

'Stories of Sculpture'

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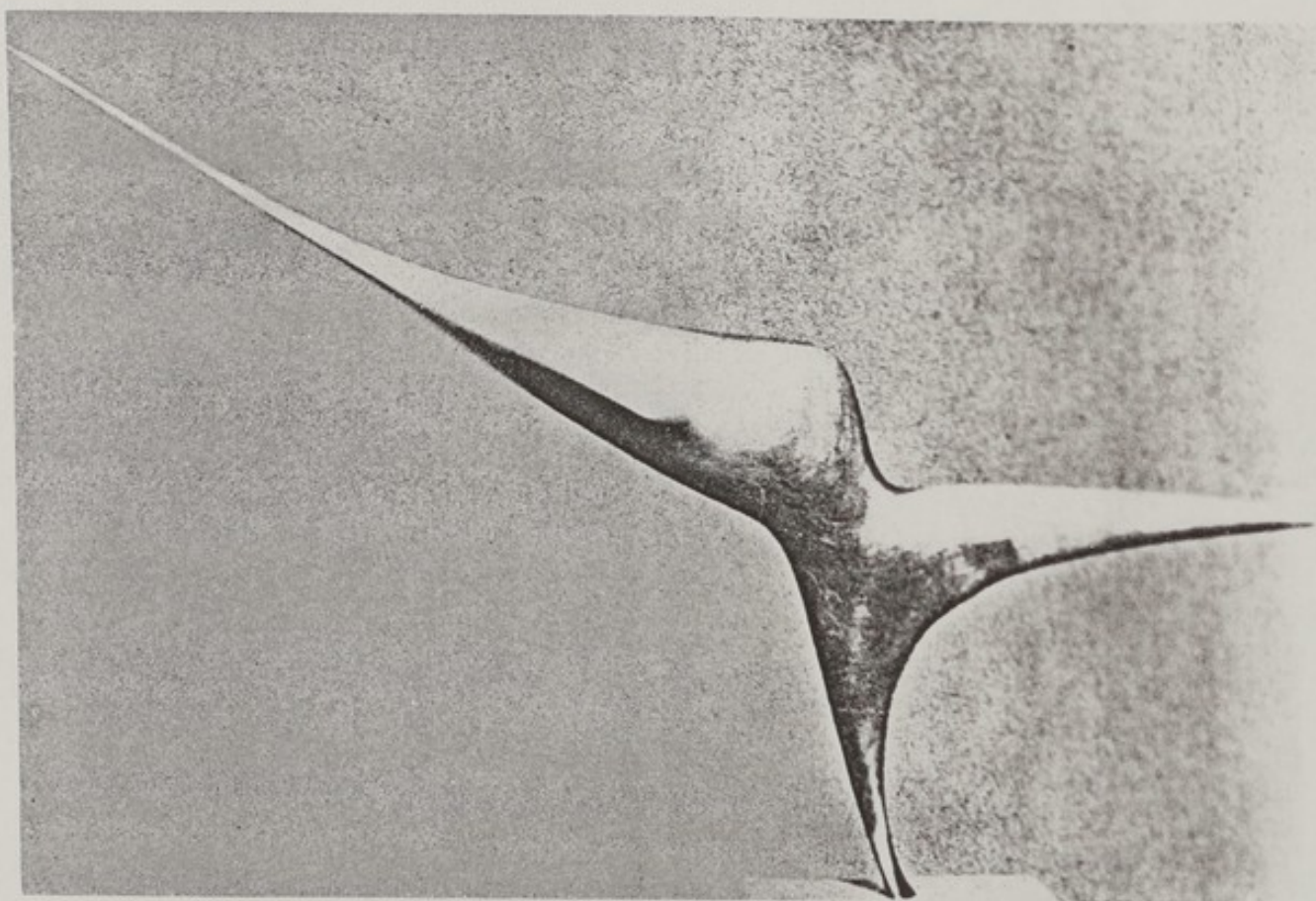
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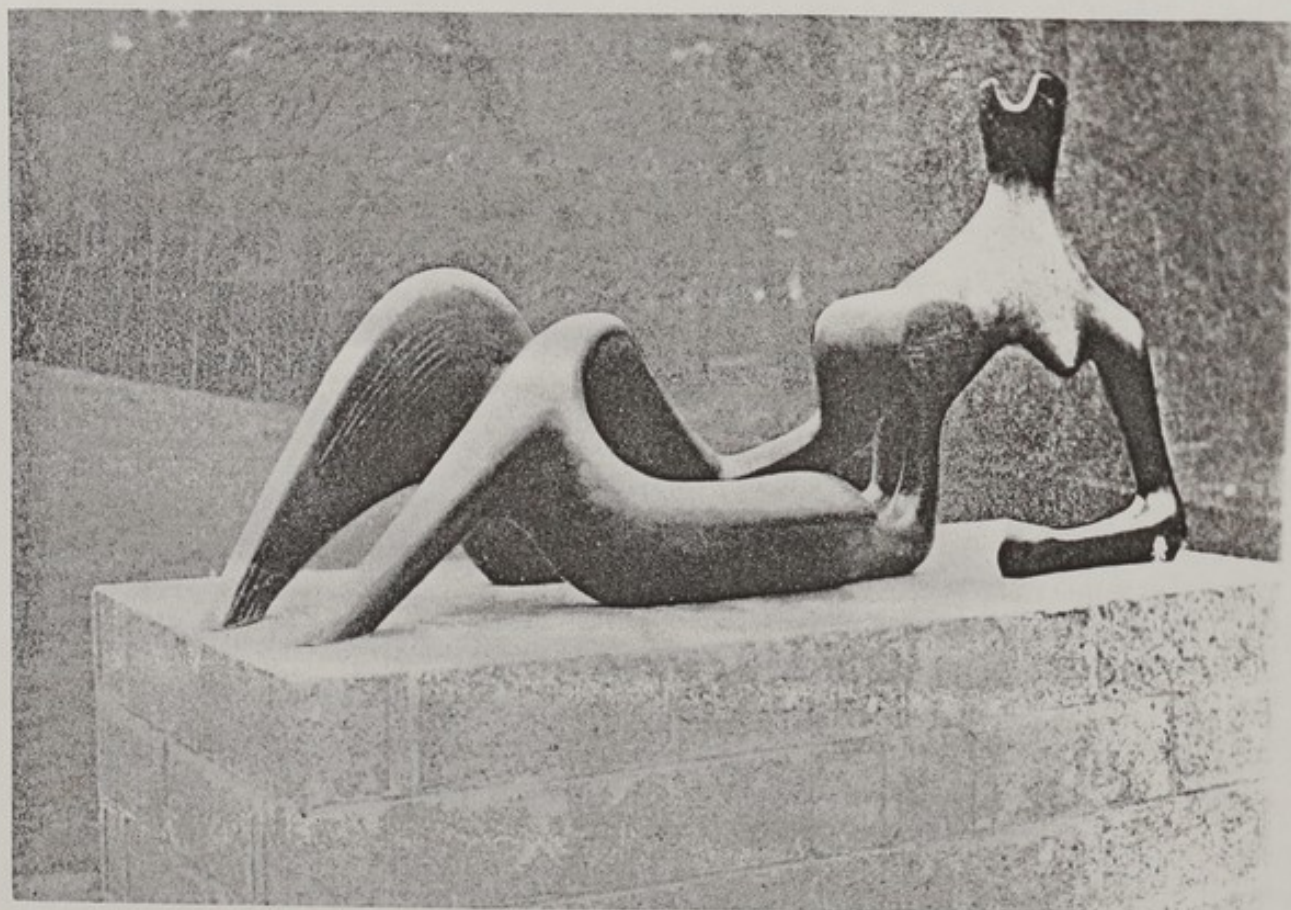
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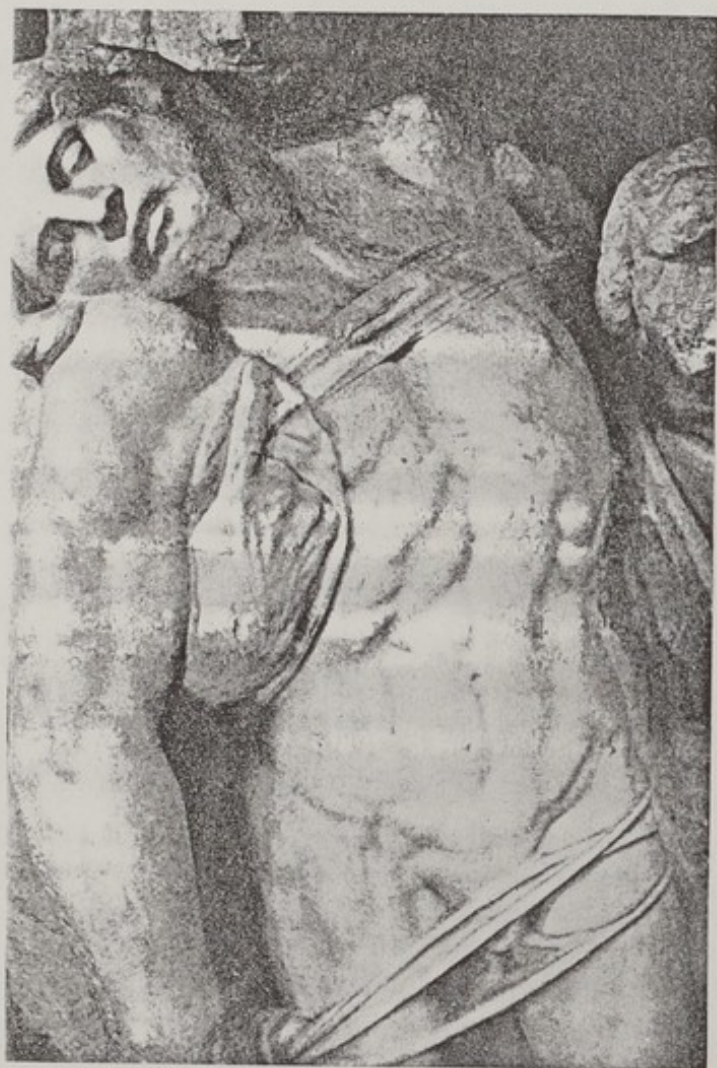
