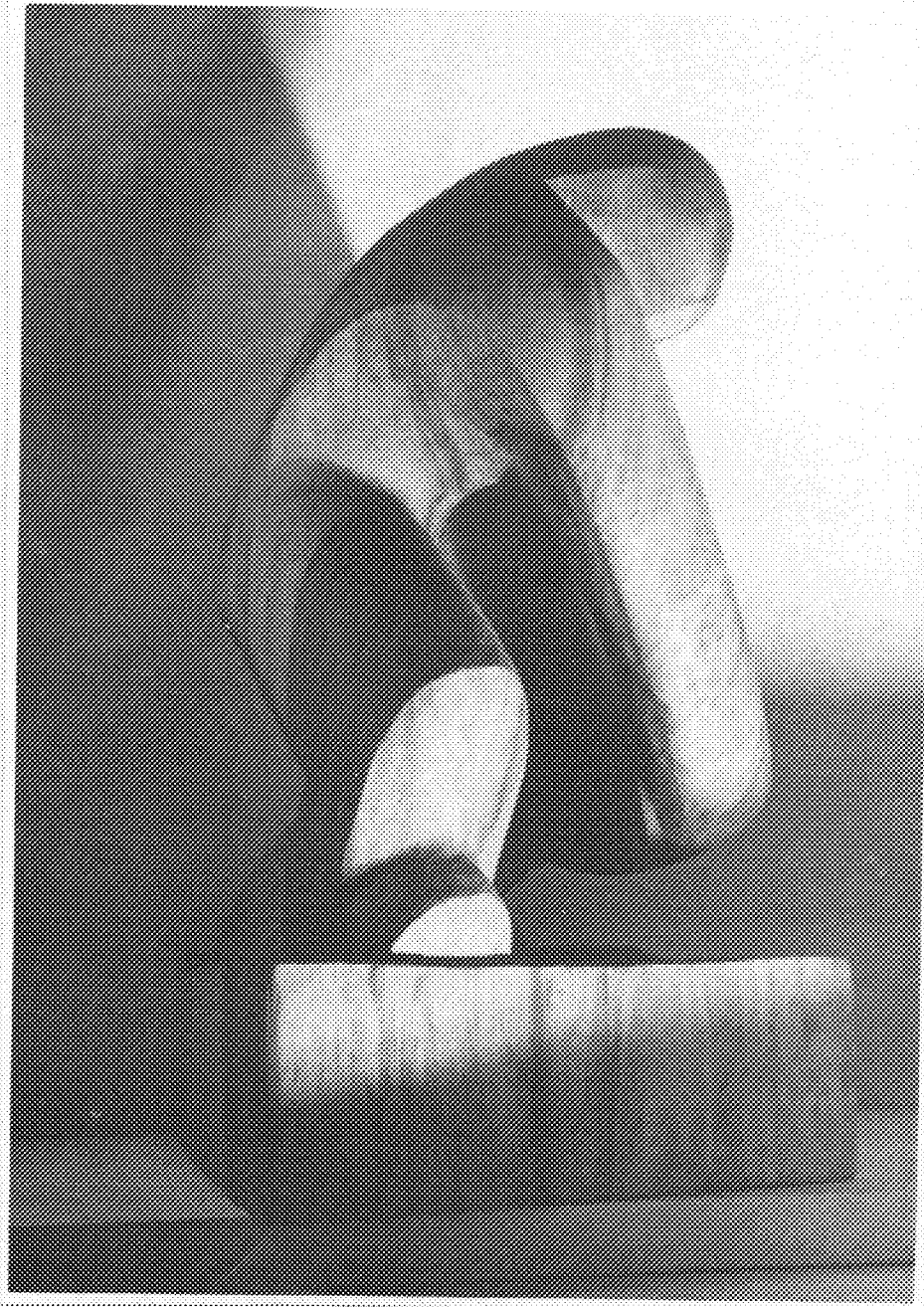
Working Figure



Working Figure



