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The skull: formal and iconographical sculptural derivations

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THE SKULL: FORMAL AND ICONOGRAPHICAL SCULPTURAL DERIVATIONS

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A Dissertation submitted to the Faculty of Arts,
University of the Witwatersrand, Johannesburg,
for the Degree of Master of Arts in Fine Arts.

Johannesburg 1985

ABSTRACT

This dissertation examines developments in the writer's work in which the human skull was used as a major inspirational source of sculptural form.

The research consists of four components: a selection of sculpture executed between 1972 and 1979; a visual analysis and an interpretation of works that reflect a change from the formal to a more expressive approach; and a description of sculpture processes used in the execution of the works presented.

The Skull Series, which forms the major component of the practical work submitted, was derived from an actual human skull. Initially these sculptures were faithful wax replicas taken from a master mould of this skull; consequently the scale of each skull was determined by the size of the original.

DECLARATION

I declare that this dissertation is my own, unaided work. It is being submitted for the degree of Master of Arts in Fine Arts in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other university.

Johannes Cornelius Coetzee

17th day of December, 1985.

I would like to acknowledge my gratitude to my supervisor Professor Karin Skawran for her valuable advice and criticism.

I shall always remember the late Professor Heather Martienssen for her help and encouragement during the early stages of my research.

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INTRODUCTION

The notion of giving form to concept has always been a compelling challenge to the imagination. It is particularly in the fine arts, music and literature that analogy and metaphor so frequently constitute the greater part of form and content.

In Hamilton and Agee's book Raymond Duchamp-Villon (p.112), to *Duchamp-Villon* is attributed the statement: 'The sole purpose of the arts is neither description nor imitation, but the creation of unknown beings from elements which are always present but not apparent.' This statement defines the modern twentieth century sculptural metaphor, in that the process of analogizing the apparently disparate, frequently receives greater emphasis than a process of description and imitation.

In the Skull Series the aim was to avoid the descriptive and imitative in order to equate by analogy, posture and stance of embryo, torso or figure. Consequently, these works are neither fully figurative nor are they completely abstract.

The aim of this dissertation is to analyse and interpret a series of sculptures executed by the writer, while at the same time illustrating the conceptual development from a formal to an expressive approach.

The written component of this study which is derived from the practical work, necessitated that the writer who executed the series of sculptures also assumed the role of spectator, interpreter and critic.

The first two sculptures to be examined in this dissertation do not form part of the body of practical work submitted. It was necessary, however, to deal with these works in some depth in order

to indicate the nature of a change in approach which developed over a period of approximately seven years. The reason for the transformation of a mainly reductive and machine-like imagery into an organic expressive type of image is examined. The changes that occurred in the process of conception and in the method of execution receive particular emphasis. These changes in approach were initially due to a dissatisfaction with a process of execution where personal involvement was minimal, because much of the execution of such sculptures was carried out in factories with the aid of technicians. It will become apparent how a change in choice of materials and a change in the process of execution substantially affects the iconography of the work.

In Chapters Two and Three the major influences that effected a change of attitude are dealt with in detail. It was specifically the Large Glass by Marcel Duchamp and some Cubist sculptures that influenced the shift from a formalist approach to the more expressive and humanist orientation evident in the Skull Series.

The influences exerted by examples of early twentieth century art cannot be underestimated, especially when the change of approach to the treatment of the base, reflected in all the later works of the Skull Series, is considered. It is emphasized that a change in the approach to the relationship between sculpture and base, substantially affects the content of the work.

In the final Chapter it is pointed out how the process of drawing, in order to crystallize and distil sculptural ideas, can at times operate as a substitute for making the small scale maquette before the final sculpture is attempted.

It must be emphasised, that all the practical works presented in this dissertation had been executed long before the written component was attempted. These works were therefore not specifically produced to provide a basis for speculative discussion, but arose out of a need and will for tangible sculptural form and in an attempt to clarify and reveal a private and personal vision.

CHAPTER 1

A TRANSFORMATION IN PROCESS AND CONCEPTION

The process of casting sculpture in bronze has been known for approximately five thousand years. The construction of sculpture by welding metal together, however, is a recent phenomenon which was largely pioneered by the sculptor Giulio Gonzalez in the 1920's. During the 1960's welding metal became a popular method of constructing sculpture, particularly amongst sculptors working in Britain and America. This process rapidly became more widespread and an increasing number of sculptors turned to producing welded rather than cast forms.

In this Chapter four works are examined: two welded metal sculptures and two cast in metal. The first work is entitled Resurrection (1958). It was welded together from aluminium(Ill. 1a + b) extrusions, whose dimensions were chosen from a range of standard sizes manufactured for industrial application. Three types of extrusions were selected: 25 x 25 x 3 mm., 50 x 50 x 10 mm. hollow extrusion and 64 x 127 x 10 mm. extruded channel. The channel was butted and welded together, forming a 127 mm. x 127 mm. hollow, square section. Bends in the 50 x 50 x 10 mm.hollow extrusion were formed by making mitred cuts through only three sides of the four-sided section. The uncut side was then bent to close the wedge-shaped gaps, and the cut faces were welded together, forming a curve of a predetermined radius.

The final sculpture, measuring [illegible] in its greatest dimension, was made from a one-third [illegible]te. During the process of enlargement, modifications [illegible]o certain forms to accommodate the change of scale.[1] Genera[illegible]the geometrical forms which con-

[1] When a three-dimensional form is enlarged, at least two primary considerations arise: viz. whether the enlarged form is still structurally sound, and whether the intended meaning is still retained. A maquette is often a 'sketch' for the larger work; therefore the clarification and modification of forms is essential.

constitute the sculpture were enlarged by means of precise calculations. The intention of accommodating industrial and technological products in making sculpture is illustrated first by the choice of material; secondly, by the use of extrusions which are industrially available; and thirdly, by reliance on the engineer's methods of construction.

The mechanical quality of the work emanates from the machined forms and surfaces. Aluminium, a non-ferrous metal, was chosen because it is less prone to corrosion than most other metals, and the extruded form was selected because of its anonymous and clinical character. Clearly the work was conceived as a 'permanent' rather than an ephemeral form.[1] The precision, of necessity employed in its construction, gave a crispness to its forms which reveals a major aspect of its content. Because of the angular and polished surfaces of the individual components of form, in totality the work evokes associations with instruments and equipment used in technological processes.[2]

The way in which the forms are composed in Resurrection was determined largely by an approach based on the causality principle; that is, the curvilinear form acts as a 'primary mover', causing displacements of the larger vertically stacked units, as well as determining the position of the horizontal bar. The solid components of the work are given this particular configuration, because structuring the shapes of spaces and gaps between solids

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1 The 'permanency' of sculpture has been a pre-requisite until fairly recently. For example, traditionally European sculpture was either carved, cast or constructed out of materials chosen not only for their appearance, but also for their durability. Only in the twentieth century did the ephemeral aspect of art works begin to receive particular emphasis. Jean Tinguely's sculpture, Homage to New York, and movements involved in process art and earth works, broke from the traditional concept of 'permanency'.

2 During the 1960's several European sculptors, such as Paolozzi and Bryan Kneale in England, worked in a manner whereby the sculptures, because of their form and finish, could be associated with equipment in industrial plants. Many of their works from this period are characterised by the use of cut and welded extrusions with a machined finish.

was a major consideration.[1] In twentieth century sculpture the interaction between the solid and the void, between tangible form and space, has received much attention.[2] It is not surprising that at a time when scientists were rapidly exploring space and making public these discoveries, ideas surrounding the relationship between space and matter found expression in the making of art.

Resurrection was conceived in this spirit. It is easy to imagine the work being set in motion by the flick of a switch. Yet, apart from the fact that it can be dissembled into easily transportable sections, it cannot move physically. Whatever hints of possible physical motion are evident, are of a purely illusory nature. The units of form that constitute this sculpture, while hollow, appear to be solid. These two illusory features render the work comparable to representational painting, which occupies only two dimensions but appears to occupy three.[3]

In spite of its many reductive qualities, for example, the use of square sections only, Resurrection does not belong to the realm of reductive sculpture, such as minimalism. The placing of the forms in relation to one another and in relation to the base plate, as well as certain mannerist embellishments, all impart a monolithic quality which invites the spectator continuously to seek identification with

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1 Three-dimensional form is perceived in a spatial context. Until the 20th century, space was generally taken for granted, or thought of as something the sculpture displaced and was surrounded by, or which penetrated the interval between figures, limbs and the torso. In many examples of modern sculpture, however, space has deliberately been incorporated as a conscious element of design.
(Elsen, A.E. Pioneers of Modern Sculpture. Arts Council of Great Britain. p. 64.)

2 Jacques Lipchitz, the Constructivists, and more recently, Henry Moore, made much of the notion of space being a manipulable component in composing sculpture. Notable examples are Lipchitz's Man with a Guitar, the Constructivist works of Naum Gabo and many figures by Moore, where a void frequently penetrates a form.

3 This is an important difference between this work, the Newcastle Civic Centre Sculpture, the Bronze Sculpture of 1972, derived from an Image in Duchamp's Large Glass, and the obviously hollow sculptures in the Skull Series which form part of this dissertation.

cation with the human form. This is also partly due to the general verticality of the composition.[1] An organic embellishment like the curvilinear unit which braces the horizontal bar, holding it aloft, yet marginally yielding under its weight; the way in which the radius of each curve appears to lend energy and tensile strength to the curvilinear form; and the way in which it appears both to disrupt balance as well as prevent the structure from collapse, place the work well outside the minimalist approach. Although the base plate is not readily indentifiable as a base, particularly because of its flatness (5 mm plate), it functions visually as an arena upon which events are taking place. This is a feature which is common to almost every work submitted as part of this study. Mechanical aspects of resolving the problem of gravity were not dealt with by means of a single point attachment to the base, but by arranging forms to act as 'buttresses' to the vertical column. In spite of its geometric and mechanical characteristics, a 'biomorphic' and monolithic quality is evident which relates it thematically to the later works which are more overtly representational.