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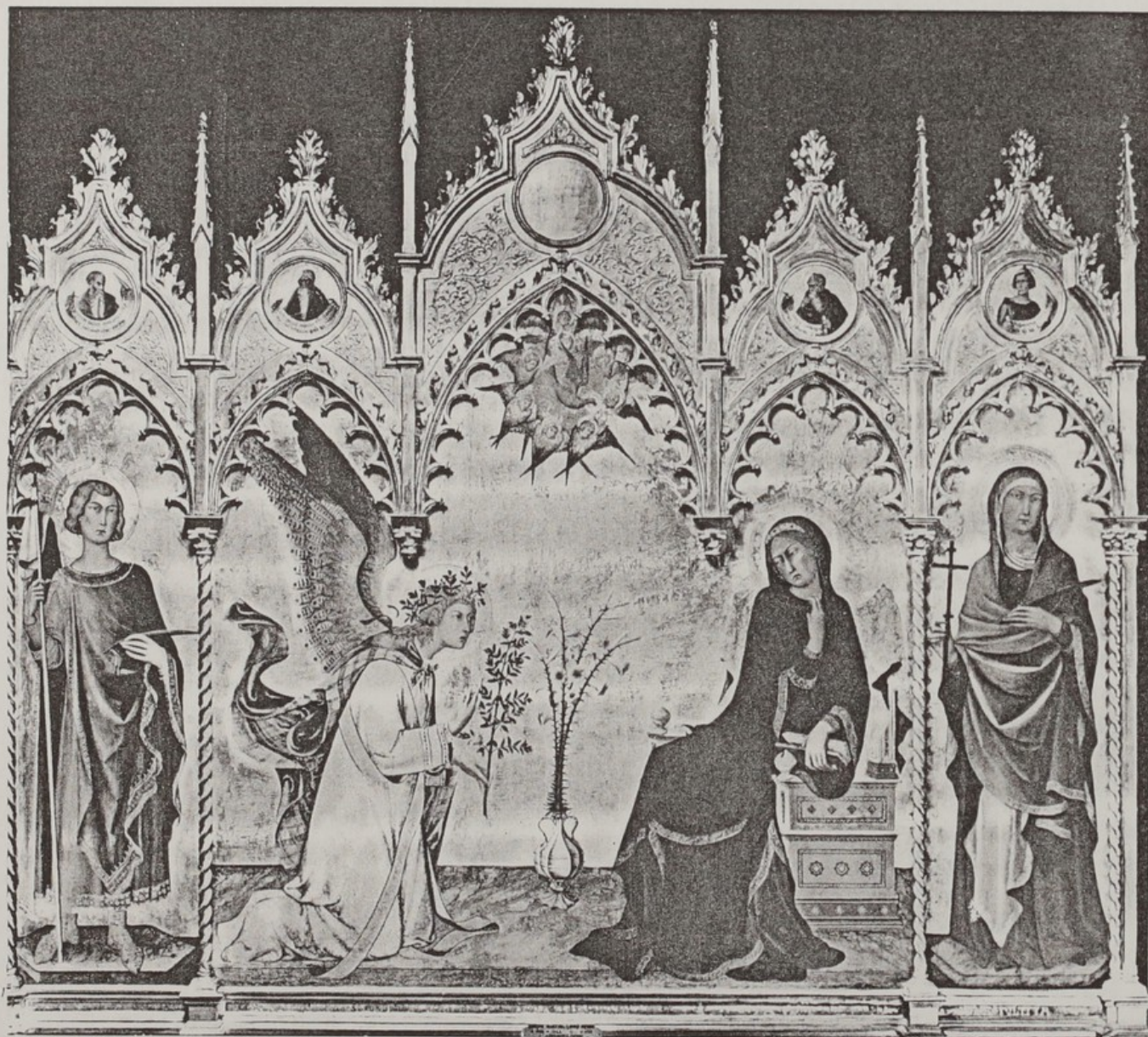
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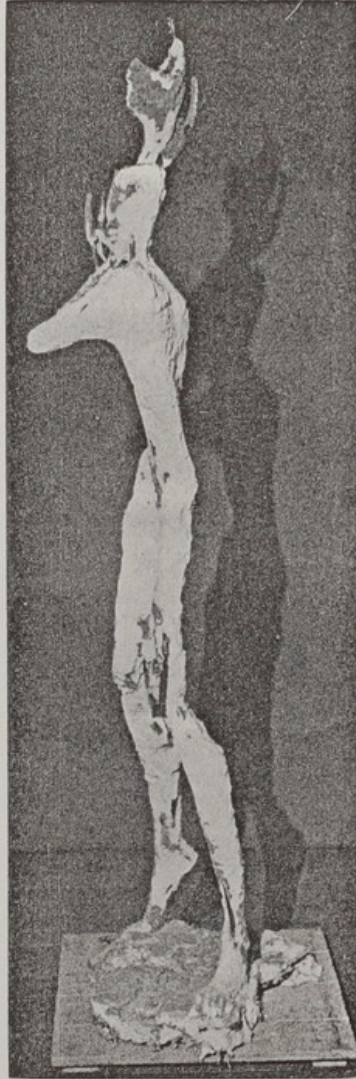
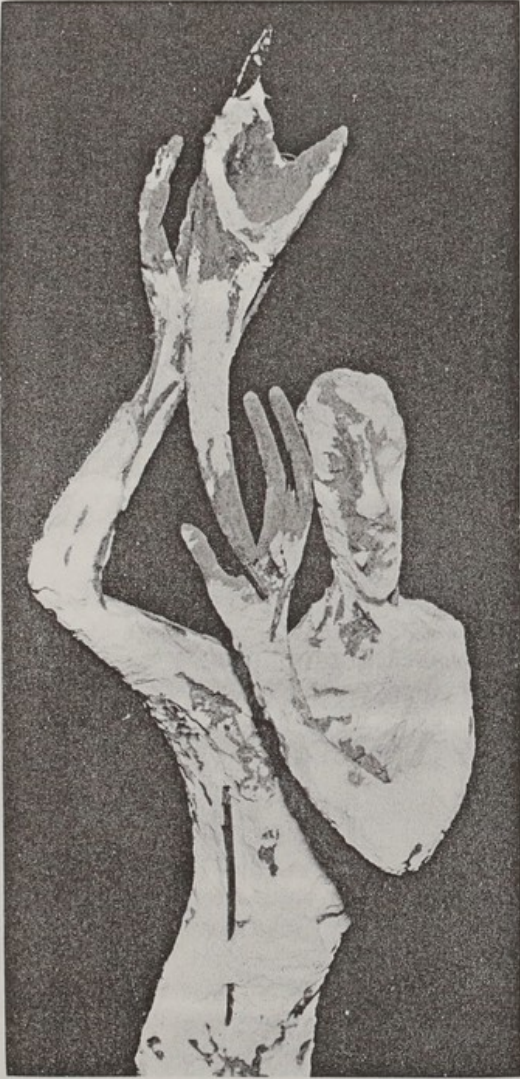
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A New Way of Seeing

