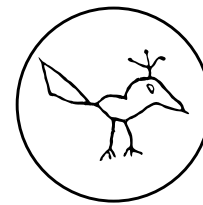


# SCULPTURE



By sculpture I mean that which is done by subtracting.  
(Michelangelo)

Sculpture is three-dimensional art - it has height, width and depth, it can be big or small and you can hold it or walk around it or get into it or jump on it or whatever ...

Artists have been making sculptures since the prehistory but for the longest time sculptures were mainly supposed to be like gods or goddesses. Most of the time they either moulded them out of clay, carved them out of stone or wood, or cast them in bronze or some other kind of metal.

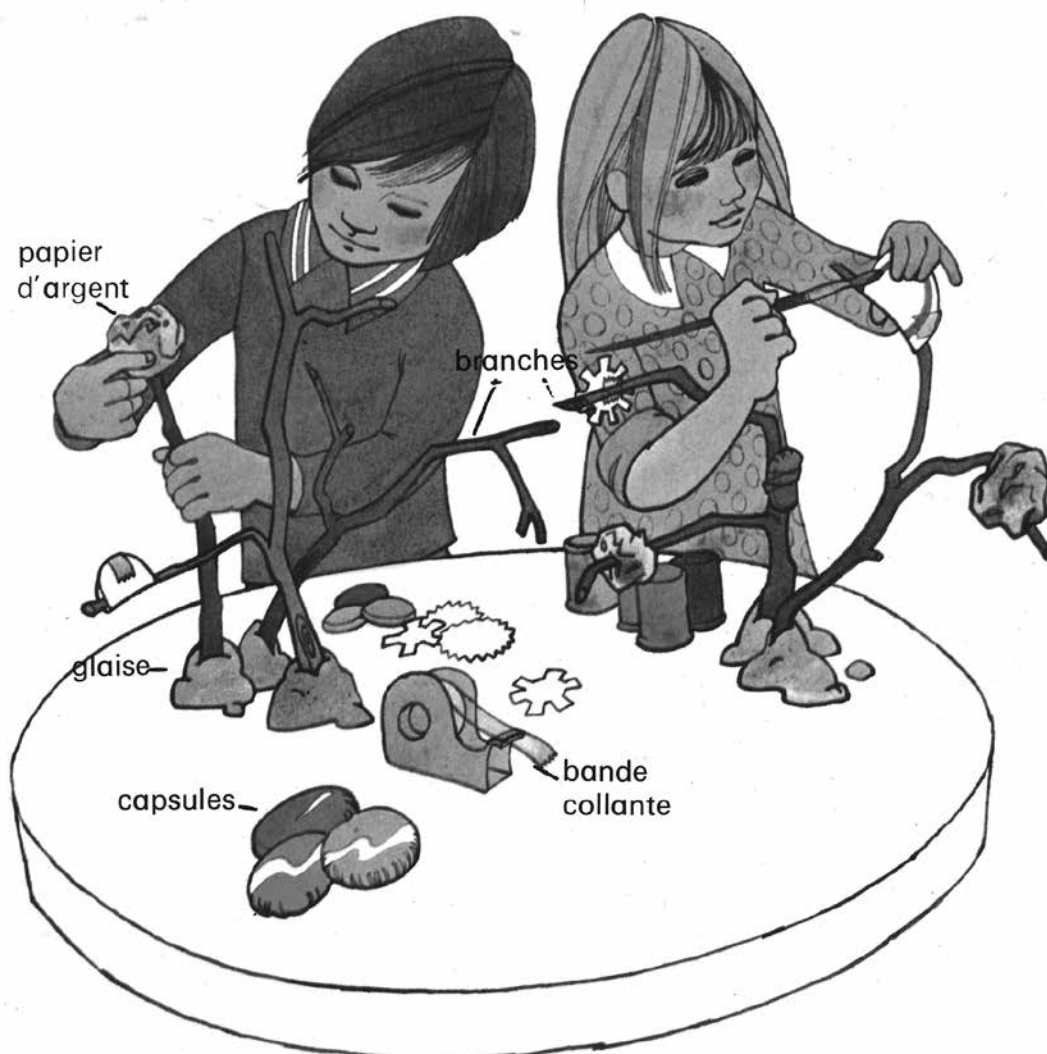
But then the 20th century came along and artists all over the place started making sculptures all kind of different ways.

Nowadays artists still make sculptures in traditional ways but they also use things like leaves or dust or even just plain beams of light. A pile of rocks or a hole in the ground or a building might be a sculpture. The definition is stretching and stretching every which way.