The untitled Newcastle Civic Centre Sculpture (1970) was executed (Ill. 2a + b) from a one sixth scale maquette, in 5 mm. stainless steel plate, standing 5,5 metres high. Except for the larger scale, the content is similar and the work consists of the same units of square forms as Resurrection. The compositional approach was based on the same 'causality' principle and the execution procedures were virtually identical. However, a major difference between these works was one of conception. While Resurrection was conceived outside of any given environmental context, the intention with the Newcastle Sculpture was to integrate it within the context of three fountain pools. The sculpture, mounted on a rectangular plinth, stands in the centre of a complex of three rectangular pools divided from one another by troughs, accommodating and re-cycling the overflow of water. The ridges of the troughs were 'toothed' or grooved at

[1] Speculation suggests that because of our own posture, any vertical form tends to be associated with human form. For instance, the sometimes almost featureless 'needle figures' of Giacometti, are immediately identifiable as humanoid.

regular intervals in order to split the flow of water into evenly separated streams over the length of the pools.

The water was fed into the pools from various points. Sixteen water-jets facing vertically downwards, eight on each side-face of the horizontal bar, supplied water to the central pool. The flanking pools, on the other hand, were supplied by submerged water-jets pointing vertically upwards, which, because they were slightly submerged, caused a vigorous turbulence to the water in the flanking pools. The water in the central pool is calm, except for a gentle rippling effect caused by the water-jets from the horizontal bar. The tranquility of the central pool was intended to act as a contrast to the complexity of forms evident in the sculpture, and the turbulence in the flanking pools was introduced to echo the complexity of cuts, shifts and displacements in the sculpture.

The work, however, lacks integration for a number of reasons. The overall verticality of the sculpture dominates, and in the absence of other verticals in this composition, it serves only to focus attention upon itself, thereby isolating it from its immediate environment. Presenting a sculpture on a plinth raises it and therefore tends to isolate it from the environment, focussing attention on itself.[1] In Resurrection the baseplate fulfils the purpose of an arena. In the Newcastle Sculpture, the rectangular plinth alone serves the same purpose and the surrounding area of water is consequently incidental to the sculpture. The flow of water from the sculpture is determined only by standard water jets, which are placed at two terminating points of the work. This does not allow the sculpted form to affect the direction and quality of water flow. The entire pool complex was constructed in cast concrete. The introduction of stainless steel forms in areas outside the sculpture itself was never considered. This factor isolates the

1 Because Rodin intended The Burghers of Calais to exist within spectator space, he relinquished the raised plinth. Using a plinth to raise a three dimensional work *from its immediate environment* tends to isolate it because the eye focuses upon the perimeter of the plinth and, given a certain scale context, tends to notice verticals more readily than horizontals.

sculpture even further because the materials, stainless steel and concrete, were never considered in terms of complementing or contrasting elements. Consequently, the original intention was not realized and formally the sculpture remains isolated and unrelated to its immediate environment.

The Newcastle Civic Centre Sculpture marked the end of a period during which mainly geometrical forms were used as components in making sculpture. These large sculptures were made in factories with the assistance of skilled technicians.

A growing personal dissatisfaction with the mechanical nature of this manufacturing process and the reductive imagery of the welded sculptures, suggested that an organic ingredient was required if the rigidity in the existing works was to be avoided in future compositions. Thus, the practice of using industrially manufactured materials, and engineering construction methods only, was abandoned. The aim to include more organic forms in future works required a change in method and material. A combination of modelling, casting and assembly was chosen. This change of method and process does not immediately eliminate the previous emphasis on formal considerations, but it does herald an increasing concern with the expressive.

The next two works presented for analysis, were completed over fourteen months, one at the end of 1972, the other in 1974. Instead of welding metal plate or extrusions, these sculptures were modelled and consist of complex undulating forms. The particular configurations could not be as readily achieved by using the more rigid technique of welding.

Both these sculptures were derived from the Bride image in Marcel Duchamp's work, The Bride Stripped Bare by Her Bachelors Even.[1] The (Ill. 3)

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1 The Bride Stripped Bare by her Bachelors Even, 1915-1923
Medium: oilpaint, lead wire, lead foil, glass and metal. Size: Glass 2,70m high.

choice of this image can be partly explained.[1] The entire free-standing Large Glass is contained within a fairly elaborate metal frame which focuses attention on structural consideration. Within the image itself a complex arrangement of interrelated mechanical and organic forms are evident. It is easy to visualise the image of The Bride as a potentially three-dimensional form standing upon a ground plane. In addition to the complex interrelationships of mechanical and organic form also evident other works by Duchamp, the image is of interest because it has eluded precise iconographical interpretation.[2] (Ill. 4)

The first work inspired by the Large Glass was made in 1972. It measures 709 mm. x 400 mm. in its largest dimension. Compared to the previous works discussed, it represents a drastic reduction in scale. This scale was chosen because it was the size used for previous maquettes: large enough to investigate the combined use of mechanical and organic form, yet small enough to be handled comfortably. In the same exploratory spirit, plaster of Paris was chosen as modelling material, as it allowed for almost unlimited modifications. (Ill. 5a + b)

Significantly, the final work was envisaged on a small scale and could be executed privately without the assistance of technicians. The practice of working on a small scale was, therefore, more private than executing large-scale works. Whereas the previous two pieces were inspired by mechanical and technological sources, this sculpture was inspired by an existing work of art. The reason for

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1 The reconstructed version by Richard Hamilton was seen by the author on an exhibition entitled, The Almost Complete Works of Marcel Duchamp, held at the Tate Gallery, London, in 1966. At the time the author was making sculpture more reductive and formalistic than is evident in Resurrection. These works consisted mainly of modular elements. It is the combined use of the organic and the geometrical in the Large Glass that suggested alternatives for the future development of these constructions.

2 Notably two paintings: The Passage from the Virgin to the Bride, oil on canvas, 1912; Bride, oil on canvas, 1912.

this was a conscious attempt to study from 'the Master'.[1]

The completed plaster of Paris model was cast in bronze.[2] The work bears certain similarities to the Bride. However, major differences (Ill.5a + b) are apparent: two 'figures' are discernable, one incorporated in a shield-like form, the other held some distance away by a flat planar extension; a second 'head', which does not appear in The Bride. In addition to the rectangular base, each 'figure' has its own 'footing' which emphasises a separateness of elements within this single form. The general verticality of the composition again invites associations with the erect human form. The figures with their cleft 'heads' appear to be in a state of confrontation and are readily seen as two protagonists.[3] In this lies a covert correspondence to the earlier welded works where the cross bars and the erect columns evoke a similar feeling of confrontation. In both cases, the rectangular bases serve the purpose of an arena upon which the events are presented; the bases also define a format of space in which context the forms are seen.

The approach to composition shows marked differences. The forms in the 1972 bronze were not composed in accordance with an approach based on a 'causality' principle as used in the welded sculptures. The units of form tend to be fleshy and organic, rather than

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1 In the past it was common practice for students to copy from the Old Masters in order to acquire certain skills. More recently, artists have often derived works fairly directly from works by other artists, e.g. Giacometti's Card Players after Cezanne; Picasso's Helmeted Figure after Rembrandt, as well as several other works by Picasso after Velasquez.

2 Bronze was chosen not only because it was traditionally used for casting sculpture, but because of the wide range of patinas that could be applied to its surface. Moreover, bronze tends to have fewer associations with the world of technology than stainless steel. An edition of three casts was made, using the cire perdu process. Only two casts were finally assembled. These casts are unique in the *series of bronzes*; like the welded sculpture, they appear to be solid while, in fact, they are hollow. The third cast was cut up, and its parts used in subsequent sculptures.

3 'Notably non-referential, it nevertheless presents itself as two figures, protagonists, each on its own 'foot' or base.'
(Martienssen, H.M. Neels Coetzee. Afrox, 1978, third page.)

reductive and geometric. The structuring of spaces between solids received less attention than in the welded works, *because modelling* and structuring solid form was a major concern. As an exploratory exercise, the work succeeds, insofar as a different vocabulary of form was found and a scale more appropriate to private work was established.

The Untitled Bronze of 1974, measuring 320 mm. x 480 mm. in its largest dimensions, marks a further reduction in scale, as well as a more overt degree of representation. A process of direct modelling in wax was used.[1] (Ill. 6a + b)

The formal considerations of structuring form as well as spatial shapes, giving virtually equal attention to both, are evident in this work as in the welded sculptures. The base serves as an arena upon which the forms are placed. In addition, a 'space-frame' is introduced to define certain limits of space that are pertinent to apprehending the sculpted forms.[2]

A greater degree of representation is apparent in this work, *particularly in the figure presented within a niche* or shield. A shrouded or masked head, arms/breasts and curved planar extensions that could simulate legs, are clearly discernible. It has a distinct 'female' quality, sometimes seen in African fertility figurines. Furthermore, it has a passiveness which is also evident in The Bride image. The almost insect-like form, firmly standing on

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1 Because of its small scale, the forms in this sculpture could be cast solid. Wax was chosen as modelling material both for its malleability and because no master mould is required. It also means that there is only one original, viz. the bronze cast. If no editions are available, the unique cast is obviously more precious. At a time when large editions of multiples were fashionable, the preciousness of a unique cast was consciously striven for in this work.

2 Space-frame: a term used by both sculptors and painters. As the name suggests, it provides a framed area of space, accentuating and defining salient aspects of a work. As a base can define a *horizontal visual limit* to a work, *a space-frame is* often used in sculpture to define vertical limits either frontally or in both width and depth. The use of the 'space-frame' affects both form and content and is not merely a ponderous formal exercise. A particularly complex example of this is Giacometti's Palace at 4 a.m.

the base, partly inclines towards the 'female figure', which is held in suspension by the 'space-frame'. The vertical figure, rooted to the base, is generally a more 'aggressive' form, consisting of sharply defined and acutely angled planes. As there is no evidence of a conscious engagement in representationalism, no specific analogies can be rigorously applied. The process of deriving a different vocabulary of form from The Bride, which was started in the untitled work of 1972, was still being pursued in this work, but direct similarities to The Bride are fewer, if not altogether absent.