Stuart Hampshire

Looking at Giacometti

by David Sylvester.

Chatto and Windus, 256 pp., £25.00
(to be published in March 1996 by
Henry Holt / John Macrae)

Why has it often been thought that concentrating on abstract argument, remote from ordinary perceptions, is the highest activity of a person, the nearest to the divine? Because Aristotle and the Christian theologians have told us so, and their fiction has passed into the language we use when we distinguish reason from emotion, or intellect from imagination, or science from art. Fully within the rationalist tradition, Kant in the *Critique of Judgment* categorized the visual arts as free works of imagination, and thus inaccessible to reasoning and to explanation, as well as the domain of unaccountable genius. This has become the conventional wisdom.

Partly as a consequence of meeting and talking to Giacometti not long before he died, I came to doubt this traditional picture of the mind. It began to seem a convenient academic myth, and a mere invention. "In the beginning was the logos," or rational principle ("The Word" in the Authorized Version), makes articulate reason the source of all things and the sole clue to reality. But is it not obvious within our experience that there are in fact many different kinds of thought associated with the making of things and that some kinds of thought, typically human, are remote from rational discourse and are no less interesting?

Talking with Giacometti, I felt him to be the equal of anyone that I had ever met in the intensity, the concentration, and the continuity of his thinking. From his earliest beginnings as an artist he had made his art into a series of thoughtful experiments attached to a series of linked inquiries, each arising from past failures and, less often, from past successes. It would not have been easy for him at any stage to give an explicit account in words of his inquiries, and of their outcomes. His intentions went into his carving and modeling and drawing and painting as he "gazed" (his chosen word) at what he was doing, and as he continually corrected it. Looking at any object that he had made, he thought of alternatives that he felt impelled to follow up, not knowing whether they would prove to be better, but believing that perhaps they might be. In retrospect we can see that in his replies to many questions, he was able to recapture in words some of his earlier thinking and some of his past and present intentions, but hardly ever completely and hardly ever with certainty.

Looking at Giacometti consists of Sylvester's accounts, written at different times over some years, of Giacometti's working methods and of his ambitions as a sculptor, painter, and draftsman, and it includes many quotations from Sylvester's conversations with the artist. The book also includes an interview in which Giacometti responds to the critic's questions about his methods. Giacometti sometimes talked like a French philosopher (Sartre was a model), and he was evidently de-

lighted to think about the many possible distinctions between appearance and reality relevant to his work.

Giacometti's portrait of Sylvester is reproduced on the dust cover at the front and back of the book, and appropriately so. The book is a remarkably intimate study of the artist's thought and of his ambitions: a portrait in words by the sitter as he looks back at the portrait painter. Sylvester has revised virtually everything he had written previously about the subject, including his catalog to the 1965 show at the Tate Gallery in London, which he organized. The critic's struggle to revise his prose seems to match the artist's own struggles, always revising, always destroying his work and starting again.

Alberto Giacometti was born in Italian Switzerland in 1901, the son of a painter. He was drawing from life at the age of nine and made his first sculpture when he was thirteen. When he was twenty-one he went to Paris, where he remained for the rest of his life. In 1930 he joined the Surrealist group but in 1934 he was expelled from it because he had resumed using a living model and this was contrary to Surrealist principles of absolute freedom. He had become obsessed with the nature of representation and by the philosophical question of what could be meant, in the context of visual art, by a likeness and by truth. But the emotional power and spikiness, even terror, of his Surrealist sculptures (*Man and Woman, Slaughtered Woman, The Invisible Object*) are not altogether discontinuous with the minuscule representations of real per-

sons that he made ten years later, after the war. The earlier sculptures draw upon emotionally charged memories, not upon confrontations with people and objects that are physically present. They allow for the uncontrolled play of chance and for the conviction that sometimes comes from coincidence or accident as an artist works. Chance was always important to Giacometti as an element in art.

Once the object has been constructed, I have a tendency to re-discover in it, transformed and displaced, images, impressions, facts, which have deeply moved me (often without my knowing it).

In unconscious memory, chance collocations take over from analytical control in generating the emotions associated with image-making; the swings between agitation and stillness that are so characteristic of Giacometti's work in the 1920s and 1930s came from memories of past experience. When he turned from memory to models during the 1940s he changed his life and he changed his manner of thinking. It was as if he had undergone a moral conversion, dedicating himself to a strict objectivity of his own devising, and setting his own standards of truth.

Both in sculpture and in drawing his aim in front of the model was to achieve what he called a "likeness." By "likeness" he meant a reproduction in plaster or bronze, or on the canvas, of the precise visual sensations that he had in the presence of the perceived forms within the model. He said: "I know it is utterly impossible for me to model, paint or draw a head, for in-

stance, as I see it, yet this is the one thing I am trying to do." "As I see it" meant: "As I feel—have the sensation of—the object confronting me as a visible presence in the space before me."

Sylvester points out that for the last thirty years of his life, Giacometti's sculpture was virtually restricted to three subjects, a standing man, a walking man, and a standing woman, all three nearly always looking straight ahead. Frontality in sculpture and in drawing was essential to him because he was trying to realize in his work the sensation of a spatial presence confronting him. He wanted to be faithful to his sensations as he looked at the model "gazing" back at him. Under the artist's gaze as he worked, the body of the model, he found, must become a mere sketch of an attenuated body supporting its returning gaze, standing apart and independent, and directly gazing back at the artist. He was not, like Degas with his dancers, catching the objects depicted as they moved about in their own world; rather he was bringing the sculptor and model together within the same space: a representation, one might say, of visual proximity and, for Giacometti, of the strangeness of that proximity.

Sylvester tells the celebrated story of Giacometti traveling from Geneva to Paris with a set of tiny human figures in matchboxes, the product of several years of solitary effort. In his pursuit of a satisfying likeness, the figures had contracted, and contracted further, under his refining gaze. Even in his earliest years, when he was, to the irritation of his father, drawing and painting from life, his representations irresistibly, and in spite of his conscious intentions, shrank always to a pathetic size. That is how the object, a pear or a human figure, presented itself when he started to draw it or to model it. It would present an altogether different appearance when he was not seeking to create a "likeness," but only intended to handle it or to embrace it or to name it—the normal intentions we expect people to have toward an object. Then, with the full panoply of its non-visual characteristics, it would necessarily return to its "real" size and height. Following suggestions from Sylvester, and drawing on Giacometti's own words quoted in this book, I think this shrinking can perhaps be understood.