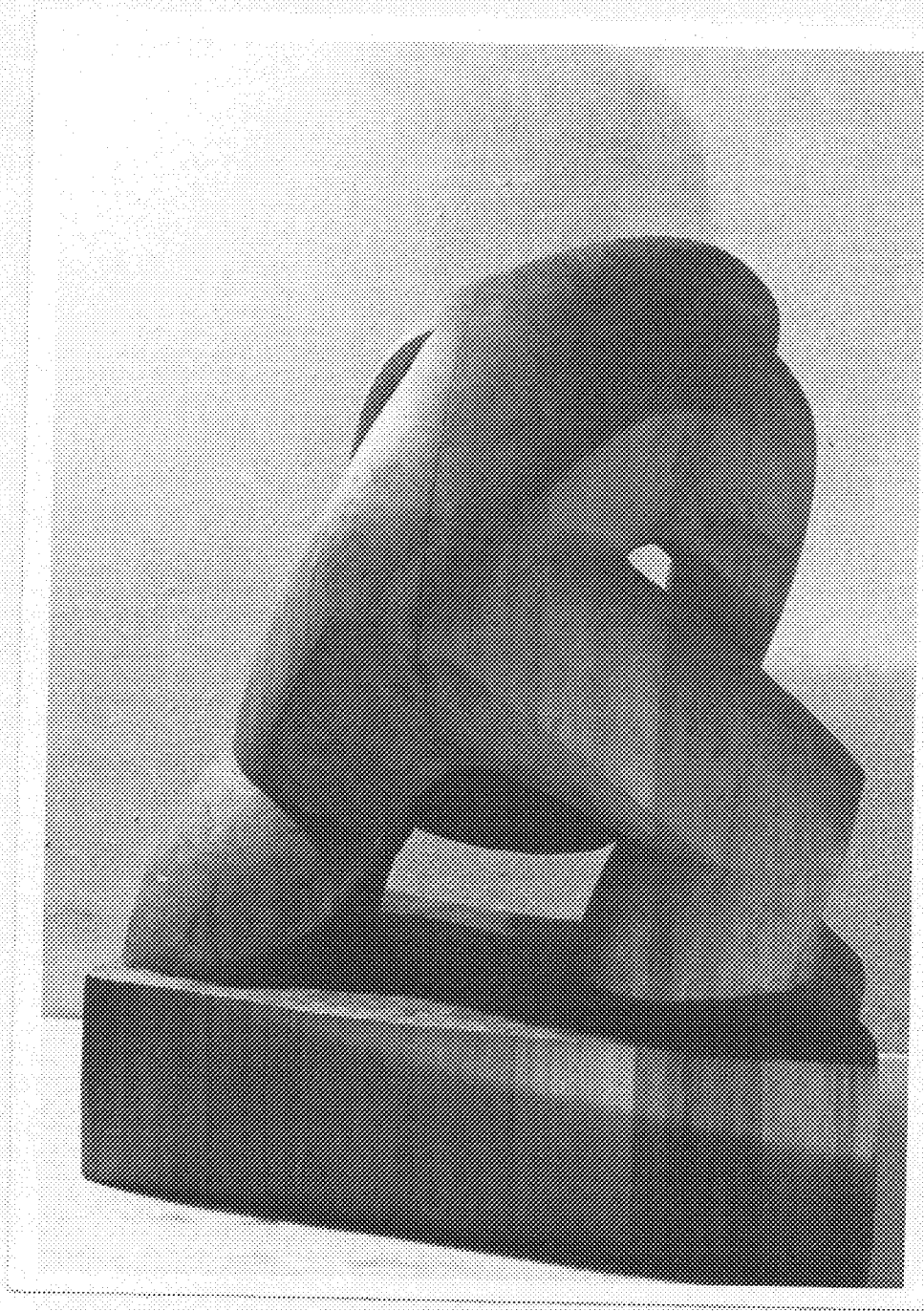
Working Figure



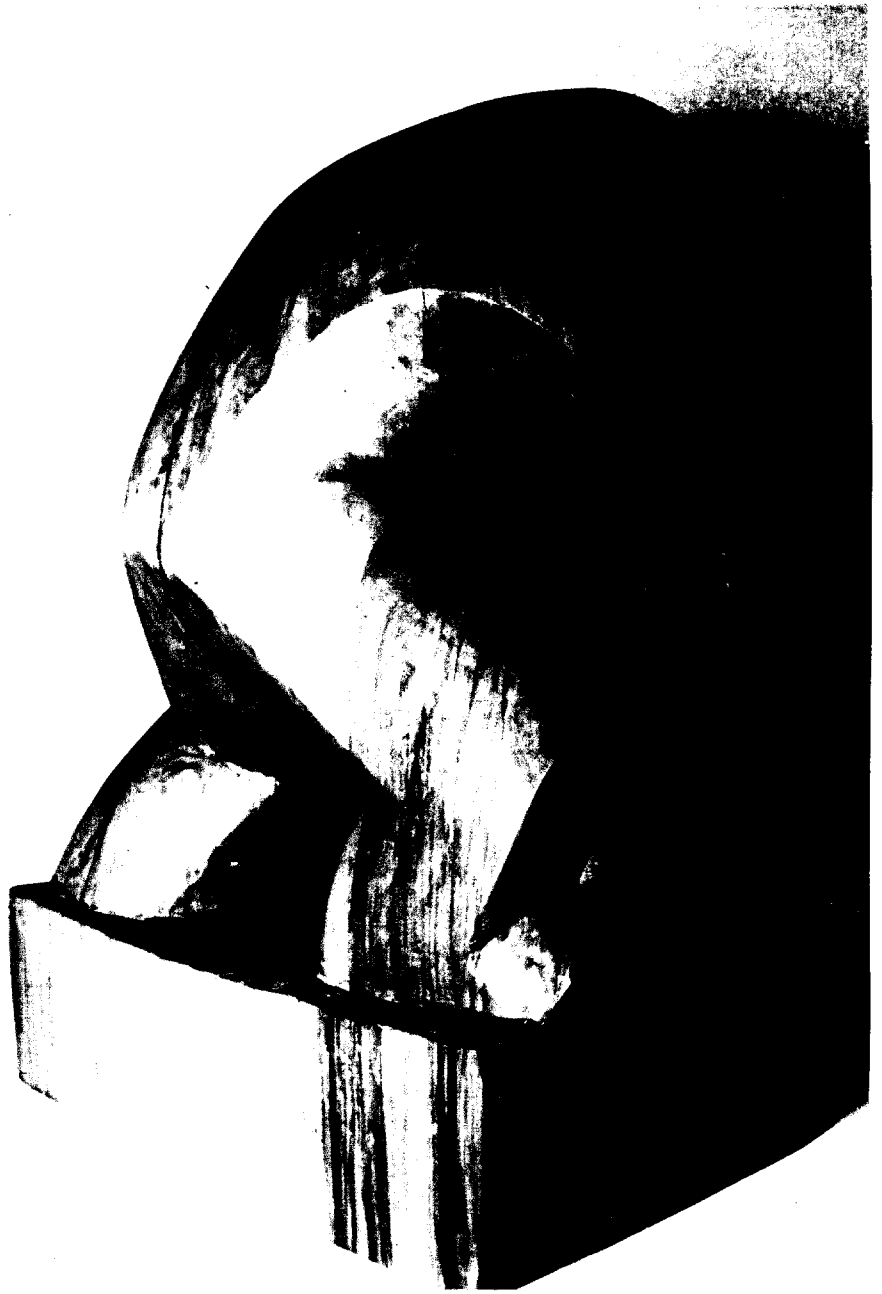