Significant changes in conception and process between the welded works and the bronzes are readily seen. First, the use of a 'causal' principle of composition, whereby a form would be held in position by another form, or one form would push and tilt an adjoining form, is less evident in this bronze. Individual components of form are less mechanistically related in the bronzes. Whereas the welded works were inspired by mechanistic sources, the bronzes were inspired by an existing work of art. The change in scale changed the working process from a clinical activity in a factory, to a private and intimate one within a private studio. The essentially anonymous, mass produced, industrial extrusions which were previously used as units of form, were abandoned in favour of modelling materials in which organic forms were individually moulded and then cast in bronze. Machined surfaces in the aluminium and stainless steel works contrast sharply with textural and colour changes, evident in the bronzes. By oxidizing bronze in different ways, a wide range of colours and surface effects can be achieved. Such a wide range of patinas cannot be established on aluminium or stainless steel surfaces. Colour manipulation in bronze affects changes in the content of a work, for instance, certain types of green patinas could evoke associations with Greek or Roman bronzes.[1]

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[1] The application of differently coloured patinas on bronze presents considerations to the sculptor which are normally regarded as the prerogative of the non-representational painter. Consequently, the colour on a bronze sculpture has a significant influence on its content.

Despite these differences, similarities between the welded works and the bronzes do exist. Although considerably less evident in the welded works, the bases nevertheless define visual limits within which the forms are seen. It is particularly in the Bronze Sculpture of 1974 that the base functions as an arena upon which the forms are presented. The base is unusually large for the sculpted forms it carries. This leads one to conclude that it is the particular scale relationship between the base and the sculpted form that suggests an analogy between 'base' and 'arena'.[1] Although it is least evident in the bronze of 1972, the incorporation of space as a conscious element of form is a common feature in all the sculptures discussed here.

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[1] In Feasible Monument for a City Square: Hats blowing in the Wind, 1969, by Claes Oldenburg, a similar scale relationship between sculpted form and base is evident. The analogy between base and arena or square can also be made here.

CHAPTER II

EFFECTS OF MATERIAL AND PROCESS ON ICONOGRAPHY

Small sculptures, particularly when set upon large prominent bases that may suggest an arena, city square or landscape, are visually less dependent on, or influenced by, features of a surrounding environment. The base raises the work an. helps to define visual limits within which the forms are perceived; the immediate context of the sculpted forms is predetermined. Consequently, the work is more readily perceived as isolated and distinct from other objects around it. In contrast with constructing large sculpture, the sculptor can control medium and process more rapidly when working on a small scale. In a series of small works different ideas can be realised and executed much more quickly than in large works. Such considerations partly determined the scale of the Skull Series.

During the 1960's and early 1970's, bronze was rejected as a sculpture medium by some leading sculptors in England, Europe and America, because bronze was a traditionally-accepted medium.[1] These sculptors explored new materials previously not used for making sculpture.[2] Sculpture executed in these materials was generally characterized by forms that were reductive, non-figurative and easily reproducible.

Prior to the Skull Series an increasing personal concern with the figurative and with a humanist content, turned the interest to

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1 Similar ideas had been held by the Futurists some 50 years earlier.

2 Isaac Witkin, Philip King amongst others, were working in fibreglass, a medium mainly used in mass production processes. William Tucker and Michael Bolus were working in other synthetic materials like perspex.

See also: Whitechapel Gallery Catalogue. London: 'The New Generation', 1965.

traditional materials and processes. Bronze, particularly when only one cast was made, presented associations with traditional processes used by ancient civilizations in parts of Africa and the Orient, as well as by the Greeks and the Romans. The notion of a small portable scale and the uniqueness of one single cast, evoked associations of preciousness, frequently attached to the traditional relic. The human skull with its traditional reliquary connotations seemed most appropriate as source material. Furthermore, in life the human head is believed to be the seat that controls all human faculties, yet after death the skull is seen as a symbol of death and decay, reminding us of the transience of life. The obvious irony implied by these notions urged a stronger interest in the human skull as an image.

Wax was *again preferred as modelling material*, because only a single cast in bronze was to be made. Skull-like forms, smaller than life-size, were modelled in wax sheets. In these models the skull appeared complete with the lower mandible. The images that resulted contained elements of the comical which were unsatisfactory and inappropriate, especially in the light of the symbolic connotation of death, generally attached to the skull. Furthermore, the intention was to distort the basic skull form into configurations that would suggest the human figure in various contorted postures. It seemed that in order to achieve this it would be necessary to increase the size of future models to the size of an actual skull. This would allow the cranium to play a more dominant compositional role.

Synthetic rubber moulds were then taken of a human skull and of its lower mandible. Wax casts of approximately 3 mm. thick were taken from the mould of the skull and from the mould of the lower mandible. The first compositions contained both skull and lower mandible. These results were also considered unsatisfactory because they were too specifically recognisable as skulls and not sufficiently suggestive of the human figure. Since this direct reference to the skull image had to be reduced, the lower mandible

was not used in subsequent compositions. The wax casts of the skull were also cut open at the base in order to reveal the interior cavity. This, to some extent, helped to reduce specific reference to the skull and increased the possibility of including forms derived from other sources.

A major source was the The Bride image in the top panel of The Bride Stripped Bare by Her Bachelors Even by Marcel Duchamp. This image was selected as source material because of its anthropomorphic, as well as for its mechanical features. The origin of forms constituting The Bride image may be traced to Duchamps' early paintings Sad Young Man in a Train and Nude Descending a Staircase (no.1).[1] In the first picture, Duchamp expressly tried to represent motion by rendering four to five successive profiles, partly overlapping, evoking the image of a passenger jolted to and fro on a moving train. In both versions of Nude Descending a Staircase (No. 1, and No. 2), Duchamp's inspiration was provided by Jules Etienne Marey's chronophotographs in which successive multiple exposures revealed the dynamics of human and animal figures in motion.[2] In the paintings of 1912, The Passage of the Virgin to the Bride and The Bride, all the forms evident in The Bride image of The Large Glass, are clearly discernible. The mechanical ingredient is not only present in the way the Bride image is depicted atop a structural grid, but the carefully executed mechanical drawings from the Green Box further substantiate the artist's concern with (Ill. 4) mechanical form. The notion of the human figure as a mechanical object is introduced not only through visual imagery, but also by linguistic means. Part of the Bride image is, for instance, referred to as the 'sex cylinder'; Duchamp informs us further that '..... the Bride is basically a motor ....., she is an internal combustion engine.' The ovoid shape at the lower left-hand side of

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1 Duchamp, M. Sad Young Man in a Train (1911)
Nude Descending a Staircase (No. 1, 1911)

2 Tomkins, C. The World of Marcel Duchamp. Time Incorporated, New York: 1966. p.26.

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the Bride panel is her 'reservoir of love gasoline which she herself secretes.'

Although the Bride image is a flat, two-dimensional form, changes in shape, colour and tone create illusions of three-dimensionality. In the Skull Series it is notably the shielded or shrouded form of the Bride that suggested incorporating shields in some works. In such works the shield suggests a protective device unlike the shield form 'behind' the Bride, which is more suggestive of presenting forms within a niche-like structure. When we attempt to read this image as illusory of three-dimensional form, the mechanical grid-like structure beneath the Bride suggests a 'base'. Such a base in actual three-dimensional terms would suggest a precariousness of balance in both visual and psychological terms. The precariously-balanced *skull and shield in Gulgoltha* was placed on a grid-like base derived from this part of the Bride image. (Ill. 7a + b)

The Skull Series, although consisting primarily of organic and anthropomorphic forms, contains a mechanical ingredient which was a predominant feature of earlier works: the repeated use of protective shields, instrument-like attenuations of essentially organic forms, and structural, linear grids that provide environments or bases to the Skull image. Certain specific features of an actual skull were altered in producing the Skull Series. On an actual skull, the sutures are seen as linear divisions of the cranium into symmetrical units. In the bronze series they are rendered as incisions and dislodged fractures, separated planes and fragments which are never symmetrical.

In the actual skull, orifices are small and the form purports to be solid. When casting an actual skull, the method of closed core casting would be used.[1] By contrast, the sculptures reveal cavernous openings, exposing two surfaces of the cast sheet. No

[1] This method is used with forms where a hollow cast is made in order to reduce weight and cracking, through shrinkage of the metal when cooling. The hollow is created by a suspended core inside the mould which is removed after the work has been cast in metal.

illusion of a solid mass is created where, in actuality, a hollow exists. An open core cast is used, revealing the thickness of the bronze which is partly determined by casting requirements. In these bronzes it imparts a rind or flange-like quality, not evident in an actual skull. The actual skull consists largely of the cranium which is a contained dome-like or hemispherical form. In the Skull Series, the cranium is always distorted to an extent where identification can be made with foetal forms, torsos or figures in different stances and postures.

The larger scale, dictated by the wax replicas of an actual skull, could now accommodate the aim and intention. The first acceptable result that emerged was an Untitled Composition (1976), consisting (Ill. 8a + b) of two skulls set on a travertine base. The one skull appears to be tumbled on its 'back' by the other. The base is conventional, in that it functions as a display pedestal. This sets the work apart from most other sculptures in the Skull Series, where the base performs the function of an arena, or becomes integrated with the skull form, to an extent that it is no longer read as a base. Gulgoltha and Bier, both of 1978, are examples of this integration. (Ill. 7a + b) (Ill. 9a + b)

The forms in the 1976 work reflect an intention that is similar to that of traditional modelling or carving. A series of differently shaped 'humps' and 'hollows' within each skull form are fashioned to create a sense of a force, inside the modelled form, which apparently thrusts the surface into different undulations. It differs from traditional closed core casts, which suggest a solid form. Here the form is opened on at least one side, indicating that there is, in fact, no interior substance other than a void. While certain angles would suggest a solid form, a crack or dislodgement of a plane would arrest this illusion, revealing the hollowness of the form.