First, Giacometti set himself a target, which he believed to be virtually out of reach, of representing a pure visual sensation of the object, while discarding all his collateral knowledge of the properties of the object as ordinarily experienced and known through being handled in a normal situation, outside the studio. His artist's gaze was to be a very rare and peculiar kind of intense vision: vision detached from its universal biological function as a prelude to approaching and getting and touching and naming and using. Only when the artist concentrated on vision itself could vision spin loose and away from its moorings in ordinary, hence practical and conventional, cognition and recognition. The bulk



Alberto Giacometti: Bust of Diego, 1955 (detail), bronze

Courtesy of the Pierre Matisse Foundation, New York City

and materiality of a human figure, its stature and thickness, are perceived through our anticipation of touching the figure and manipulating it, and also through our anticipation of walking around it.

In pure vision, directed only at a sensed visual likeness, and with all anticipations of contact and perambulation suppressed, the figure refines itself to a profile and to a surface with just enough materiality to support a characteristic returning look. Evidently such a pure vision is an ideal construct, something that Giacometti on each occasion aimed at, not something that he habitually and easily found. Staring out from a café at people passing on the pavement across the road, Giacometti would see these figures shrink as soon as he thought of the possible ways he might make "a likeness" of them, as opposed to acknowledging them as the physical creatures in motion that they actually were.

Sylvester recalls here another setting for finding a likeness: imagine Giacometti sitting in a brothel in Paris and looking across a polished floor at a group of women standing together as they wait for clients. As soon as he thinks of drawing them or thinks of making a figure, he places them in his mind's eye in their own space, cut off from the rest of the people in the room; they confront him with new sensations as he draws or makes a figure. The conventions of drawing, and the picture frame, provide him with a ready-made picture space, but in sculpture he has to suggest indirectly the relation between the figure and the surrounding space that enclosed it. Giacometti argued that the sculptures, figures, and heads produced by early civilizations were, in general, relatively small:

I think that this actually was the size that instinctively seemed right, the size one really sees things. And in the course of history, perception has been mentally transposed into concept. I can do your head life-size because I know it's life-size. I don't see directly any more, I see you through my knowledge. Actually this has always been the case, but to a greater or lesser degree.

Finally "Large sculpture is only small sculpture blown up."

Reality for Giacometti is what he, as an artist, "directly sees," and "every day reality looks a little different to me, and always a little more fascinating." But what he directly saw, the reality and its fascination, was in part determined by his dominant concern, namely, envisaging different possibilities of representation, and various kinds of likeness, that he would find convincing. This is evidently why reality every day looked a little different to him. Talking to him on one occasion in 1966, I became quite sure that a philosophical point had for many years been clear in his mind: that for any serious artist engaged in drawing or painting or modeling or carving from life, what counts as the perceived reality for him is in part determined by the possible forms of representation which he, the artist, was envisaging at the time. The sculptors of the Renaissance and the sculptors of the Cyclades, as they worked on their human

figures, saw different likenesses in height and size because they brought to the work a different repertoire of forms of representation. In his work and in his thought Giacometti had turned as far away as he could from two familiar forms of representation: from impressionism and from any kind of naive realism.

There is a philosophical point here, philosophical because it concerns the interpretation of "reality." Apart from visual art, the real nature and the real size of an object are in part determined for most of us by the conceptual scheme which, for practical or for scientific reasons, we are employing at a particular time. If we look at a chair or a person, common objects in our medium-sized world, we are aware, as we classify them, of the chair's likely uses and the person's likely reactions. But if we are interested only in the appearance of a chair or a person and the sensation that the appearance leaves with us, some elaborate form of representation is needed to capture the sensations. A draftsman, painter, or sculptor is also exploring reality, but he is using a particular scheme of representation, one among many possible ones, when he determines what he really sees. In place of a conceptual scheme and of a preexisting theory, which are necessary for practical cognitive purposes, a visual artist is equipped with a set of possible spatial forms which, taken together, serve to pick out the salient features of the object before him. He is pursuing a truth that is buried in his own peculiar forms of representation.

For Giacometti the supreme difficulty in schemes of representation—or, as he would say, the absolute impossibility—lay in the representation of space, or, more precisely, of objects-in-space.

I have often felt in front of living beings, above all in front of human heads, the sense of a space-atmosphere which immediately surrounds these beings, penetrates them, is already the being itself: the exact limits, the dimensions of this being become indefinable. An arm is as vast as the Milky Way, and this has nothing mystical about it.

As Sylvester remarks, Giacometti allows nothing to appear certain about the relation between mass and space either in his drawings, with their multiple outlines and cross-hatchings, or in the jagged and indented surfaces of the sculptures. Giacometti saw human figures either as emerging out of space, uncertainly differentiated and looming like dark clouds in his drawings and sculptured figures, or as shrunken into themselves and wrinkled in the process of shrinking. Comparing Giacometti's sculptures with some of Matisse's, Sylvester observes that Matisse presents a figure "seen whole and entire now, in an instant of time, in any instant of time, meaning outside time; the Giacometti sculptures seem to present figures as they are perceived while the time passes." The time spent is visible in the struggle for a likeness, while Matisse's genius was of the classical kind which eliminates all the "marks of contrivance," in Kant's phrase. In Giacometti's work, no detail of the figure is put

there as if its statement of a likeness claimed to be absolutely true. The contrast with Matisse leads Sylvester to a particularly apt and memorable sentence: "The greatness of Giacometti's art is that it is tentative but is not vague."

It may be asked, what is the peculiar value of this very exact expression of tentativeness and of this apparently self-indulgent uncertainty in representing spatial reality and the external world? Why do so many people experience an intense pleasure in a room in a museum that is full of Giacometti's work? Is it that the work has gaiety and lightness, because heavy materiality has slid away? Probably the question can only be answered by comparisons and contrasts with other artists. Both Matisse and Giacometti were preoccupied for most of their lives by the representation of femininity as they perceived it and sought to represent it: women for them have been a source and symbol of happiness. The utter definiteness of color and outline in a Matisse painting of a modern odalisque, or of a woman near a sunlit window in the south of France, draws upon a tradition that is both pictorial and literary. A hundred associations crowd in so that the forms and the subject matter fit together both exactly and easily in spectators' minds. Except for the sometimes transcendent beauty of color, we learn without difficulty to see the model as Matisse saw her: lucidly outlined against her particular background, definite and unambiguous in the way she is situated in space, and also against the historical background of European painting.

Then we turn to another realization of femininity. Giacometti's sculptures of women, thin, tapering, and still, but also agitated on their surfaces, seem to be waiting and looking, but are otherwise wholly inactive. Their posture and their apparent passivity set them apart from the parallel male figures, who are usually in some way active, sometimes walking, sometimes pointing an arm. Giacometti stresses an ideal femininity as strongly as Matisse does, but through various overlapping suggestions which are individually rather muffled and uncertain but which, taken together, become more definite. One virtue of the sculptor's tentativeness and of his clearly expressed uncertainty is that they prevent any too immediate and unquestioning responses to traditional representations of women in art. In the course of his tentative carving and modeling he effectively discarded the traditional female forms preserved in the work of Rodin and Maillol. He visibly and obviously went behind these forms in pursuit of some individual vision, unrealized and peculiar only to one occasion. The result for the observer is surprise, a new experience, a new way of seeing the difference between men and women as it is sensed.

One traditional way of representing spatial relations, and therefore of seeing and of enjoying them, requires that within the picture there should be beautifully marked and exactly observed intervals between objects; it is as if the objects are cut out of the space encompassing the picture. Space becomes, from an aesthetic standpoint, a system of clearly marked

RACE



DARK VOICES

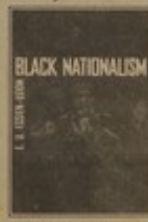
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intervals between masses, like intervals in music, and from the exact markings we receive a particularly intense sensation of space. Seurat presented objects in space in this classical style, conspicuously in his beautiful sketches of ships and harbors. Giacometti proceeded in the opposite direction, whether in his portraits or in his sketches of his studio and in all his other representations of the visible world. Intervals are made uncertain by multiple lines and by cross-hatching, and outlines are smudged, and we are in effect asked to recognize that exactness in the pictorial representation of objects in space is not to be looked for, and is, in fact, altogether impossible. In such a vision objects emerge without much definition and are soft to the eye, with a kind of *morbidité*. Because, as an artist, Giacometti thought of looking at objects as a kind of visual and unphysical confrontation, and because he thought of the objects as looking back at him, either literally or metaphorically, space for him was not an empty universal background, but the point at which the particular object held in view disappears.