Working Figure



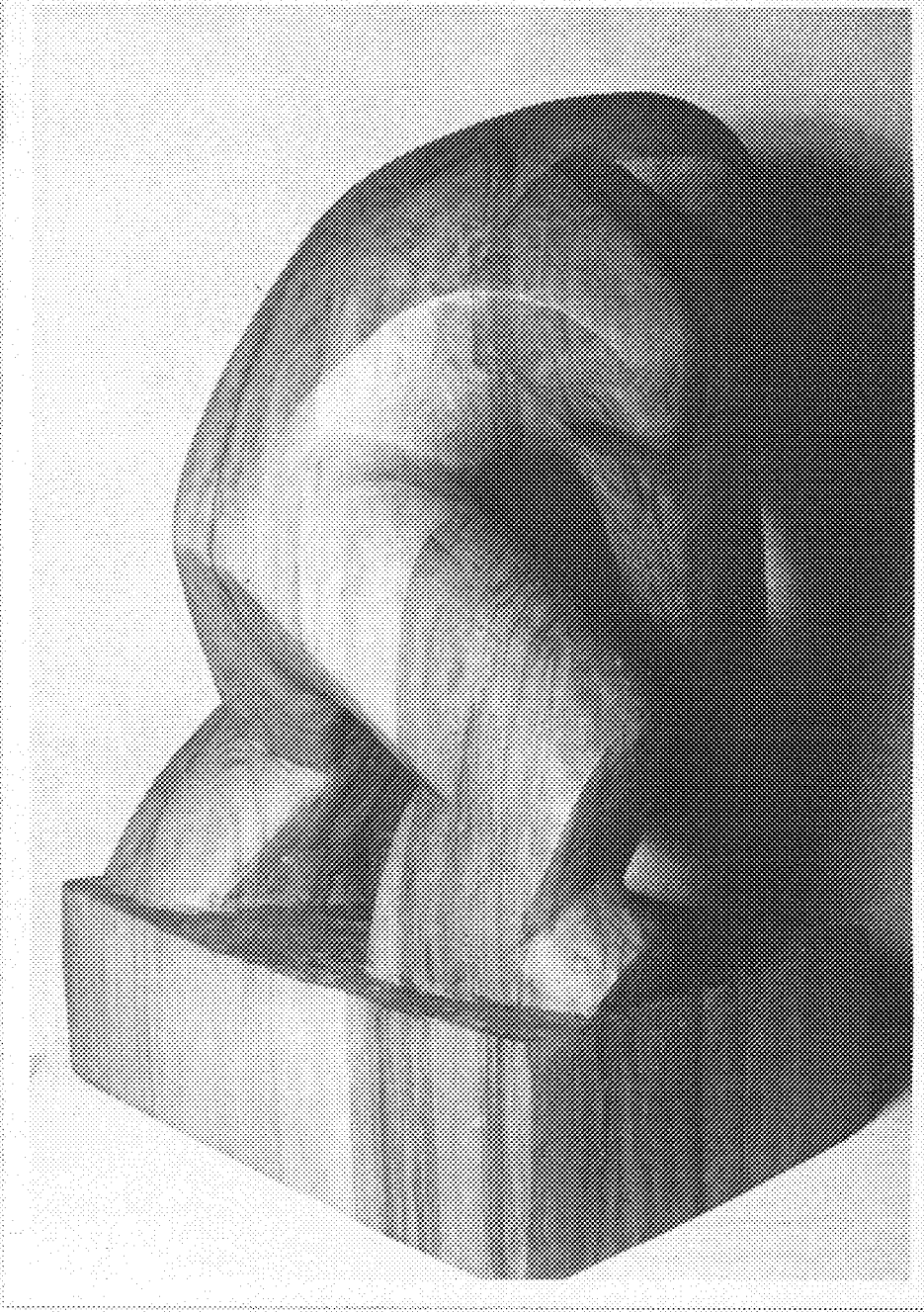
Working Figure