Sculpture can use any materials or processes that our current technology provides, from stone to electronics and light itself. It can be long lasting or over in a second. Most sculptures are meant to be permanent, but other sculptures - made of ice, for example - are not. The importance of sculpture these days, like all art, is to shed new light on human and world issues by

making us think, feel and reflect, consider, empathise, enjoy and even perhaps prompting action through this manipulation of matter in three dimensions and time. Sculptures keep our culture going and reinforce these values without saying a word by using the language of form, space and time.



For thousands of years sculptures have been used by humans for various reasons. We use them for spiritual reasons, for remembering history and for art and decoration. In the ancient times, different cultures made them from a variety of material and used them for different reasons because of this, we've been able to learn a lot from them and their cultures and their views on the world.

Sculpture's visual language consists of 14 elements which are an essential aesthetic vocabulary of form to give insight into the creative imagination of the artist. They are the base for individual interpretation and they assist in the viewers attempt to discover, understand and appreciate the experience of sculpture and his dimensional presence :

Material, Place, Surface and Texture, Silhouette, Colour, Size, Mass and Gravity, Volume and Space, Movement, Light and Visual Memory. All of them can support our desire to see and understand.



Sculpture is all around us. We see it outdoors on the grounds of libraries, museums, on squares, as well as in gardens and cemeteries. We also see it indoors in art museums, government buildings, and homes. "If it hangs on a wall, it's a painting, and if you can walk around it, it's a sculpture (Tom Stoppard). Three-dimensional art pieces are described as 'Plastics' when a building-up, adding-method is used. "Plastique" is the French word for 'mouldable'.

On the other hand 'sculptures' are made out of a present material like wood, marble or stone. Nothing is added, rather the material is reduced. "Sculpere" is the Latin word for carving, chiseling. Many early childhood learning activities - modelling with clay, creating papier-mâché, building with blocks, and making shapes in sand - can all be considered as forms of sculpting.

Much sculpture is figurative or representational, which means it depicts something easily recognisable such as a person, an animal, or a familiar object. But sculpture can also be abstract, consisting of geometric shapes, designs, or patterns. Constantin Brancusi went also so far to include architecture in the sculpture category, calling it "inhabited sculpture."

Like buildings, sculpture can be created from a wide array of materials, including stone, metal, wood, cement and glass. But unlike buildings, an enormous variety of media may be used for sculptures, including clay, wax, stone, metal, natural objects, aluminium foil, cardboard, recycled objects, fabric, glass, wood, plaster, rubber and random "found" objects. Materials may be carved, modeled, moulded, cast, wrought, welded, sewn, assembled, or otherwise shaped and combined. Sculpture is not a fix term, it is rather the name of an art that grows and changes and is continually extending the range of its activities and evolving new kinds of objects.

**If anyone ever made a really perfect outline, perfectly balanced, a form and body in relation to my own body, and which are both a sign and a symbol, that's it. You can't take anything away from Brancusi. Absolutely nothing.**  
(Richard Serra)

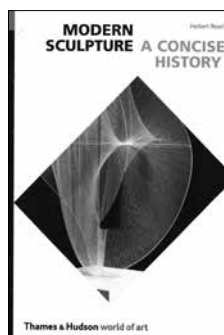
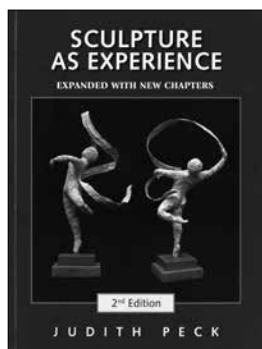
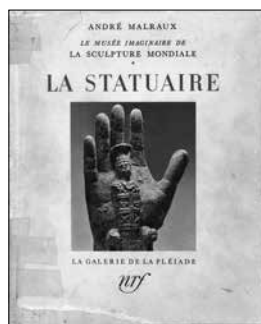
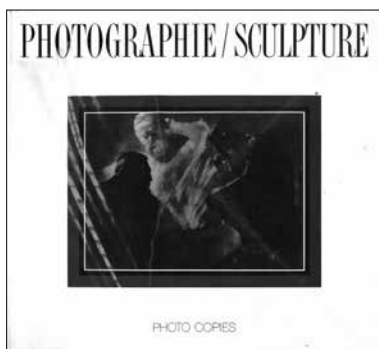


Sculpture can be viewed from many different angles and in varied lighting which gives more or less emotive power to the piece. Light and shadow to a sculpture can bring a piece of stone or metal to life and can be a moving experience for the viewer. Much depends on the eye of the beholder and their state of mind when viewing the piece which tries to capture a moment in time forever ....