Sylvester remarks that Giacometti's sculptures and his canvases seem to compel the spectator to reconstruct the painful progress of the artist as he struggles unsuccessfully toward a true representation. He writes, "We are building [the figures] in our consciousness as we go," and this seems to me exactly right. Giacometti was at once solitary as an artist and at the same time didactic in a philosophical spirit. He intended his tentativeness to be manifest in the smudged marks on a canvas and in the sculpted figure, with its irregular lumps and indentations. Finding a likeness was to be understood as an anxious, active process and not as a revelation that is complete.

Giacometti's pursuit of a "likeness," as he conceived it, and of "truth" according to "his way of seeing" served a deeper purpose and illustrated a philosophical point; and I think he knew that it did, at least by 1966, after many years of thinking about visual perception, about its conditions and its limits. He knew that anyone gazing at the model with a view to representation confronts the impossibility of stripping away all the conventions of representation which in history have become appropriate to the model. But he can, with the skills in his hands and with the intense concentration of his gaze, achieve some temporary victory both over the dominance of convention in seeing and also over his prior knowledge of the object.

When most of us are looking at the outside world, we accept that we will not be aware of the variety of the possible representations of the objects we see. Some part of *l'expérience vécue* which has been lost can be recaptured only by the will to construct a "likeness" in a form of representation, and by discounting everything else. The pleasure of the construction comes from the process itself, from the elaboration of the medium, and from some surprised recall of the original sensation. From the standpoint of the artist portraying a person, or drawing a table or a room, "everything is appearance," as Giacometti said to Sylvester. The artist knows that when the constraints of conventional and stereotyped forms are removed, every person may have



Alberto Giacometti: Jean Genet (detail), 1955

his own "way of seeing," just as every person has his own way of walking and his own way of talking. Temperament and subjectivity determine the artist's struggle to find a likeness that convinces him as he works. There was a teasing element in Giacometti's temperament, a disposition always to take two steps forward and one step back, both in his drawing and modeling and also in his development as an artist. His habit of destroying his own work, then making a fresh start, was not like the ordinary pursuit of perfection or finality, because he did not believe that there could possibly be finality within his ambitions. He seems to have enjoyed stopping and starting as a form of self-discovery and as the experimental testing of his own aesthetic ideas.

In many respects he now seems the extreme opposite of Picasso, who exhibited dominance, mastery, if not facility, or at least certainty and confidence, without any suggestion of tentativeness. With respect to tentativeness the two contemporaries sometimes compared to Giacometti are Beckett and the philosopher Wittgenstein—the latter comparison is Sylvester's. The shrinking of Beckett's stories and plays is strangely reminiscent of Giacometti's thinning of his sculptures: the persons represented become ever more bare and concentrated,

as if to suggest that much previous art and literature has been padded and over-furnished with a view to a trivial and distracting verisimilitude. But I think there is an important difference. Beckett's shorter pieces are shrinking toward nothing, toward extinction and ultimate silence, and they seem finally to convey a deep pessimism about finding any truth through fiction. Not so Giacometti's sculptures and portraits: in the unsuccessful struggle of the figures to become more rounded and more monumental, they are still inspiring and supremely elegant in their contractions, and they are often gay in their uprightness on the plinth or on the imagined street.

There is a kind of artist, and a kind of thinker, who follows a lifelong course of his own, comparatively solitary, staying in a single studio or room, as Giacometti did in Paris, and not being greatly concerned by the public's response to his work, but always expecting to fall short of his own intentions; therefore he works without showmanship or rhetoric and without even the ordinary arts of presentation, and largely detached from the spirit of his age. The beauty of the work of such artists resides in the visible intensity of their concentration, and in the recklessness of their losses, as they try to be loyal to their own sensations.

Among philosophers Spinoza in his



Alberto Giacometti: Square II, 1949, bronze

Courtesy of the Tate Gallery/Art Resource

Courtesy of the Pierre Matisse Foundation, New York City

very abstract thought had this character, but he was much more somber in its expression. There is a sense of play in Giacometti's small figures, and sometimes in the tall ones; and his portraits—of his brother Diego, his wife Annette and his model Caroline, Sartre and Genet, and Sylvester himself—are wonderfully particularized and life-like, looking at the viewer straight in the eye with their entire faces, to make a surprising confrontation of lookings.

If a painter or sculptor, in the act of representation, eliminates, as far as he can, both conventions of representation and any preconceptions of the object, he will be left with the visual sensations of the object which stand out in his odd and solitary mind, as he looks and as he works on that particular occasion, with his own current formal inventions present to him. This vision of salient features is what Giacometti called "seeing in my way"; the way of seeing naturally changed over the years, but it never hardened into becoming habitual. Sylvester regrets that in his later years Giacometti did not establish a definite style but persisted with his experiments, and that he allowed his uncertainties, and stops and starts, to continue until the end. He could not bear it if his perceptions lacked problems, became habitual, and a part of the furniture of his mind. While he worked, he had to go on thinking about the wonderful unattainability of visual "rightness." This thought was his supreme pleasure, a pleasure that he passes on to others. Vision itself was his subject—the haunting strangeness of appearances.

Sylvester's book, a very close reading of Giacometti, suggests something also about the pleasures of thought. Rational thought of the kind mentioned at the beginning of this review, methodical and argumentative, provides the pleasures that come from agreement, and some acceptance within the community of competent thinkers; it has a reassuring finality. The processes of rational thought are delightful because they converge and can be fully shared and repeated and can become a public possession. They are secured and underpinned by the logic and by the conventions which we have all learnt to observe. Giacometti's thought as an artist was of its nature divergent, peculiar to him and to his temperament and to his vision, and not to be fully shared or repeated or imitated; rather it was an escape into the cluttered studio from the shared habits of the community. Only the works belong to the community, not the processes of thought that led to them. I think it would be a gain in clarity to discard the old psychology of separate faculties, with its distinction between reason and imagination, and to substitute for it the contrast between convergent and divergent thought.

With extraordinary flair Sylvester reconstructs, hesitantly, some of Giacometti's thinking; as does Giacometti himself in this book, also hesitantly and only in glimpses. One sees how very difficult it is to think about (and to talk about) visual sensations of objects in space except by continually trying to represent the objects and the space through other objects and in another space: that is, except by being an artist. □

How Strange The Fates

This sculpture is not only strange to me, but must be one of the strangest sculptures ever made. Even its origin was strange.

In 1995 after sending a fax to somebody, I cut out a small rectangle of the details of the ending of the fax and pasted it onto the letter appropriately. Quite by chance I used a kind of glue I would never have used for this purpose. The glue, known as UHU glue, is something which comes out of a tube, is very thick and linear in quality. With the tube, I fearlessly and somewhat rhythmically, anointed the back of the paper and firmly stuck the piece down. This paper has a rather curious chemical quality and in this instance the reaction of the UHU glue with the paper produced markings which came through to the other side. What I saw when this was done was the design for a sculpture. A sculpture which became *How Strange The Fates*. The idea for this struck me almost as soon as I saw the design made by the glue on the fax paper. On the left-hand side is a small figure of a man, or a person, facing a rather strange and threatening object held out towards the person, and emanating from a rather organic form at the other end of the design, something like the tentacle of an octopus. Two other curved shapes emanated from this organic form at the same time and linked the figure of the person below in addition.

I immediately set to work to make this sculpture with a metal armature and out of wax. The Fates were represented by two curving shapes, one of which spirals upwards and the other takes a curve down. The menacing head facing the figure is symbolic of Time, saying in effect that whatever is to happen will happen now, or at its appointed time, and there is nothing you can do about it.