In classical and other traditional bronzes, an illusion of solidity exists.[1] The Greeks carved a wooden core of the intended form, then

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[1] The same illusion exists in the welded metal sculptures and in the first derivation from The Bride (1972).

spread a layer of wax like a skin over it, incising details into the wax. When the core was removed, the figure remained ostensibly solid and similar to a solid carved sculpture. It is actually hollow, a fact not revealed by the surface. With the development of bronze casting, the core was later poured in liquid form, eliminating the need for carving a core. These bronzes are therefore unlike a carving, in that they are less than what they appear to be. The illusory aspect of this resembles representational painting, which appears to show three dimensions while occupying only two.[1]

In the Skull Series, the bronzes like the actual skull, appear as a container; but in the bronzes, unlike in the actual skull, this container is seen to be hollow. These sculptures are consequently more 'skull-like' than an actual skull appears to be.

The skulls in the 1976 Untitled Composition have been transformed to an extent that they read not only as skulls, but also as human or animal bodies set in conflict. The notion of opposition is more specifically and figuratively stated than in the welded sculptures, which are less recognisably figurative than the Skull Series.[2] This would seem to indicate a deep-seated difference between the two approaches. The forms in the welded works consist of non-figurative metal sections. These are composed within an area of space, the forms apparently set in opposing positions. As no definite identification can be made with the figurative world of recognisable beings, the image refers back to itself only. In this sense the work is of a reductive nature, excluding the possibility of referring to anything other than itself. The content appears to be limited within the boundaries of a formal 'polemic' about qualities of material, surface, proportion and the visual relationships between matter and space.[3] (Ill. 8a + b)

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1 Martienssen, H.M. Neels Coetzee. Afrox, 1978, fifth page.

2 Resurrection, Newcastle. 1970.

3 This seems to apply to the Reductivists generally.

The forms of the Skull Series have, by contrast, a strong figurative ingredient, executed in a malleable material which allows for a wider range of configurations of form. These forms are also composed in an area of space and set in opposing positions upon bases. Definite identifications with the recognisable world of beings can be made and therefore the image refers more to those associated images than to itself. Not being of a reductive nature, the content does not only revolve around formal qualities of material, surface, proportion and the visual relationship between matter and space. Although such formal criteria can be applied, reference is primarily to issues and associations outside the field of purely formal interpretation. This would seem to indicate that the first approach is limited to making references mainly to the formal, while the second approach is also making continuous reference to a world outside the purely formal.

The Skull Series is characterised by referential associations with human and/or animal forms.[1] An actual skull, despite its symbolic content, remains an anonymous and de-personalised form or image. Sculptures in the Skull Series assume specific identities in specifically personal situations. In Gulgoltha, the skull is thrust against a rigid grille or rack, the cranium cracked and dislodged, yet bearing an ineffectual and crumpled shield. In the sculpture entitled Moira Heimarmene, the skull is caught and suspended in a rectangular branch-like form which has evidently torn and destroyed it. In Bier, the skull has the protection of a shield, yet it is tumbled on its side and set upon a high irregular bier-like structure. (Ill. 7a + b) (Ill.10a + b) (Ill. 9a + b)

In order to deal primarily with sculpted form rather than render images of readily recognisable skulls, the particular image of the skull had to be partially sacrificed. The lower mandible was never used, because it made too specific and obvious references to an

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[1] Earlier works were notably more non-referential, in that no overt visual reference was made to the world of recognisable images. In spite of an Abstract Surrealist quality in Resurrection, it remains essentially an anonymous technological structure both in medium and content.

actual skull. For the same reason, forms other than those derived from the actual skull, for instance, shields were added. Earlier works, which were constructed with mechanical precision from unyielding metal plate, contained less fluid and organic form than forms modelled in wax. The process of modelling directly in wax on a small scale is much more direct and readily alterable than working sheet metal or extruded industrial sections. A major difference between the Skull Series and earlier works in sheet metal is that the 'skulls', while existing in space, are also seen to contain space within the form. The earlier works exist in space and encompass space. They are apparently solid, but in fact, hollow. The earlier works can be seen as icons to technology, whereas the Skull Series is rooted in human reference.

The small scale, the immediacy of the modelling process and the intention to create configurations of forms that would assume specific identities in specifically personal situations, place the Skull Series in a category of sculpture which has become known as 'private' rather than 'public' work.[1]

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[1] Certain small-scale works by nineteenth-century French sculptors, for instance Rude and Carpeaux, stand in direct contrast, in both form and content, to their large scale-public commissions.

CHAPTER III

EARLY TWENTIETH-CENTURY INFLUENCES

Amongst the sculptures submitted for this study, there are notably three works that appear to have strong stylistic affinities with some Cubist sculpture. The works Untitled Composition 1974, (Ill. 6a + b) Composition I 1975, and The Afrox Award 1978, bear stylistic (Ill. 11 + 12) resemblance specifically to Roger de la Fresnaye's Italian Woman, Raymond Duchamp-Villon's, The Horse, Jacques Lipchitz's Sailor with Guitar, Alexander Archipenko's Walking Woman and Woman Combing her hair.[1]

Albeit of an illusory nature, that is, pictorial illusions of advancing and receding forms, spatial relations between solids and voids, opaqueness and transparency, the revolutions of Analytic Cubism contained much that was of interest to sculptors at the time. The Analytic Cubist painter's rendering of a human head by means of concave and convex solids, intersecting planes and ambiguous transparencies, contain structural and metaphorical implications for sculptors that substantially affected the sculptural vocabulary of the twentieth-century. It is precisely that quality of early Cubist paintings that makes allusion to intersecting planes, solids and voids that can challenge the imagination of a sculptor into interpreting these illusory images into actual three-dimensional constructions.

A personal interest in Cubist sculpture arose mainly because these sculptures demonstrated in three-dimensional form an interplay between solid and void, as well as an interplay between organic and

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[1] de la Fresnaye, Roger. Italian Woman, (1912).
Duchamp-Villon, Raymond. The Horse, (1914).
Archipenko, Alexander. Woman Combing her Hair, (1915). Walking Woman, (1912).
Lipchitz, Jacques. Sailor with Guitar, (1914).

mechanical form which is so apparent in the Large Glass. The influence Cubist sculpture had on the making of Untitled Composition, Composition I, and The Afrox Award was not specifically linked to the Cubist concern with the dissolution of mass. Rather, the Large Glass and Cubist sculpture together suggested ways of invigorating a personal form vocabulary (until then mainly limited to mechanical forms, as evident in Resurrection and the Newcastle Civic Sculpture), with organic and figurative ingredients. It is assumed that the history of Cubist sculpture begins with Picasso's Woman's Head[1] (1909). This work constitutes a three-dimensional equivalent of Seated Woman (Woman in Green) by the same artist, executed in the same year. The two-dimensional statement of a face constructed by means of adjoining, intersecting, advancing and receding planes, is realised three-dimensionally in tangible bronze. Structural features of the head, that is, cheekbone, jaw, forehead, bridge of nose, are rendered in a structural and geometric fashion. These features sometimes stand as arched supports, sometimes as straight spans from which are suspended details that equate tendon, muscle and skin. The surface of the sculpture is fragmented into irregular jagged facets, convex and concave protrusions and hollows. Elements of a mechanistic rendering of a human form are clearly evident and it was precisely these features that suggested the possibility of imbuing the previously mechanical form vocabulary, as manifested in Resurrection for instance, with an organic ingredient.

A mechanistic rendering of the human form is even more apparent in Roger de la Fresnaye's Italian Woman (1912). The head, shoulders, (Ill. 13) arms and torso are contained in a solid mass, the surface of which is divided into a series of flat and curved intersecting planes. The subtleties of the surfaces of the human anatomy that actually consist of innumerable concave and convex double-curved planes, are here simplified into virtually flat and curved planes alone.

The seductive, supple surfaces of nineteenth century nudes are absent from this approach to figuration. Instead, the geometrical

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1 Rosenblum, R. Cubism and Twentieth Century Art. Harry N. Abrams Inc., Publishers, New York. p.291.

and mechanistic rendering, despite the elegance of posture, is more reminiscent of a suit of armour with its articulated, interlocking joints.

In Alexander Archipenko's Woman Combing Her Hair (1915), a similar feature is discernible in the awkward junctions of limbs, which at the same time suggest potential movement and elegance. In Horse of the same year, we find an equation of organic and mechanical forms '..... in which the sculptor has confounded the locomotive energy of the horse with a churning equine engine of muscular wheels and taut cranks'.[1] (Ill. 14)

Alexander Archipenko's Walking (1912) captures some of the radical inversion of solid and void which is so characteristic of Analytic Cubism. Areas of the human anatomy, like the head and torso, which are masses of maximum density, are rendered as voids. The stance of the figure has a somewhat mechanical rigidity and erectness. A leg, normally conceived of and known to be solid, is rendered as a hollow and tapered cylinder. The compactness of masses as seen in traditional European sculpture, is here substituted by a shattering of mass, a penetration through solids, which provides a visual interplay between solid and void. (Ill. 15)

In the Untitled Composition (1974) the sculpted forms are presented on a geometrical base that provides a horizontal, visual format in the context of which the forms are apprehended. Contrary to the aesthetic of the Cubist sculptor who strove to break up mass, the intention in this case was to retain elements of geometrical forms and to imbue them with a specific organic content that would suggest humanoid qualities. Unlike the bland industrial extrusions used in previous works, these forms are faceted, and angled planes curve concavely and convexly. (Ill. 6a + b)

The sculpted forms are set in the context of an irregular space frame, which defines spatial limits within which the forms are read.

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1 Rosenblum R. Cubism and Twentieth Century Art. Harry N. Abrams Inc., Publishers, New York, 1975, p.293.

One figure attached to and held within the space-frame could be seen as a female figure, contained in a niche-like shield with legs tucked askew beneath the shield. The 'breasts' or 'arms' bear a marked resemblance to the fore-arms, wrists and hands in de la Fresnaye's Italian Woman. The legs are rendered as a splintered (Ill. 13) hollow cylinder, each fragment evoking associations with a human limb. This feature resembles the treatment of the cylindrical leg *in Archipenko's Walking. Similarly, the free-standing figure with* (Ill. 15) its head inclined towards the suspended figure, consists of longitudinal fragments of a cylinder that have been faceted into a series of intersecting planes. The complex tilting of angled planes, sometimes overlapping other forms, was introduced to achieve fluid movements over and around surfaces as well as to compel a continuous circling of the work. A direct Cubist influence is evidenced in the interplay between spaces and solids.