With all the different selected sculptures and their materials inside the double page of this special issue, we will try to build a bridge from the past of this art form to Constantin Brancusi's groundbreaking innovative approach of his work.

The idea of art as a sacred space, as a sanctuary, is central to the work of Brancusi. As an artist of immense shamanic consequences, he believed that 'a well-made sculpture should have the power to heal the beholder'. Describing sculptures as 'occasions for meditation', he summarised the transformational essence of his art in this way: 'I made stone sing - for humanity'. Technically, Brancusi's great contribution to twentieth-century sculpture lay in his early abandonment of modelling in favour of direct carving, a technique which was to lead such later sculptors as Henry Moore and Barbara Hepworth to emphasise the 'truth to material' which, like Brancusi, they felt should be manifested in their art. The nomological implications of this shift in technique are evident in Brancusi's belief that 'the artist should know how to dig out the being that is within matter and to be the tool that brings out its cosmic essence into an actual visible existence'.

On the backside of this supplement issue we offer also some activities to work around sculptures in different ways in our studio, classrooms or at home. More suggestions can be to find in our library collection and studio research binders.



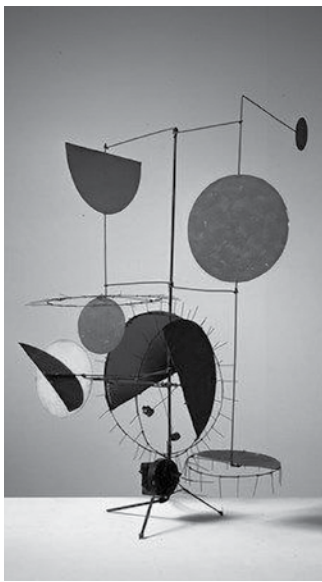




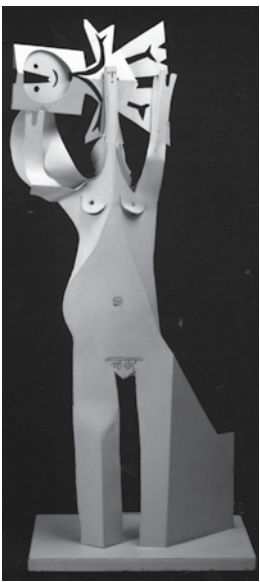
01.



02.



03.



04.



05.



11.

01. Great Sphinx of Giza with face of King Khafre / c.2575-c.2465 BCE / Limestone / Egypt
02. Aménophis IV avec sa femme et ses filles / Relief / Calcaire / 1360 av.J.-C. / Berlin Staatliches Museum
03. Sculpture méta-mécanique automobile / Jean Tinguely / 1954 / Objets et fer peint
04. Femme à l'enfant / Pablo Picasso / Tôle / 1961 / Musée Picasso / Paris
05. Castell / Human tower / Catalonia / Spain
06. The Ecstasy of St. Teresa / Gian Lorenzo Bernini / 1647-1652 / Marble and gilt bronze / Cornaro Chapel / Santa Maria della Vittoria / Rome
07. Hopi Squash Kachina / c. 1970 / Shiprock Sante Fe
08. Head / 1911-1912 / Amedeo Modigliani / Limestone / Minneapolis Institute of Art

09. Oval Sculpture (No. 2) / 1943, cast 1958 / Dame Barbara Hepworth / Plaster on wooden base / Tate London
10. Stonehenge / Prehistoric stone circle monument / 3000 - 1520 BCE / Wiltshire, England
11. Cadillac Ranch / 1974 / Ant Farm art group / Amarillo, Texas / USA
12. Figure féminine / Terre cuite peinte / vers 3650 - 3300 avant J.-C. / Egypte / NY / Brooklyn Museum of Art
13. Figure d'un messager de cour / Bronze / XVI siècle / Nigeria / Musée national / Lazgos / Nigeria
14. Dame au chignon "à double coque" / Céramique polychrome / vers 618-907 / Chine / Musée Guimet / Paris / France
15. Joséphine Baker I / 1926 / Alexander Calder / Fil de fer / Centre Pompidou / Paris / France



12.



13.



14.



19.



20.



21.



22.



23.



29.