The design of the sculpture had to be bolted because the curving arms signifying the good or bad fate were two soft as purely round bat-like shapes. I then altered them into a succession of box-like forms which were separate and yet joined, one after the other. Each of these signified some effect, or factor which almost haphazardly would contribute finally to what produced the effect of the Fate. Once these had been completed and the work integrated, it was ready for bronzing. The figure of the person had hardly to be touched. The arabesques between the good and bad Fates seemed to me to be prescient of all similar forms in my work. When it came to the bronzing this was accomplished satisfactorily and I added a base which was stepped under the figure to protect it but still keep the figure suspended, as it were, in mid-air, without it touching the base. In general one can conclude that in most persons' lives, good fate exceeds the badness that may befall. The arm of the good fate is much longer and curves upwards, almost inexorably, while the bad fate takes a sudden turn downwards, out of control. With all this, the figure of the person looks steadfastly at what is to befall and keeps its attitude of dance.

I had some difficulties in attaching the sculpture to the base I had designed for it, also in plaster, and needed to make a hole in the sculpture in order to reinforce this connection with some steel rods. I decided to cut out a rectangle at the bottom front end and, thinking to do this as meticulously and carefully as possible, succeeded in removing a rectangular piece of plaster which I laid aside, thinking to put it back again and disguise the fact that the hole had ever been made with some plaster. My thinking, however, took a different turn and this rectangle became the doorway of a temple. It stood a little off centre between the Egyptian legs, which was very fitting from the point of view of classical Egyptian sculptures. Playing about with the rectangular piece that had been cut out, it fitted perfectly when reversed so that the rough interior of the plaster gave a completely new form and texture to the temple door which now symbolised the destruction and fall of the temple. At this point the sculpture was nearly completed, except for a rather bulging front surface, about three quarters of the way up. This form has a pregnant quality, similar to that in the Pregnant Form. It also could be seen and further delineated, from one side, to be the shape of a Delta Wing aircraft of the future, as I worked into the plaster so that the hessian became evident underneath. These were burned away with a small butane burner to leave a most interesting surface pattern, that gave character to the whole work. Other surface aspects were formed by the creases in the thick plastic with which I enveloped the original Revelation.

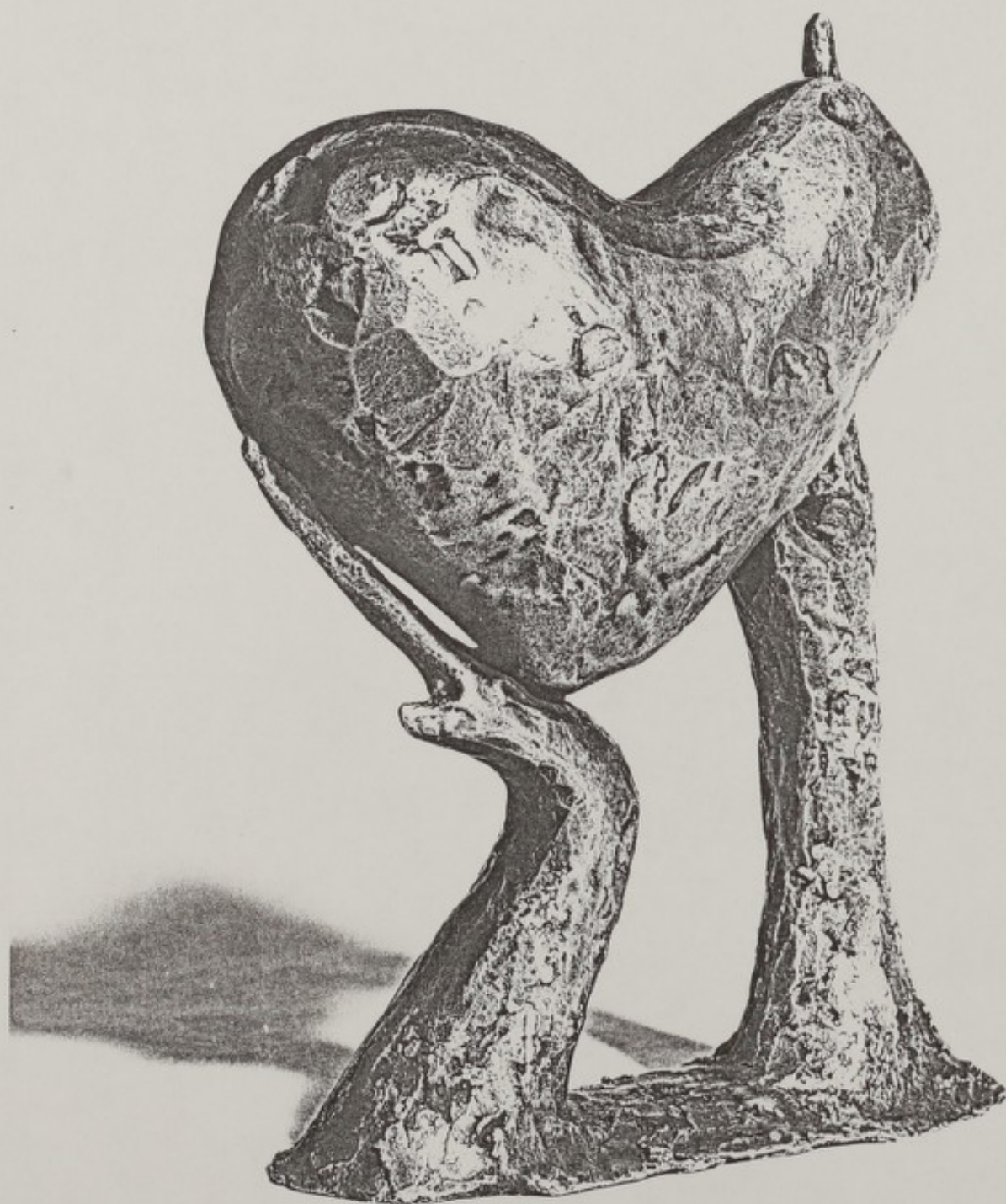
The final work in the plaster was to integrate all these forms, smooth wherever necessary and above all to obtain the correct balance of the figure, which gives it its presence.

When the work was finally bronzed, I decided to use a polychrome patina to express the movement and progress in the work. I used blue over the Delta Wing and green where the foliage extended upwards. Gold was also used in parts. By rubbing down the patina, a very sensitive final surface quality was obtained. The most difficult aspect in the bronzing was to give the final balancing of the figure. The sculpture had to be at the perfect point of balance in its vertical presence, from every direction. When this was achieved, the final balance for the sculpture, which had to be done several times, including the welding, was the positioning of the temple door, which then brought all the elements and integrated them together.

Early on in the making of the work, the name The Messenger had come to me. Almost at the same time, I discovered a couplet by ***** which ran: "This is the death of ages past, and the birth of the age to come."

The ending of this poem expressed my aims in this sculpture perfectly. Finally I changed the name to the Millennium Messenger, heralding as it does the Millennium which is about to greet us. In this sculpture were the ages, and the symbols of the ages past, with the greenery and the seedpod and the hopes of the age to come, which have not yet revealed themselves.











