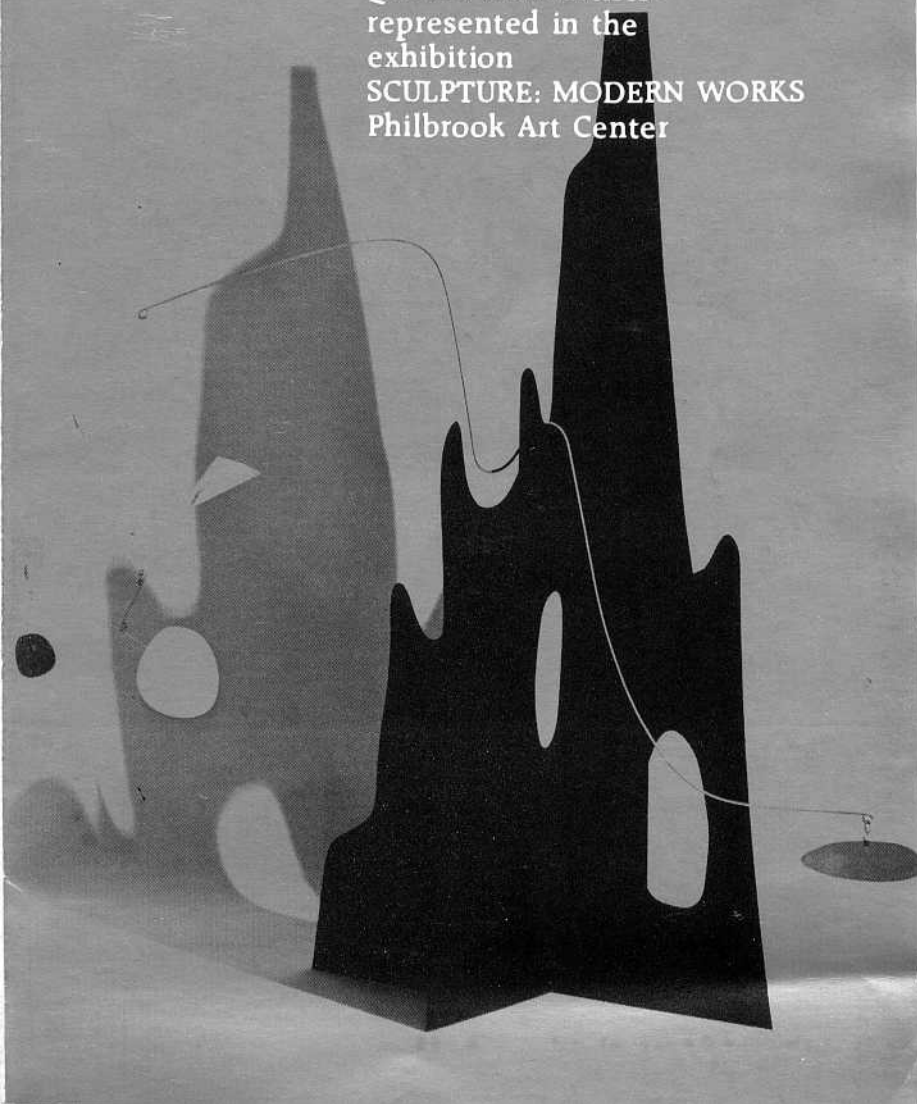


“ . . . a
certain
rhyme &
rhythm
”

• • • Sculptors
on
Sculpture

Quoted from artists
represented in the
exhibition
SCULPTURE: MODERN WORKS
Philbrook Art Center



The Imitation of Nature:

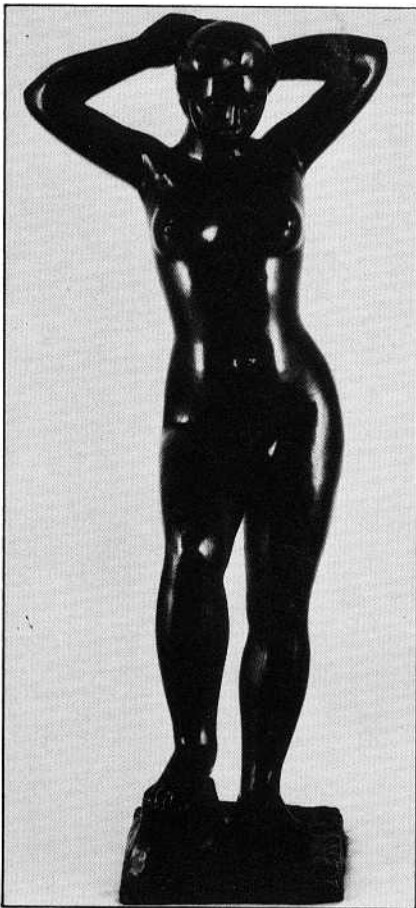
"Nature is deceptive. If I looked at her less I would produce not the real but the true.