30. Character Head No. 6 / An Intentional Wag / 1771-1783 / Franz Xaver Messerschmidt / Belvedere / Vienna
31. La tour visuelle / 1966 / Marcel Broodthaers / National Galleries Scotland
32. Retenue d'Eau / Michel François / 1998 / Plastic, wire, water and iron /
33. Dame d'Auxerre / 650-600 av. J.-C. / Calcaire / Louvre / Paris
34. Coyote : I like America and America likes me / 1974 / Performance / Joseph Beuys / New York / René Block Gallery
35. Spiral Jetty / Robert Smithson / April 1970 / Great Salt Lake / Utah USA / Basalt rock, earth
36. Kouros Kroisos / Marbre / vers 540-520 avant J.-C. / Grèce / Athènes / Musée archéologique national
37. The Flying Mercury / Giambologna / 1564-1565 / Bronze / Florence

38. Akua'ba / Ethnie des Ashanti / Ghana / Bois / Collection privée
39. Don Coucoubazar (Practicables) / Jean Dubuffet / 1972 / Sheet metal, polyurethane, paint / Unterlinden Museum / Colmar
40. Ours blanc / 1928-1929 / François Pompon / Pierre / Paris / Musée d'Orsay
41. Spoon Woman / Alberto Giacometti / 1926-27 / Bronze / New York / Guggenheim Museum
42. Lakshmi, déesse de la Beauté et de la Fortune / Inde, XVIIe siècle / Musée Guimet / Paris
43. Ricard / Automobile compressée / 1962 / César Baldaccini / Centre Pompidou Paris
44. Statuette d'un homme souriant / Céramique / VII-VIII siècle / Mexique / NY / The Metropolitan Museum of Art



30.



31.



35.



36.



37.



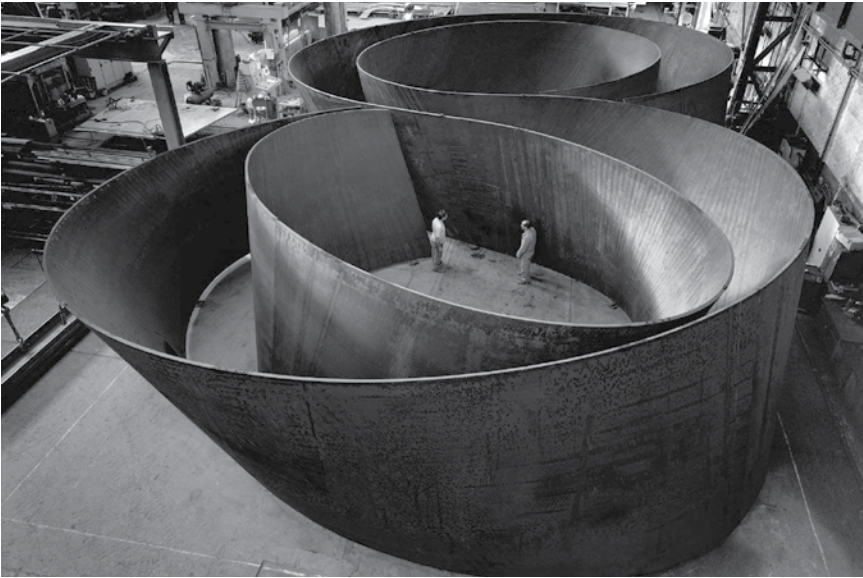
38.



39.



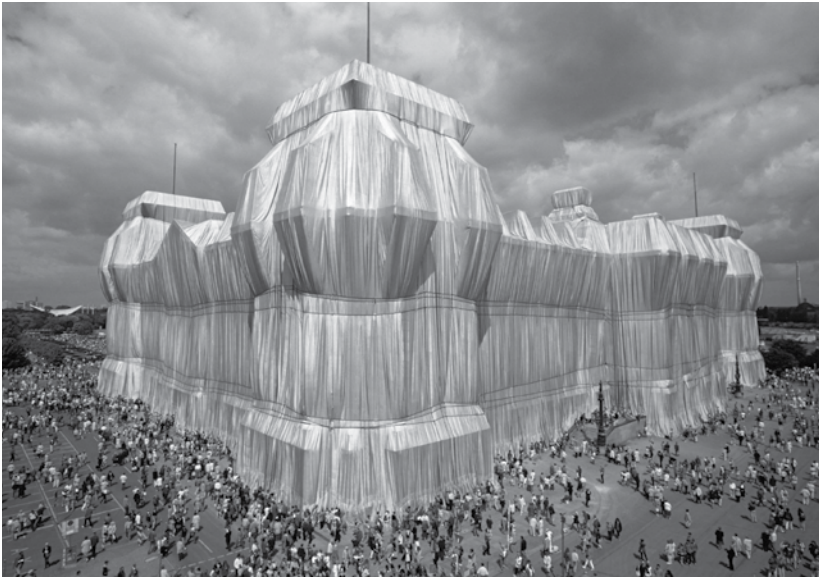
40.