Composition I (1975) that followed shortly after Untitled (Ill. 11a + b) Composition (1974) is less complex in that no space-frame is used (Ill. 6a + b) and the distinct presence of 'two figures' is not clearly stated but implied. The vertically placed struts that support a multi-faceted meandering form are again splintered cylindrical sections. These sections, in spite of organic undulations, balance and interlock in a mechanical way. They recall the awkward junction of limbs in Lipchitz's Sailor with Guitar and Archipenko's Woman Combing her (Ill. 16) Hair where joints, such as the knees, are rendered in a mechanical fashion, suggesting dismemberment. In spite of the elegant posture of Composition I (1975), these semi-mechanical forms, meeting at inclined angles, evoke the feeling that they could be unhinged at a touch. From certain angles it can be seen that the forms are joined by means of overlapping planes, a feature which is reminiscent of a collage process. Curved planes dominate the exterior surfaces, inviting a continuous circling of the forms. At intervals these surfaces are interrupted by angular flat planes that are directed towards the interior spaces. A diagonal bar, thrust between the vertical forms, increases focus on the void between these forms. Figurative identification can be made, particularly as proportional relationships between various components suggest legs, torso and

head. However, precise figurative interpretations cannot be made.

In The Afrox Award (1978), based on a version executed in 1974, figurative references are apparent.[1] The parallel vertical supports can be interpreted as the legs of an erect figure. Above these are placed interlocking mechanical and organic fragments which suggest waving arm movements. It is, however, not apparent where the *evocation of the anatomical ends and the mechanical begins.* In content and metaphor this work falls broadly into a realm of sculpture which was initiated by Duchamp-Villon's The Horse (1914). 'In the process of analogizing equine anatomy and mechanical shapes the artist so transformed his sources as to make them inseparable and almost unrecognisable.'[2] (Ill. 12a + b)

Untitled Composition (1974), Composition I (1975) and The Afrox Award (1978) display affinities with Cubist sculpture in that the interdependence of solid and void as compositional devices are explored as an underlying concept. Jacques Lipchitz's comment on Cubist sculpture may also be applied to the intention behind these works: 'It was a means of re-examining the nature of sculpture as an art of three-dimensions, space, mass, plane and directions....'[3]

The images in Duchamp's Large Glass also sparked an interest in Cubist sculpture. This connection between Cubist sculpture and Marcel Duchamp's work is noted by Rosenblum '..... Duchamp-Villon has created an extraordinary equation of the organic and

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1 The Afrox Award was made in 1974, shortly after Untitled Composition of the same year. In 1978, Afrox Limited, changed the name of this award from Afrox Award to The Afrox Award. A new base with the modified inscription was, therefore, required. Upon seeing the 'original' after four years, it was decided to remake the entire trophy on a larger scale. The new award differs greatly from the original.

2 Elsen, Albert E. Pioneers of Modern Sculpture. Arts Council of Great Britain, 1975, p.p. 28,29.

3 Jacques Lipchitz with H.H. Arnason, My Life in Sculpture. Viking, 1972, p. 162.

mechanical that has affinities with his brother Marcel's Machine Men.'[1]

The works executed in 1974/75 contain figurative associations. This arose out of a desire not to lose contact with nature, as well as a strong notion that 'abstract shapes permitted the retention of human qualities'.[2]

In the Skull Series, the effects of a Cubist influence are manifested in a manner that has no overt resemblance to Cubist sculpture or to the three sculptures made between 1974 and 1978. The link between the Skull Series and the work of the preceding period is of a purely conceptual nature. Parts of some skulls evoke associations with a human torso in a given posture. In some of these skulls may be found occasional traces of the undulating sensuousness of a female nude by Archipenko. The juxtaposition of the organic and the mechanical in Cubist sculpture is evident in the Skull Series only in so far as the mainly organic skull form is invariably placed in the context of a base or shield or grid which possesses mechanical features. The sense of dislocation, collapse and dismemberment in the way some Cubist sculptors render joints between parts of limbs, manifests itself in the skulls as a shattered and dislodged cranium or broken shield. The Cubist interplay between solid and void is apparent only in so far as the skull is rendered partially as a solid form, although it is clearly seen to be an empty container.

The works made under Cubist influence are of major importance, in that they served to link the formalist concerns that dominated the early works discussed in this dissertation, to an increasing preoccupation with the expressive and humanistic which characterises the Skull Series.

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1 Rosenblum, R. Cubism and Twentieth Century Art. Harry N. Abrams Inc., Publishers, New York, 1976, p. 293.

2 Elsen, Albert E. Pioneers of Modern Sculpture. Arts Council of Great Britain, 1975, p. 28. A Comment on the Sculpture of Jacques Lipchitz.

CHAPTER IV

THE RELATIONSHIP BETWEEN CONTENT AND THE SCULPTED BASE

The base that supports a sculpture frequently functions as a pedestal or podium which elevates the work above whatever surface it may be placed upon. However, the base can, for instance, be integrated into the form and content of a sculpture, in which case the removal of such a base would substantially alter the meaning of the work. It is a known fact that in certain periods of the history of art, architects were responsible for the design of pedestals for free-standing sculpture, as they were for the design of niches which were to contain sculpture. For a long time it was also generally accepted that sculpture had to be elevated from the ground, thereby holding the spectator at a respectful distance. In order to ensure the grandeur and elevated nature of sculpture, so much emphasis was placed on the pedestal that the height of such work was, at times, doubled once it was placed *in situ*. This was common practice in the nineteenth century, a time when sculpture itself was regarded as a branch of philosophy.[1] Men and women of great intellect, or heroes of the state, were depicted in such an elevated manner. The aim was to raise the mind of the man in the street above the mundane and commonplace of day-to-day living.[2]

Smaller sculpture for interiors also received bases or plinths, in order to separate them from the floor, shelf or table. In early twentieth-century salons, figures were frequently presented on

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1 'Sculpture was a status symbol in aristocratic and middle class homes and gardens. Viewed as a branch of philosophy, sculpture's place was in a nation's education system as well as in its most honoured, physical settings. .... It not only provided models of ethical conduct, but of good physical posture.' Elsen, A.E. Pioneers of Modern Sculpture. p. 8.

2 'The traditional definition of sculpture insisted upon the selective and tasteful imitation of living forms. The depiction of objects by sculptors in the past had been special cases, involving trophies of war, symbols of professions, and attributes of gods and mortals.' Elsen, A.E. Pioneers of Modern Sculpture. p.39.

sculptured bases that simulated waves, clouds, river banks, etc. It was Rodin who, by burying the base of his life-size Eve (1897), indicated his intention to place sculpture within spectator space.[1] For Rodin the use of a base was an option and not a prerequisite. His small figure studies of Can-Can dancers, studies of various parts of the human anatomy, had no bases at all and could be handled. These sculptures had no fixed orientation and 'as they were turned in one's hands they took on a new life.'[2]

With equal disregard for the base, Degas placed his Little Dancer of 14 years (1880-81) on a base made from the flooring of a practice hall. His Woman in a Tub (1886) also shows little concern for the traditional base, particularly if it is borne in mind that the work is to be viewed from above. In Madonna of the Rocks (1912), Archipenko integrated the rocks or 'base' into the general composition of the sculpture. In several instances, Brancusi eliminated the base altogether. Prometheus (1911) and Sleeping Muse (1910) are not in any way dependent on a base; object-like, they can be handled and placed anywhere. Epstein, in his original version of the Rock Drill (1913) placed the figure on an actual pneumatic drill, mounted on its tripod.

The sculptures that form part of the early phase in the Skull Series are simply mounted on plinths as unified and isolated images. So much attention was given to the distortion and transformation of the skull into forms that would display affinities with contorted figures, or parts of figures, that their relationship to the base was given scant attention at the time. This applies to the first in the series, an untitled pair of Skulls (1976), mounted on a travertine base. Three other untitled Skulls of 1976, and a

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1 In 1897 Rodin exhibited a bronze version of his life-size Eve and literally buried its base in the dirt floor of the Paris Salon Hall. Elsen, A.E. Pioneers of Modern Sculpture. p. 75.

2 Steinberg, L. Other Criteria, Oxford, 1972. The essay on Rodin was revised from its original version of 1963 and published as a catalogue by Charles Slatkin Galleries.

Skull entitled Composition II of 1977, are mounted on cylindrical stainless steel bases.[1]

In later works when the skulls became more figure-like, the skull image as such was increasingly sacrificed in order to deal with sculpted form. This opened possibilities for the introduction of forms other than those derived from the skull. Small planar appendages in earlier skulls now became large protective shields, a development which made it necessary to provide a context other than a plinth for these works.

Initially the shielded figures were placed on flat rectangular bases. In Figure and Shield I, (1977) the rectangular base, (Ill. 17a + b) although no longer a vertical plinth, does not fully function as an active and integrated contextual environment for the work. The blade-like extensions, emerging from underneath the shield, twist towards the ground and lie angled against the base. These forms could have been integrated with the base had the even surface of the base been altered by means of undulations or tilts.

Most of the works belonging to the Skull Series are untitled or they were given non-specific titles such as Composition or Figure and Shield. In order to heighten the expressive content of a particular stance or posture in a skull, increasing attention was given to the integration of the base with the skull form. The effect of this integration of base and skull suggested, for instance, a figure in a landscape or a figure within some other predetermined environment. It was this heightened figurative and expressive content that prompted the more specific titles given to certain works, for example, Christine (1978), a title which was derived from events in (Ill. 18a + b)

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[1] 'Untitled (1976) by contrast is ripped and tangled far beyond its original form, and indeed recognisable as a skull only by its context in the general series. ...Almost cynically this wild near-abstract assemblage is mounted on an impeccable stainless steel base.' (Martiensen, H. Neels Coetzee, Afrox, 1978, seventh page.) The bases to some sculptures of this period have built-in revolvable mechanisms. These were introduced in order to make all the aspects of the sculpture accessible to the viewer. Instead of having to move around the sculpture, the base can be turned.

the history of a girl who spent most of World War II in concentration camps.[1] This title, chosen after the work was completed, indicates that there was no intention to express elements of her particular fate. The title was, however, chosen because the torn gouged, and lacerated figure, caught in a branched form, evoked a feeling of being trapped or imprisoned. The skull in this instance is presented within the context of linear, branched forms and placed upon an irregular platform, supported by rough irregularly shaped legs. However, the platform in this case could have been better integrated with the skull form, had the smooth surface of the platform been disrupted in some way in order to relate to the cracked and distorted surfaces of the skull. To some extent the legs supporting the whole structure do, in their roughness and irregularity, relate to the branched form encompassing the skull.