Working Figure



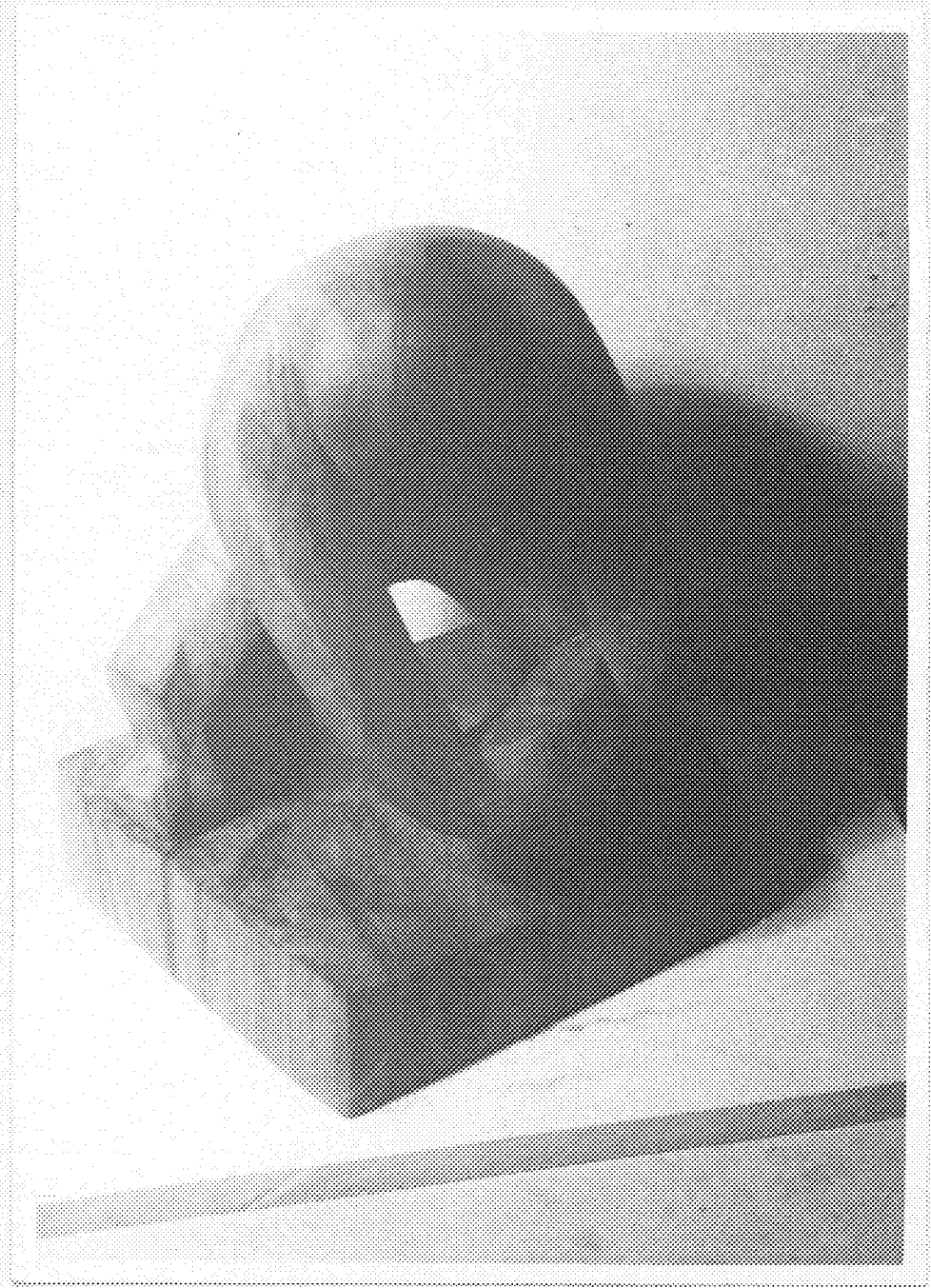
Working Figure



Working Figure



Working Figure



Working Figure

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