51.



52.



53.



54.





06.



07.



08.



09.



10.



15.



16.



17.

16. La Vénus noire / Niki de Saint Phalle / 1965-1967 / Polyester paint / New York / Whitney Museum of American Art
17. Sainte Marie-Madeleine / vers 1515-1520 / Gregor Erhart / Bois polychrome / 1470-1540 / Augsburg / Allemagne / Louvre Paris / France
18. Jesus Christ / 1931 / Paul Landowski / Soapstone / Rio de Janeiro, Brazil
19. Moai / Colossal Stone Heads / Papa Nui people / 1250 - 1500 / Pieces of rock / Easter Island Polynesia
20. The Burgheers of Calais / Auguste Rodin / 1884-95 / Calais / Cast bronze
21. Untitled (House) / 1993 / Rachel Whiteread / Artangel London
22. Bird in Space / Constantin Brancusi / 1923 / Marble / The Met NY
23. Untitled (Tilly Losch) / Joseph Cornell / c.1935-38 / Wooden Box Collage / Robert Lehrman Collection / Washington

24. Tête d'une grande statuette féminine provenant de l'île de Kéros / Grèce / 2700-2300 av. J.-C. / Musée du Louvre / Paris / France
25. Singing Sculpture, Underneath the Arches / Gilbert and George / 1969 - 1973 / various locations
26. Mother and Child: Hood / Henry Moore / 1983 / Travertine marble / St Paul's Cathedral / London
27. Bust of a Woman (Princesse Napolitaine) / Francesco Laurana / about 1430-before 1502 / Coloured marble / Kunsthistorisches Museum Wien
28. Nelson Mandela monument / Marco Cianfanelli / 2012 / 50 steel columns / Natal Midlands, South Africa
29. Leshan Giant Buddha / AD 713 / Stone, Rock / Leshan, Lingyun Hill / China



18.



24.



25.



26.



27.



28.



32.



33.

45. Unique Forms of Continuity in Space / Umberto Boccioni / 1913 / Bronze / NY Museum of Modern Art
46. La Statue de la Liberté / Frédéric Auguste Bartholdi et Gustave Eiffel / Cuivre repoussé / 1886 / Liberty Island / New York
47. Femme nue debout / 1954 / Alberto Giacometti / Bronze / Centre Pompidou / Paris / France
48. Petite danseuse de 14 ans / 1932 (d'après l'original de 1881) Edgar Degas / Bronze, Satin, Tulle / Musée d'Orsay / Paris / France
49. Myron (d'après) / Discobole / Marble / V siècle avant J.-C. / Italie / Rome / Musée romain national
50. Trinity Church / Fritz Wotruba / 1974 - 1976 / Vienna-Mauer
51. Sequence / Richard Serra / 2006 / Steel / SFMOMA

52. David / Michelangelo Buonarroti / 1501-04 / Florence / Marble
53. Reichstag / Christo et Jeanne-Claude / 1995 / Berlin
54. Two-faced Janus / Clemente / 1576 / Marble / Corner of Via Vicedomini / Reggio nell'Emilia
55. The Toy (prototype) / Ray and Charles Eames / 1951 / Carton structure
56. Crocheted Environment / Faith Wilding / 1972 / Woolworth's Sweetheart acrylic yarn and sisal rope
57. La petite sirène / 1913 / Edvard Eriksen / Bronze / Port de Copenhagen
58. Manneken Pis / Hiëronymus Duquesnoy de Oudere / 1619 / Brons / Brussel
59. Spoonbridge and Cherry / Claus Oldenburg / 1988 / Minneapolis Sculpture Garden



34.



43.



44.



45.



46.