Moira Heimarmene (1978) is a distorted skull fragment suspended in a branch-like structure.[2] In this work the platform and skull are more integrated than in Christine. The torn and roughened edges of the platform bear similarities to the branched forms and the lacerations evident in the skull itself. Part of the branch-like structure moves parallel to the horizontal surface of the platform, disrupting the blandness of this surface. The verticality of the rough supports is continued into the upright branched forms, causing a vertical thrust from the ground to the upper extremities of the composition.[3] (Ill. 10a + b) (Ill. 18a + b)

The horizontal, irregular grid in Gulgoltha (1978)[4] *appears less* (Ill. 7a + b)

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1 The Afrikaans play Christine by Bartho Smit, is also based on episodes in her life.

2 Ancient Greek: meaning 'the relentless and irrevocable movement of fate'

3 *The rough supports in* Christine, Moira Heimarmene and Bier, are 'found' bronze sections from a foundry. These sections are runners or sprues cut off large bronzes after casting. (See Glossary of Terms.)

4 Ancient Armenian word for 'place of execution'. No reference to Jesus of Nazareth is, however, intended.

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like a base than in any preceding work belonging to the Skull Series. Here the grid dictates how the work is to be placed, but it is not merely a recognisable base as is the case in most of the works that constitute the Skull Series. The grid which supports the shielded skull suggests an abandoned, dislocated rack, the staves of which are in disarray. The cracks and tears in the skull are accentuated by shifts in surface levels, suggesting a dislodgement of the frontal bone from the cranium. The shield, from one viewpoint, appears to curve elegantly to another side, but is, in fact, crushed into the temple, apparently causing a crack in the frontal bone. The integration between the shielded skull and its ground support can be ascribed to an equivalent degree of dislodgement of parts, in both the skull section and the grid.

In Bier, a toppled or semi-recumbent shielded skull is presented upon an irregular frame with four irregular supports. The horizontal plane structure supporting the shielded skull, although raised off the ground, contains a section that surrounds and encloses part of the skull. The shield that partially covers the skull buckles and curves around the horizontal plane upon which the skull rests. Such features in the composition suggest a series of diagonal thrusts that continually move the eye from the ground plane to the vertical extremities of the work, as well as moving diagonally across the horizontal extremities. Rough, craggy surfaces in both the shielded skull and the supporting structure facilitate an integration between skull and bier. (Ill. 9a + b)

In Judas XIII (1979), the base is cast from a wax pouring that has no clear geometrically defined extremities. The edges are 'pooled', irregular, organic shapes. The surface of this base also retains slight undulations, caused by pouring wax while in an advanced stage of cooling. The surface, as well as the edges, have in common highly organic properties and the visual qualities of poured, cooling wax is retained in the cast. The bronze base is mounted upon four short supports that are not visible from normal viewing angles, making the base plate appear as if it hovers above the surface upon which it stands. A shielded skull and bronze casts of actual twigs are mounted on this base. Together the skull, twigs and base plate suggest a figure in a landscape. The base, the skull (Ill. 19a + b)

image and the 'trees' appear less interrelated than in the composition Gulgoltha (1978), as no conscious attempt was made to(Ill.7a + b) relate these elements formally. The intention was not to rely on formalist solutions but to evoke a mood or atmosphere by intuitively placing the elements of composition. Judas XIII resembles in spirit(Ill.19a + b) the calm austerity of those surrealistic figures on city squares by Giacometti. The placing of these figures appears also not to have been dictated by purely formalist considerations, as Giacometti's emphasis on the intuitive and expressive is frequently evident in both his drawings and his sculpture.[1]

The title, Judas XIII was given only after the work was completed. According to one account of the fate of Judas Iscariot after his act of betrayal, he '... purchased a field with the reward of iniquity; and falling headlong, he burst asunder in the midst, and all his bowels gushed out. And it is known to all the dwellers at Jerusalem; insomuch as that field is called in their proper tongue, Aceldama, that is to say, the field of blood. For it is written in the bouk of Psalms, let his habitation be desolate, and let no man dwell therein: and his bishopric let another take.[2]

This sculptured arena with its bare tree-like forms and fractured tottering skull and shield, evokes a mood of desolation and barrenness which brought to mind this particular account of the last days of Judas Iscariot.

In Judas XIII, Bier and Gulgoltha, the skull forms are set in an environment; the skull forms are essentially stripped of skull-like

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1 A comment on Walking Man (1948): 'Giacometti's figure is like a walking shadow, ... the modern version of the man who walks alone and in the darkness of Descartes. ....As we look at the nervous pencil lines of the drawing - hesitant, tentative, it is as if the paper support melted away - an impression increased by the subtle linking of the figure with the vast surrounding margin by areas of drawing where the contour is absent or broken. Equivalent effects in the bronze derive from the vibrant modelling, ... The figure seems eroded by the space that encompasses it.' Strachan, W.J. Towards Sculpture. p. 197

2 The Holy Bible. King James Edition, The Acts of the Apostles, Chapter 1, verses 18, 19, 20.

attributes. In each case it is the specific relationship between the skull form and environmental structure that evokes a particular mood and content; these figures assume specific identities in specific human situations. It is the inter-relationship between sculpted form and a sculpted base that makes the base or pedestal an essential element of the composition. If such a base were altered or removed, the meaning of the work would change significantly.

All sculptures do not necessarily require a base or pedestal. Some small works by Rodin eliminate the base altogether and are merely placed on shelves or tables; consequently they sometimes find their home in the human hand. Attempts by Boccioni and Brancusi either to integrate or eliminate the base, demonstrate the flexibility of approach which the new sculpture trends of the twentieth century offered.[1] It would be erroneous to insist that bases should always be integrated into the overall design of sculpture, or that all sculpture must be freed of the base. Innovations around the use and function of the base is an aspect of sculpture that deserves to be given the closest attention.

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[1] (i) In works like Development of a Bottle in Space (1912), Boccioni began to integrate the sculpture base into the design of the sculpture.

(ii) Brancusi uses a simple cubical pedestal for the version of The Kiss (1908) which is in the Montparnasse Cemetery.

CHAPTER V

DRAWING AS AN EXPLORATORY DEVICE

The first thoughts or 'sketches' that preceded many of the sculptures presented for this research, were diagrams that captured some essential characteristics of the whole concept and design. These 'sketches' or diagrams also served as an initial aid for resolving technical and mechanical problems that arise in the construction and execution of the final sculpture.

> A diagram is a way of conveying the relationship at work inside some kind of unity. It is a visual form of logical thinking .... It can be about how the human body works; how to dismantle an automobile axle; how to work out a wind- pattern over terrain; how the ideas in a philosophy or scientific process are connected.[1]

There are sculptors who do not make use of the illusionistic device of preparatory sketches before embarking on the final work. A sculptor who works with a formalist approach and who chooses a process of composing simple geometric units, may well crystallize the 'original idea' more successfully by using the direct method of constructing a small scale version of the envisaged sculpture. In such an instance, drawing or sketching the idea beforehand may serve no practical purpose beyond simply establishing format, structure and proportion. An artist like Edoardo Villa prefers to sculpt in a direct spontaneous and intuitive manner. His insistence on spontaneity requires that ideas are translated directly into three dimensions. Villa's initial exploratory means to crystallize his ideas for a sculpture take the form of small-scale maquettes constructed in cardboard. In using this method the sculptor immediately establishes proportional relationships in three dimensions.

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1 Rawson, Philip. The Art of Drawing. MacDonald and Co. London and Sydney, 1983, p.61.

By contrast, some sculptors use an exact drawing, diagram or a rapid scribble, as a significant means of exploring and crystallizing an idea. When considered in terms of the evolution of a work, the drawing or first-idea scribble resembles the initial three-dimensional cardboard maquette, insofar as they both serve to clarify for the sculptor notions about form and content. For a sculptor who initially makes use of the illusory image, either rapidly sketched or drawn exactly, the idea is fairly quickly represented in unified visual form. Even highly complex organic and geometrical forms can thus be recorded on a flat surface in a comparatively short time.

Proposed Colossal Monument for the Thames Estuary: Knee (1966) by Claes Oldenburg and Walking Man (1948) by Giacometti are both drawings which illustrate how a rapid scribble can encapsulate the entire idea.[1] Most of the sculptures presented as part of this study have first been conceived in sketched form. These sketches were important insofar as the general idea was developed, while no particular attention was given to the details of specific relationships between parts. It is this way of developing the general idea that distinguishes the sculptor who first visualises his idea in a sketch, from the one who explores the idea directly in three dimensions. Although the works in the Skull Series are all of a small scale, the preliminary drawings do not actually suggest any particular scale or size. Through a process of repeatedly drawing the 'original idea' in different configurations, ideas can be explored in an almost unlimited number of ways. The sketches for the Skull Series were never regarded as finished works of art. They should merely be considered as investigations into the formal and conceptual possibilities suggested by the 'original idea'. The conceptual investigation would mainly involve speculations about the

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[1] Oldenburg in fact builds up notebook-drawings of this kind that can amount to as many as six hundred per year. Some of these drawings are eventually re-drawn as precision drawings, to be referred to in the execution of the final sculpture.

nature of the intended form, choice of materials and processes to be used in the construction and execution of the final work. On a technical level, the process of drawing would partially clarify ways of technically combining different methods of construction and ultimate assembly.