When nations grow old, their art grows complicated and soft. We should try to return to our youth, to work naively; this is what I seek, and it is why I have had such success, because our century has tried to return to the primitive. I work as if no art had ever been made, before me, as if I had never learned anything. I am the first man to do sculpture."

ARISTIDE MAILLOL

"The work of art is a translation of life into another language, a collecting and rejecting of countless impressions, and an ordering and isolating of what is essential, the essence of the visual world."

GEORG KOLBE



BAIGNEUSE AUX BRAS LEVES, 1898
Aristide Maillol



THE MUSEUM GUARD, 1975
Duane Hanson

The Universal Order:

"As an artist I sense my problems and conflicts are the stuff of the cosmos.

The only purpose I see for art is that it releases new revelations of the artist as a lonely seer, who adds to the values of society.

I work so damn hard physically, monotonously, till the parts are put together, till they are organized, till you see something, a finished thing. But when it's finished, and if it's right, you feel you've got a piece of eternity...you've captured something...you only identify yourself with it by virtue of the fact that you did it."

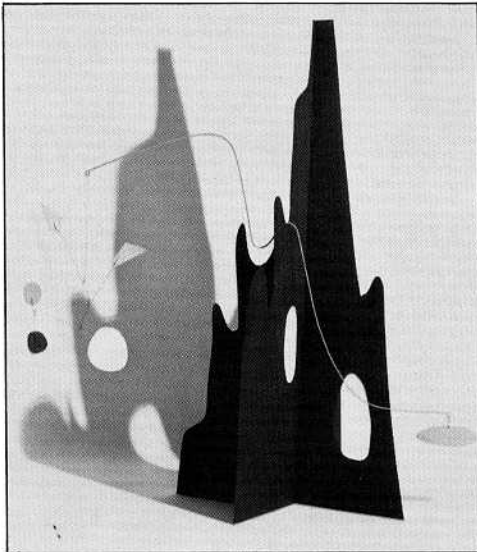
SEYMOUR LIPTON

"The basis of everything for me is the universe.

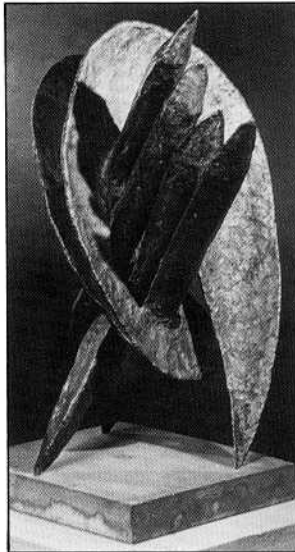
The simplest forms in the universe are the sphere and the circle. I represent them by disks and then I vary them. My whole theory about art is the disparity that exists between form, masses, and movements...Even my triangles and spheres, but they are spheres of a different shape.

...the underlying sense of form in my work has been the system of the universe, or a part thereof. For that is a rather large model to work from."

ALEXANDER CALDER



CRAG WITH FLAT TOP, 1974
Alexander Calder



SPINNER, 1960
Seymour Lipton

The Essence of Form:

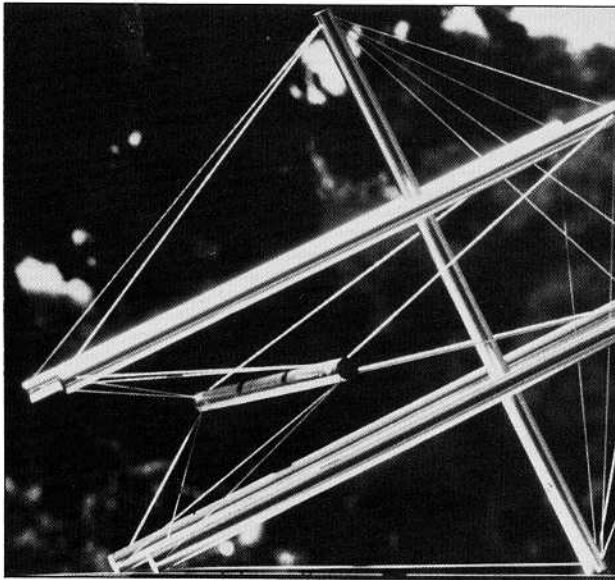
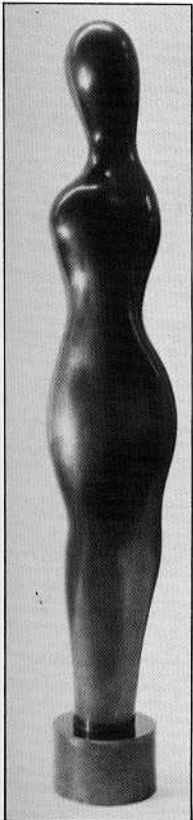
"What was important to me then was a new clarity, a new simplicity, a reduction of all complications to simple forms.