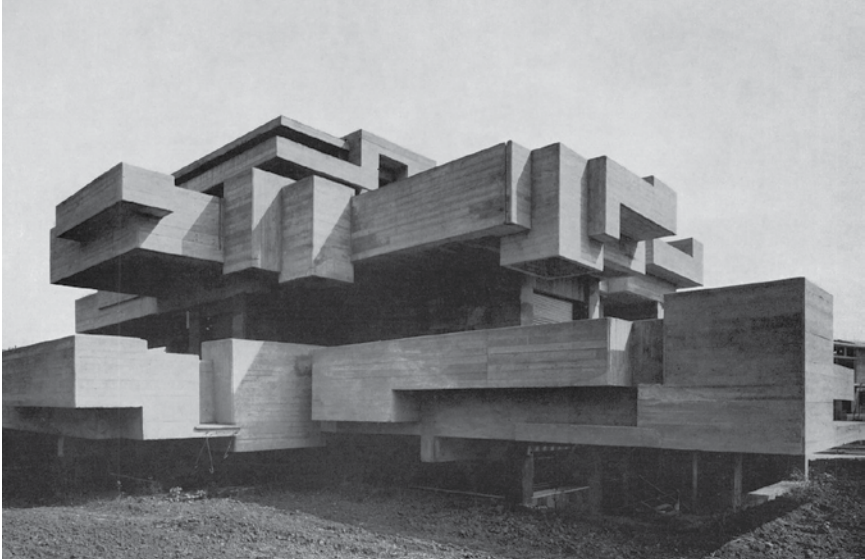
47.



48.



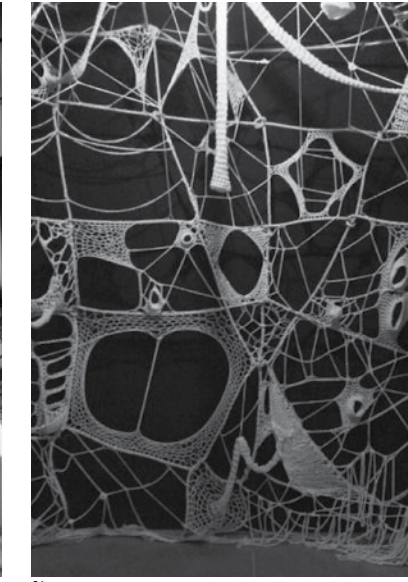
49.



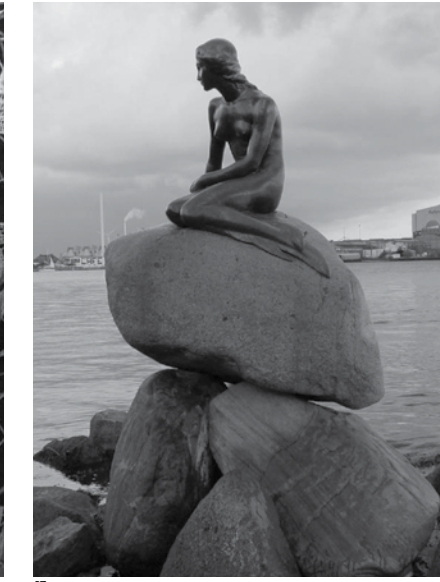
50.



55.



56.



57.