The 'life' of initial 'sketches' is for as long as they serve as an aid in executing the final work; beyond this they serve no purpose. In most sketches and drawings illustrated in this dissertation, it is clear that no attempt was made to compose the image in relation to the format. This demonstrates that such sketches were not intended to be seen as final works, but served merely as formal and conceptual explorations in a larger process.

The necessity to clarify ideas first through sketches and drawings may have arisen because of the anticipation of such complexities as combining geometrical units with undulating organic form. As the content envisaged was of an expressive rather than of a formalist nature, the process of drawing the 'original idea' demanded that the drawings or sketches themselves contained an expressive quality. The quality of mark in certain drawings at times dictated the choice of material for the sculpture. It was, for instance, the quality of some marks in the preliminary sketches for Bier (1978), (Ill. 20a + b that suggested the use of rough offcuts of bronze runners, rather than neatly extruded sections.

Distilling and crystallizing an idea by sketching and drawing *contributes substantially to the establishment of a springboard for* the practical execution in three dimensions. Such drawings, however, always remain initial explorations. In the process of establishing three-dimensional equivalents for the initial two-dimensional image, major considerations arise which are strictly outside the scope and purpose of this kind of drawing. First, the flat illusory image, or 'primary mover', must be realised in a material that can equate the kind of form embodied in this image. Once the appropriate material is found, recognisable features of the flat image must be either modelled, cast, moulded, constructed or

carved. Sometimes a combination of these methods would be used. Once an initial equivalent of the image is recognisable in three-dimensional form, such a form assumes autonomy over the sketch or drawing. This form may now suggest possible configurations that are not evident in the original drawing. In executing the sculpture Moira Heimarmene (1978), actual twigs were incorporated, and finally (Ill. 21a + b) cast in bronze in order to equate the thorn-like superstructure that surrounds the skull. Although the drawn image generally resembles the final sculpture, major differences are discernible. In composing the three-dimensional version of the superstructure, the branches were knotted and tied together with heavy string; this feature is not evident in the drawing, but now assumes major importance as part of the form and content in the sculpted work. The drawn image of the skull strongly suggests (only one view was drawn) that the contorted skull is complete. In the sculpture, however, a partial skull appears, apparently ripped open and gutted. (Ill. 10b) The drawing suggests that the skull is curled around the crossbar with the cranium in the upper section of the composition; in the sculpture the skull is suspended from the superstructure, the cranium hanging limply above the base. In the drawing there is no indication of a base, the composition is supported by the branch-like forms themselves; in the sculpture a dominant table-like structure forms a definite base.

When realising the initial two-dimensional rendering of an idea in three-dimensional sculpted form, such modifications seem imperative, largely because of a change in mode as well as a shift in conception. A sketch with only one viewpoint, occupying a flat surface and relying on an illusionistic mode achieved by the use of tone and line, demands of the viewer different perceptual and visual skills than does a three-dimensional tangible form with its numerous viewpoints and space-occupying properties. The multitudinous viewing angles of a sculpture necessarily demand that a conceptual shift is introduced in order to give each aspect the appropriate degree of interest and vitality.

A comparison between the sketches for Moira Heimarmene and (Ill. 21b)

Synthol-Dome reveals the difference between types of drawing that may contain all the essential features which the sculptor may initially require in order to pursue the idea in three dimensions. The sketch for Moira Heimarmene contains fairly detailed descriptions of the skull image - details that were, in fact, never used in the final work. The superstructure contains no detail of form, but the angular type of mark used to render this image merely suggests branch-like forms. This sketch, containing carefully manipulated and undulating tonal areas is closer to what would generally be considered a completed drawing. In the sketch for Synthol-Dome we have, in fact, a first-idea scribble which was executed in less than one minute. Nonetheless, this scribble already contains all the essential features that constitute the final sculpture. The only major change discernible between this roughly drawn image and the final work is that the horizontal cylindrical forms beneath the 'dome' in the drawing were rendered as undulating ribbon-like forms in the sculpture. (Ill. 22a) (Ill. 22b)

Unlike the mechanical draughtsman who sets out to produce an exact working drawing or schematic equivalent of a motor-car or building, the sculptor-draughtsman only crystallizes and distils an idea in drawn or sketched form. The sculptor-draughtsman uses drawing as a device to render a non-visual, non-tangible thought or feeling graspable and communicable by means of visual perception, and this is then only an initial stage in the will for tangible form.

CONCLUSION

Although some early works are discussed in detail, they do not constitute part of the practical component of this study; they have been included in order to illustrate the changes in imagery that occurred between 1968 and 1975. The first two works, Resurrection (1968) and the Newcastle Civic Centre Sculpture (1970) are influenced by sculptural tendencies evident in European sculpture of the mid 1960's. The major preoccupations in this kind of sculpture were with the abstract arrangement of geometrical units. In spite of a certain sensibility to detail relations, composition and technical finesse, there seems little that can be regarded as an established personal imagery.

The two Untitled Compositions of 1972 and 1974 reveal a shift from overtly mechanistic industrial sources, to an awareness of early twentieth-century art, notably some Cubist sculpture and Duchamp's The Bride Stripped Bare by her Bachelors Even. The attention, as revealed in these works, appears to focus on historical sources rather than on contemporary movements. This is also emphasized by the choice of material, which reflects a preoccupation with the traditionally known method of modelling, moulding and casting in bronze, using the ancient lost-wax process. The small scale of these two works not only constitutes a drastic break with the methods employed for former sculptures, but also represents a departure from current trends, such as reductivism as well as the tendency towards making large, abstract, steel sculpture.

Furthermore, the sculpture credos of the 1960's and the 1970's emphasized the non-figurative, whereas in these small works a distinct figurative and sometimes representational element is clearly discernible. The emphasis on technical finesse is a feature common to all the works discussed. However, in Resurrection and in the Newcastle Sculpture, finishes are achieved by mechanical means (sometimes even executed by technicians), whereas in all the later works the mechanical process is replaced by the hand-crafted form, personally executed.

The sculptures in the Skull Series which represents the practical component of this study affirms an interest not only in small scale works, but in the figurative and the representational. In this series, somewhat contrary to many international sculpture trends of the 1970's, the recognizably anthropomorphic or biomorphic object, the skull, is used as source material. Consequently the works consistently refer to the figurative. The early sculptures in this series are placed upon bases that function as display pedestals. The concern for the figurative and expressive content of the sculpture itself was so emphatic that the formal integration between sculpted form and base in this case was a secondary consideration. However, in the later works of this series, when the skulls were increasingly transformed into metaphors for 'figures', it was thought necessary to introduce a stronger inter-relationship between the skull forms and their supporting structures. In some works, as in Judas XIII (1979), the skull form on its supporting structure evokes associations with a figure in a landscape. In other works like Gulgoltha (1978) and Bier, of the same year, no reference is made to a figure in a landscape; rather, the works evoke associations with figures pinned or bound to racks. In Gulgoltha the grid which supports the skull form can hardly be seen as a conventional base or pedestal, as it does not raise the skull form significantly above the ground plane. Formally, this grid is a horizontal structure, a relief pattern that demarcates a surface, a context within which the skull and shield are seen. This implies that the top view of the work is as important as the side views, a feature which recalls Degas' Woman in a Tub (1886), where a major viewpoint is from above. In Bier the shielded recumbent skull is presented on a base or structure, a pedestal, like a movable funerary stand or a bier. Here the 'base' or 'pedestal' does not merely serve to raise the work, it becomes a formal and iconographical extension of the skull. Whether the base is used as a pedestal or whether it becomes an extension of form to enhance the work, is a factor which depends entirely on the intention of the sculptor regarding concept, form and content. Many sculptures by Anthony Caro demonstrate that the base may also be dispensed with altogether if the sculptural intention requires this.

Drawing as an exploratory device in conceiving form and clarifying intention, dates back over many centuries. Amongst twentieth-century sculptors, it was particularly the drawings of Henry Moore, Alberto Giacometti and Claes Oldenburg that suggested drawing as a method of distilling ideas for the series of works presented here. Moore's drawings of figures in landscapes, Giacometti's walking figures, and Oldenburg's visualizations of gigantic hats and massive monuments, demonstrated that drawing can be used as a means of conceptualizing and visually exploring a sculptural idea. Such drawings form an integral part of the evolution of a creative process because the sketch or drawing of the 'original idea' can be seen as an equivalent of the small scale maquette. This particularly applies to the preliminary drawings for small sculpture, like the Skull Series, as these drawings actually obviate the need for making maquettes. In the case of very large sculptures, however, a drawing alone may not fulfil the function of a maquette adequately.

Conceptually the Skull Series is concerned with the human condition in a broad sense and with the tragic nature of man's destiny. There is not one work in the series which does not take on the character of either a whole body or parts of a body; the viewer can discern backs and heads, elements which hook and gouge. Tears, cracks and lacerations characterize these skulls repeatedly. The shield-like forms symbolizing ineffectual defence, are invariably dented and torn. The skulls in their context of racks, grilles and tumbling structures, set up an interaction between solid and void that heightens the sense of emotional tension and conflict.

Formally and iconographically the overt drama in these works places them in a genre of twentieth-century European sculpture which has been explored particularly by Germaine Richier and Alberto Giacometti. Corresponding features may also be found in the works of a number of post-second World War British sculptors, specifically the early works of Kenneth Armitage, Reg Butler, Lynn Chadwick and Bernard Meadows.

The initial influences from Cubist sculpture as well as from the Large Glass, introduced a shift away from mechanistic sources towards more humanist sources; from the non-figurative towards the figurative. When the human skull was selected as source material the concern was more with the expressive than with the formal content. The clinical and anonymous was replaced with the evocative and personal. The Series is linked to an iconic tradition which was comprehensively developed in Mediaeval times and continues to this day. The use of a traditional material and process and the choice of iconography represent a concern with the spiritual and with man's fate. At the same time this also represents a rejection of 'formalist experimentation', which has often neglected and disregarded the humanistic and metaphysical.

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THE SKULL: FORMAL AND ICONOGRAPHICAL SCULPTURAL DERIVATIONS

Johannes Cornelius Coetzee

PART TWO

A Dissertation submitted to the Faculty of Arts,
University of the Witwatersrand, Johannesburg,
for the Degree of Master of Arts in Fine Arts.