I identified complexity with the intellect, escape from one's own personality, involvement in the affairs of the world... Since I was in search of the personality, I had no interest in the uproar of the cabaret, although I don't deny the value of the noise."

JEAN ARP

"The forms that I find necessary to assert are meant to be blunt reminders of primordial strife and struggle, reminiscent of those brute forces that not only produced life, but in turn threaten to destroy it."

THEODORE ROSZAK



TENSEGRITY, 1967
Kenneth Snelson

SCULPTURE CLASSIQUE, 1960
Jean Arp

Portrait of the Artist:

"I'm just a symmetrical man. It shows up in my art and it always did. I like to draw in the middle of the page and I just attribute it to the fact that

each person moves to a certain rhyme and rhythm in the universe."

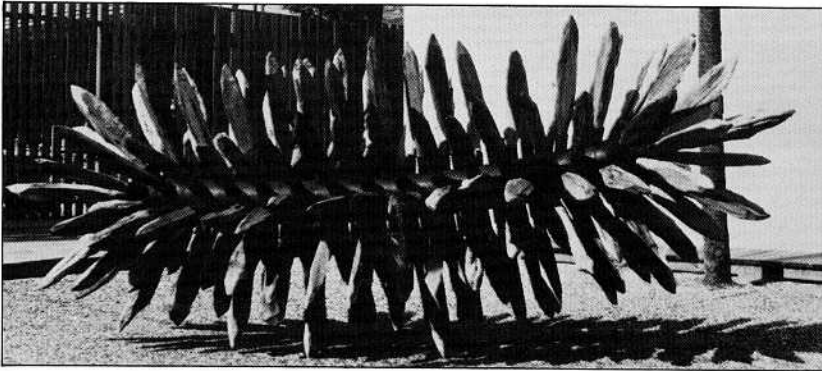
JAMES SURLS

"A person's identity is a composite picture

of one's ideas, beliefs, infinite longings, abstractions, glances in mirrors, personal relationships, size, height, weight, and color; one's library card, driver's license, social security number, bank account, acquired names; one's occupying of one space as opposed to another, one's taste in food, one's sex...

And my experience is primarily that of an artist and I am a female."

LYNDA BENGLIS



CACTUS FLOWER, 1977
James Surls



SEIS, 1977
Lynda Benglis

"I wanted to create a kind of false perspective.

When we look at sculpture, we instinctively translate everything into Renaissance space and perspective, based on the three-point diminishing perspective."

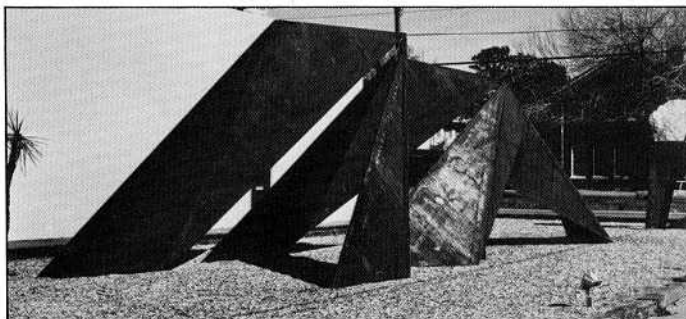
CHARLES GINNEVER

"It is possible to isolate the essence of structure—the dialogue between push and pull, compression and tension—and make it the subject of form. For the conflict between tension and compression resolved in a closed system is concisely what structure is about."

KENNETH SNELSON

"Conceive form in depth.
Clearly indicate the dominant planes.
Imagine forms as directed towards you;
all life surges from a centre,
expands from within outwards.
In drawing, observe relief, not outline.
The relief determines the contour.
The main thing is to be moved, to love,
to hope, to tremble, to live.
Be a man before being an artist!"

AUGUSTE RODIN



CRETE. 1978
Charles Ginnever

GOLDEN BOUGH. 1950
Theodore Roszak