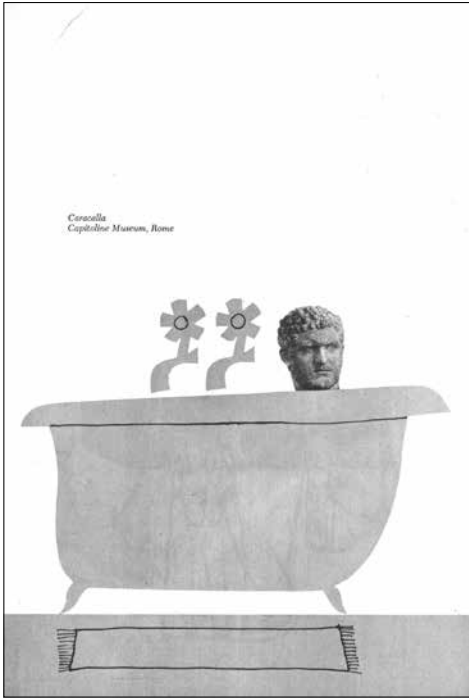
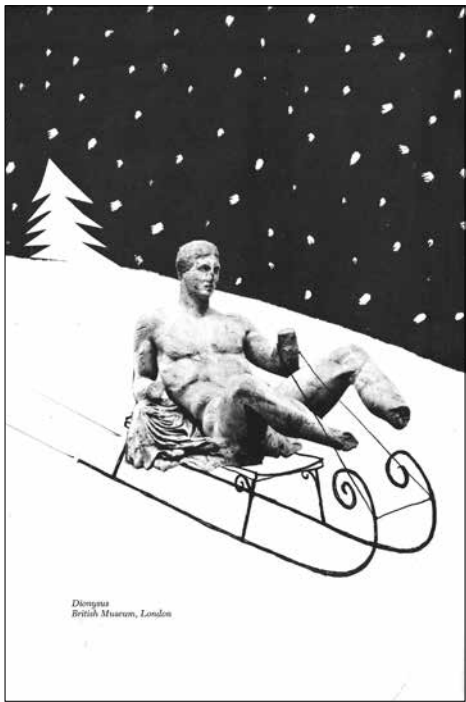
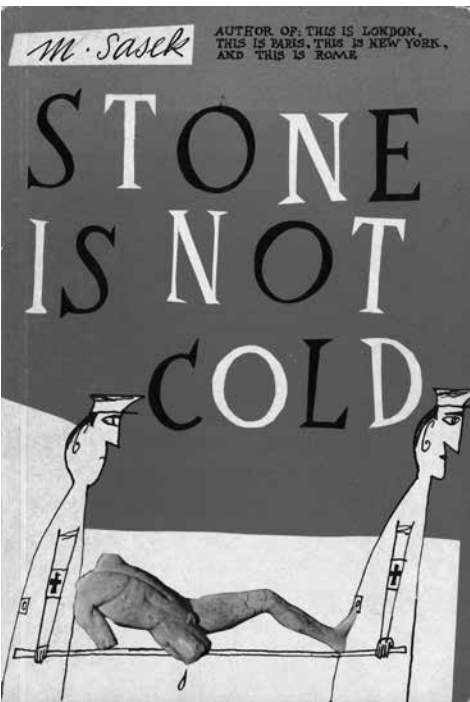


58.



59.





Stone Is Not Cold : Miroslav Sasek's Playful Vintage Children's Illustrations of Classical Sculpture

Czech illustrator Miroslav Sasek is best known for his fantastic and timeless 'This Is...' series of vibrant vintage travel books, designed for children but beloved by adults as well, which he produced between 1950 and 1970. But in 1961, in a lesser-known yet no less wonderful project, he took on a subject at once more intimate and more esoteric than cities.

In 'Stone Is Not Cold', Sasek brings to life famous sculptures from London, Rome and the Vatican City in irreverent vignettes from everyday life. The subdued black-and-grey drawings are nonetheless infinitely playful and lively, a feat of contrast that reflects Sasek's rare gift for visual storytelling.

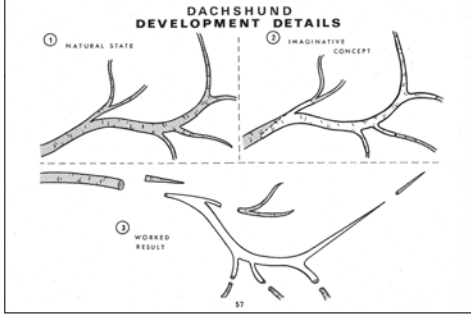
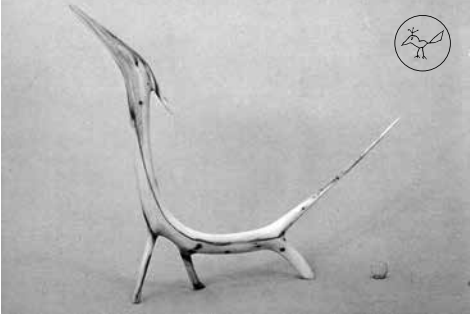
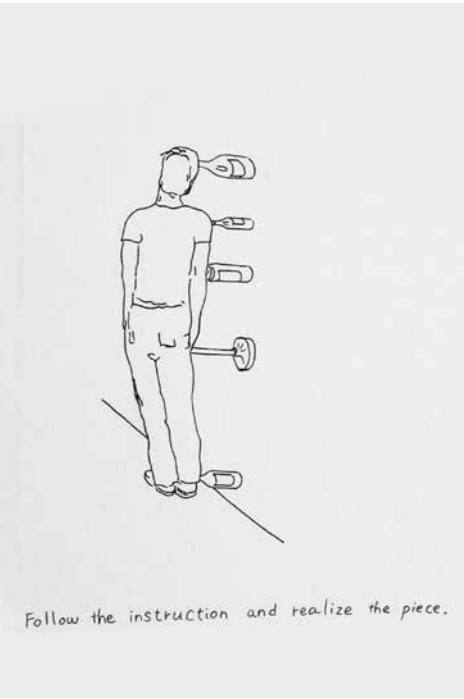
(brainpickings by Maria Popova).