Johannesburg 1985

GLOSSARY OF TECHNICAL TERMS

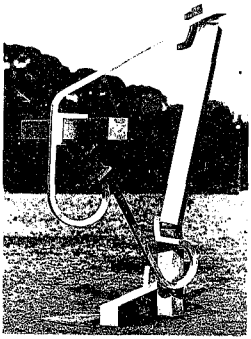
Chase	To work the surface of a metal; for example, to remove the remains of runners and risers with chisels and matting tools.
Core	The moulding material inside a hollow sculpture.
Crucible	The container in which the metal is melted - usually made of graphite and carborundum.
Dross or Slag	Impurities floating on the surface of molten metal.
Flashes or Feathers	Slivers of bronze on a bronze cast where bronze has run into cracks in the luto mould.
Furnace	A piece of equipment used for melting metal.
Grog	Pulverised ceramic or chamotte.
Investment	Fireproof, porous material used for building the mould around the wax, as well as for pouring the core. It usually consists of a mixture of plaster of Paris, grog, luto and water. Other investments like ceramic shell are also available.
Kiln	Equipment used for firing and curing luto moulds until all the wax is lost.

/Luto .....

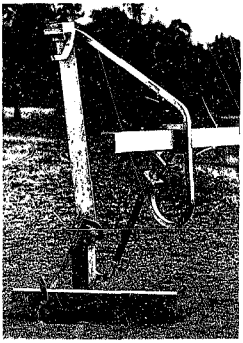
Luto	The investment material (plaster, grog, luto and water) after it has been fired and removed from the bronze cast.
Master Copy	The sculptor's original work from which the founder takes a negative imprint in order to make wax replicas of the master copy. The master copy which is never destroyed is usually retained by the sculptor.
Matting	To work over an area of the bronze which has been pinned or repaired in order to make this area resemble the surrounding surface.
Mould	A negative imprint of an original work.
Pinning	A method of closing small holes in a bronze cast whereby a bronze pin is permanently inserted into a hole and then matted to resemble the surrounding surface. Pinning is mainly used to close holes in the bronze left by nails or metal rods which held the core in position.
Patina	Colouring of bronze which either occurs naturally or is induced by different types of chemical treatment.
Pouring gate	Orifice in luto mould through which the molten metal is poured before spreading through the system of runners.

/Risers .....

Risers	Vents through which air and gases escape when molten metal is poured into the luto mould.
Runners	Channels through which the molten metal flows into the luto mould to fill the impression left by the lost wax.
Shank and ring	Metal ring held by two shafts in which the crucible containing the molten metal is placed for pouring.
Tongs	Tongs are used to remove the crucible containing molten metal from the furnace.
Wax	This is the term applied to the positive wax modal made from a master copy. This wax is normally inspected by the sculptor before the founder proceeds with the casting process.



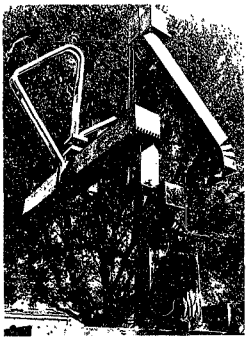
1a



1b

RESURRECTION (1968) WELDED ALUMINIUM AND STEEL

H. 2,1m. W. 1,2m., D. 1,2m.





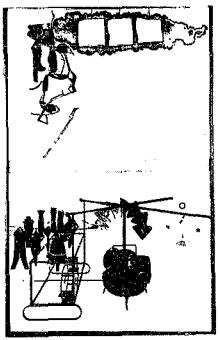
2a

NEWCASTLE CIVIC CENTRE SCULPTURE (1970)

2b

STAINLESS STEEL

H. 5,5m. W. 2,5m. D. 3m.



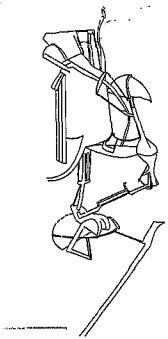
3

THE BRIDE STRIPPED BARE BY HER BACHELORS EVEN (1915 - 1923)

DUCHAMP, MARCEL

OILPAINT, LEAD, WIRE, LEAD FOIL, GLASS AND METAL

SIZE: (GLASS 2,7m. HIGH)



4

THE BRIDE IMAGE: A DRAWING FROM THE GREEN BOX

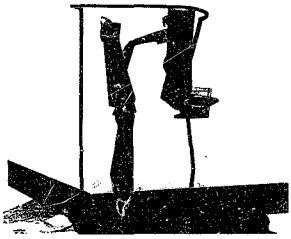
DUCHAMP, MARCEL



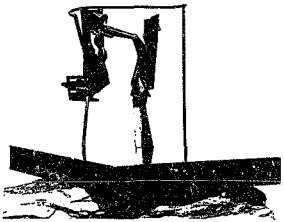


5a 5b

UNTITLED (1972) BRONZE H. 709mm. W. 400mm. D. 187mm.



6a



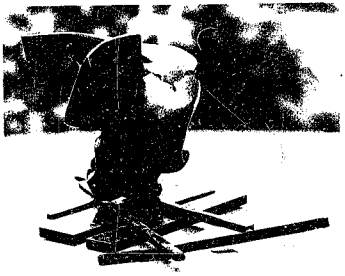
6b

UNTITLED COMPOSITION (1974) BRONZE ON BRASS

H. 320mm. W. 480mm. D. 310mm.



7a



7b

GULGOLTHA (1978) BRONZE ON COPPER

H. 192mm. W. 352mm. D. 240mm.



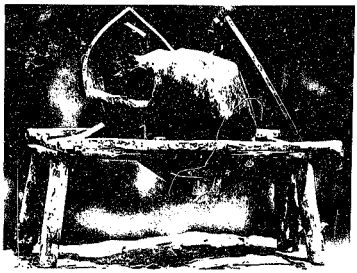
8a



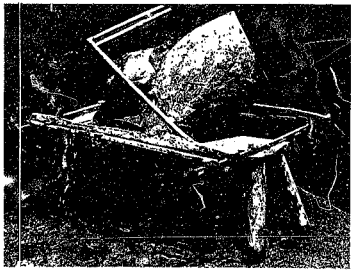
8b

UNTITLED COMPOSITION (1976) BRONZE ON TRAVERTINE

H. 290mm. W. 250mm. D. 195mm.



9a



9b

BYER (1978) BRONZE. H. 250mm. W. 295mm. D. 264mm.





10a 10b

MOIRA HEIMARMENE (1978) BRONZE AND COPPER

H. 455mm. W. 357mm. D. 247mm.





11a 11b

COMPOSITION I (1975) BRONZE ON STEEL

H. 520mm. W. 110mm. D. 90mm.



12a



12b

THE AFROX AWARD (1978) BRONZE ON STAINLESS STEEL
H. 436mm. W. 130mm. D. 80mm.



13

ITALIAN WOMAN (1912) BRONZE

DE LA FRESNAYE, ROGER



14

WOMAN COMBING HER HAIR (1915) BRONZE

ARCHIPENKO, ALEXANDER



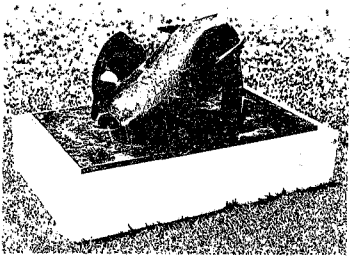
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WALKING (1912) BRONZE
ARCHIPENKO, ALEXANDER

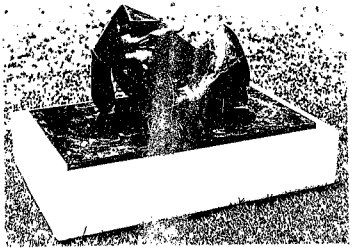


16

SAILOR WITH GUITAR (1914)
LIPCHITZ, JACQUES



17a

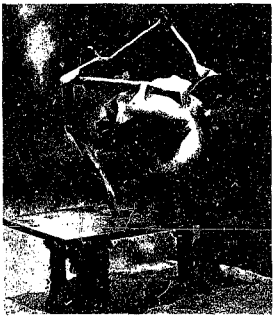


17b

FIGURE AND SHIELD I (1977) BRONZE ON BRASS AND MARBLE
H. 165mm. W. 303mm. D. 185mm.



18a



18b

CHRISTINE (1978) BRONZE AND COPPER
H. 420mm. W. 346mm. D. 185mm.



19a



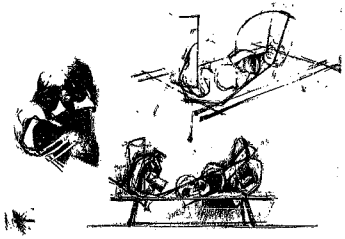
19b

JUDAS XIII (1979) BRONZE

H. 33mm. W. 560mm. D. 240mm.



20a



20b

SKETCHES FOR 'BIER' (1978)

20a. BALLPOINT ON PAPER: 320mm. x 230mm.
20b. BALLPOINT ON PAPER: 230mm. x 170mm.



21a

MOIRA HEIMARMENE (1978) BRONZE AND COPPER

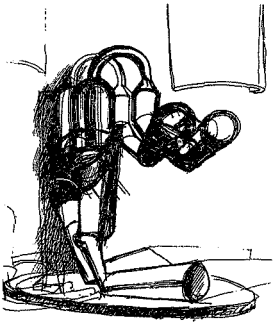
H. 455mm. W. 357mm. D. 247mm.



21b

SKETCH FOR 'MOIRA HEIMARMENE' (1978)

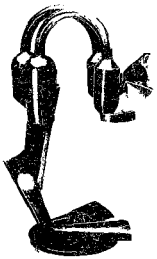
PENCIL ON PAPER. 160mm x 110mm.



22a

SKETCH FOR 'SYNTHOL-DOME' (1983)

KOKI PEN ON PAPER



22b

SYNTHOL-DOME (1983)

BRONZE ON STAINLESS STEEL

H. 360mm. W. 160mm. D. 150mm.

Author Coetzee Johannes Cornelius
Name of thesis The Skull: Formal And Iconographical Sculptural Derivations. 1985

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