You are welcome to make your own drawing above right by the sculpture of 'Augustus of Prima Porta' ( 1st century AD / Unknown artist / White marble / Vatican Museums, Rome ) or to go to our website ( [www.abc-web.be](http://www.abc-web.be) / Get Inspired / Cahiers ) and to print yourself more templates to draw your own illustrations or stories with famous sculptures ...



Erwin Wurm ( born 1954 ) is an Austrian artist who has developed an ongoing series of 'One Minute Sculptures', in which he poses himself or his models in unexpected relationships with everyday objects close at hand, prompting the viewer to question the very definition of sculpture. To make a 'One Minute Sculpture', the viewer has to be part with his habits. Wurm's instructions for his audience are written by hand in a cartoon-like style. Either Wurm himself or a volunteer follow the instructions for the sculpture, which is meant to put the body in an absurd and ridiculous-looking relationship with everyday objects. Whoever chooses to do one of Wurm's 'One Minute Sculptures' holds the pose for a minute, or the time it takes to capture the scene photographically. These positions are often difficult to hold; although a minute is very short, it can feel like an eternity. For more instructions please check the book in our library or our website ( [www.abc-web.be](http://www.abc-web.be) / Get Inspired / Cahiers ). ▶

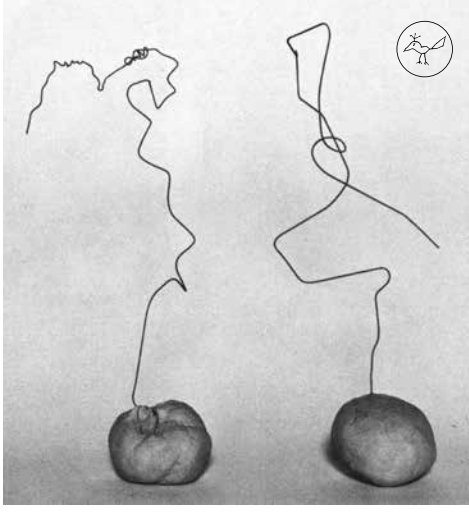
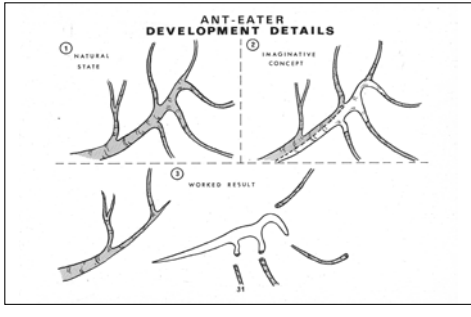
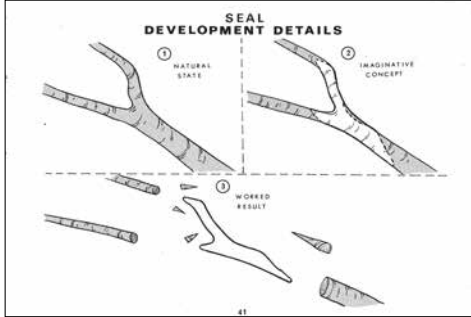
◀ This socle needs a statue ... Which kind of hero do you like to place on it ? To print this picture for your own collage or to choose other templates please check our website [www.abc-web.be](http://www.abc-web.be) / Get Inspired / Cahiers



◀ Creative Log Sculpture / John Matthews / Heinemann Educational Books Ltd / London / 1969

Finding useful branches for this kind of sculpture making during a walk through nature can be very pleasing. The raw material is cheap and available in most areas for the good-mannered asking. It also helps to develop powers of observation, appreciation of the beauties of this natural material, and the art of bringing movement and life to sketches and carvings.

It is a work that can be done at any age, with the will to try...



◀ Assemblage / A new dimension in creative teaching in action / Victor D'Amico / Arlette Buchman / The Museum of Modern Art, New York / 1972

Manipulating florist's wire and making own shapes is a fascinating activity. The base could be a potato, a piece of wood or a ball of clay to make an one-line drawing in three dimensions ...

▲ Crumple sculpture object - a piece of paper (A4) is pressed and crumpled together to a new form. This paper sculpture can be moved and turned until it is possible to observe within a figure or animal for example.

Some coloured brushstrokes could strengthen the expressions of the new form....