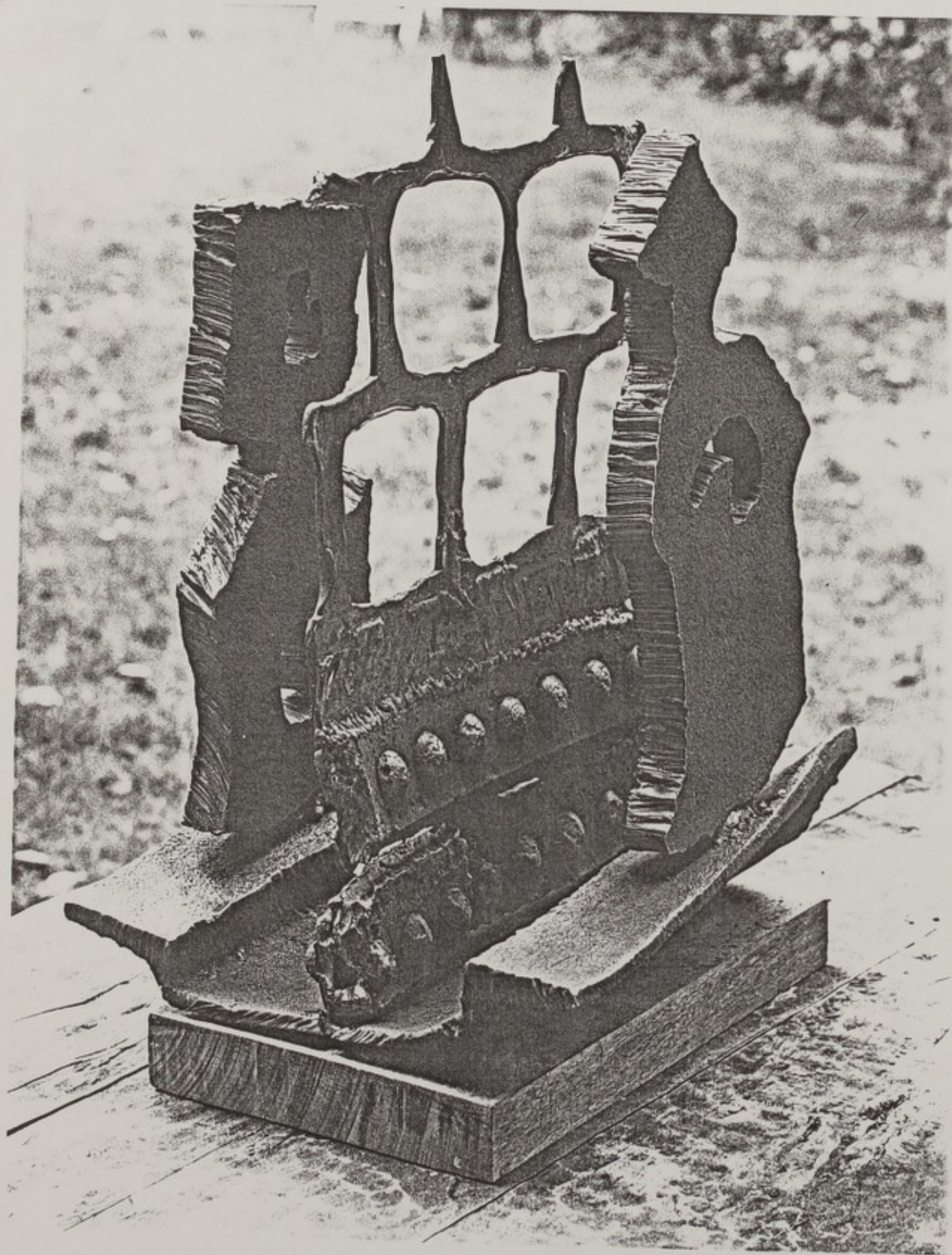




Adam & Eve & The Fall 1959





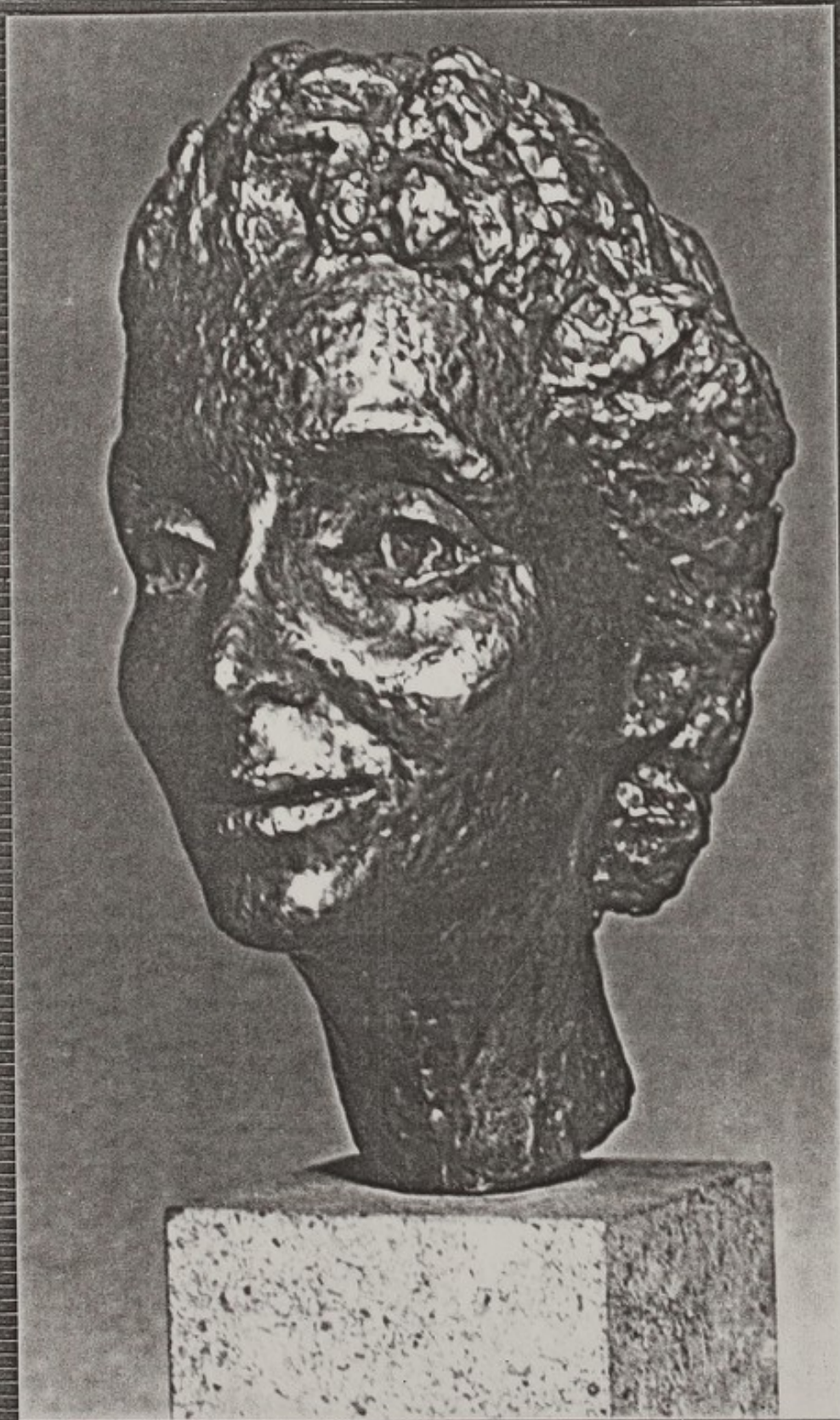


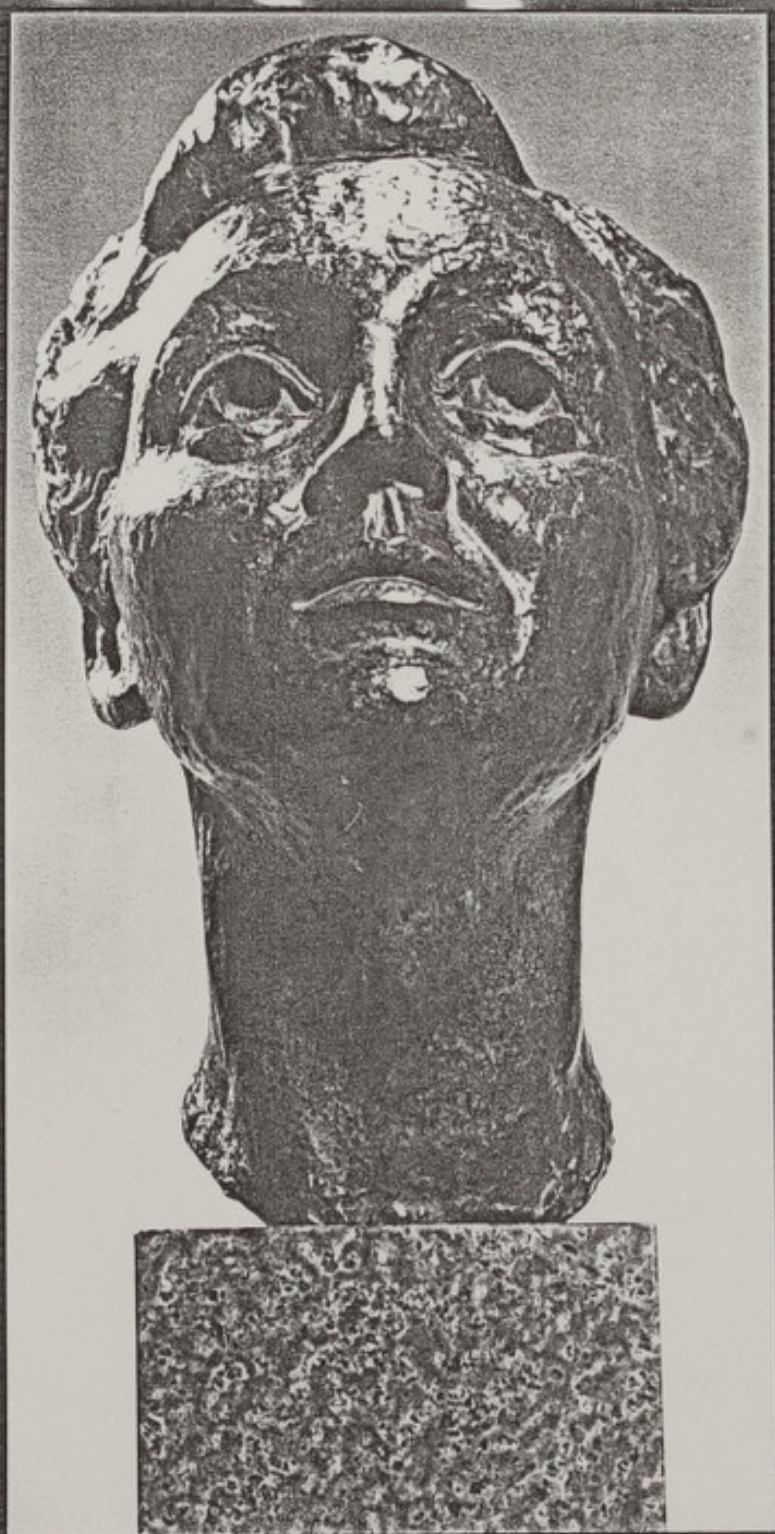


Lady Catherine Archibald 1964



Maxine Audley. Actress 1955





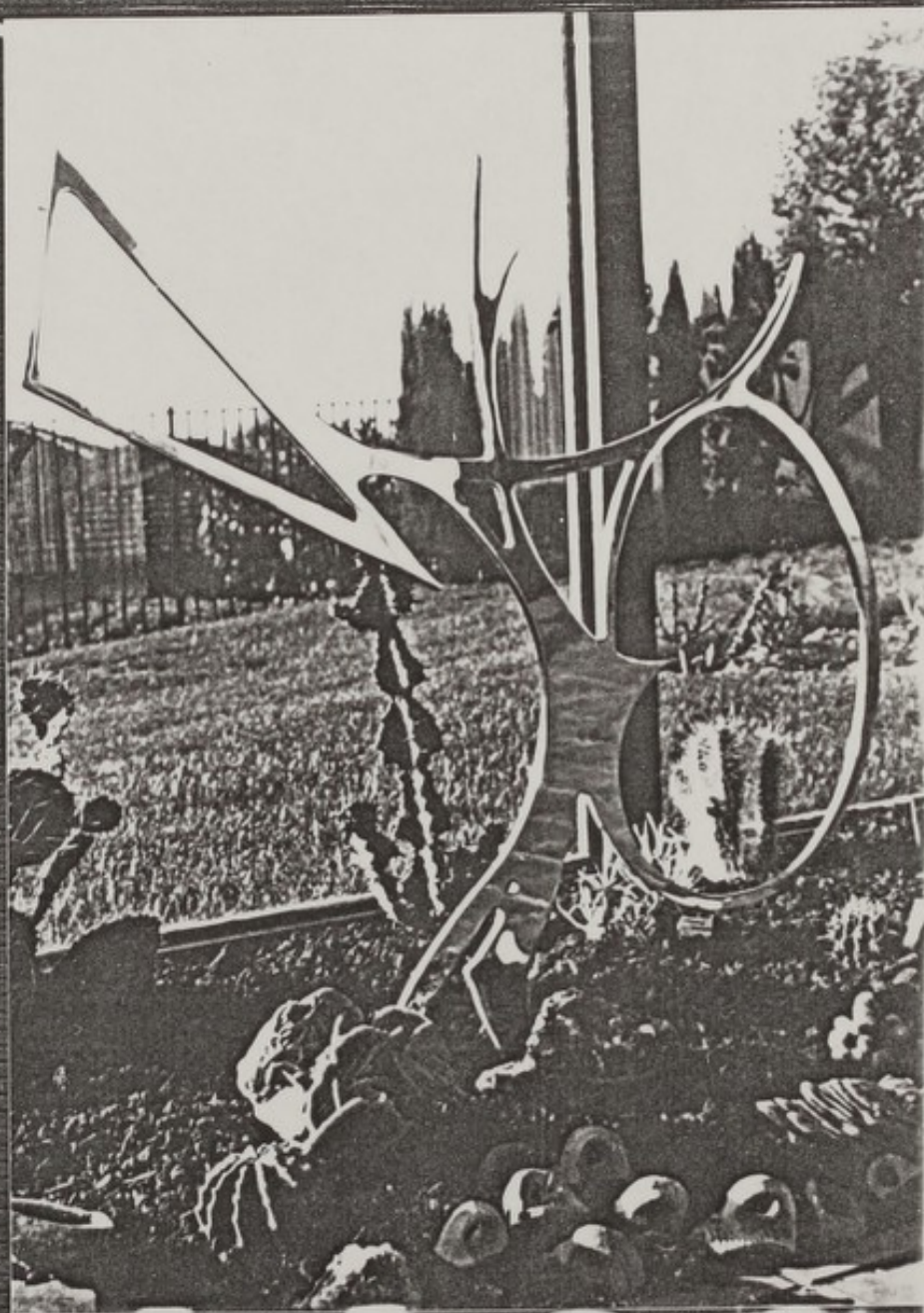
1945

Lulu 1953





Dorrit 1953



Man & Woman. Stainless steel 1974





GENESIS

Introduction

The biblical Genesis is an account of the world, of art, and of the process of creativity itself. It is also a testimony to the making of humanity, and the relationship to God, its maker. *the relationship between God & humanity.* These descriptions are compared below with modern theories of creativity in art and psycho-analysis.

well as The basis of creativity is *based on* the process of integration. This applies *in* not only to works of art, but also to the development of the individual and the human community.

xx Creativity may be thought of in evolutionary fashion as a series of cyclical changes taking place in the physical universe, in the individual and in society. Conceptually, we elevate *understanding, or* ordinary processes of change to creativity when a special 'jump' takes place which produces new *As the millenium approaches,* higher qualities that previously did not exist.

to We need to develop *tolerance* creativity in order to survive as diverse human communities and end the genocidal phenomena of the last three quarters of the twentieth century. Computerisation and the communications explosion *that* if used in an impersonal fashion, are threatening to the individual. We therefore require continuous integrations of these technical advances to make our lives meaningful in modern society.

although they Art and science seem to have different aims and rules, but *it* is now accepted that the creative process *in both* is similar. *It lies in* the ability to integrate or compress *disparate* information into meaningful explanations or illuminations. This is achieved by means of new whole images or ideas that are intrinsically satisfying and of a high aesthetic order. *nevertheless*

In dealing with It is essential to realize, that however simply and clearly one may structure a theory or description of creativity, we are dealing with a mystery. *This process depends on* This mystery springs from the integrating capacity in the unconscious mind and the aesthetic proportions that are infused into the compositional elements.

comprehend the mind's unconscious functions that of integration The three stages of creativity. *or show it creates beautiful proportions.*

In general, There are three main stages of creativity which repeat endlessly in cycles from the longest in time to the shortest, namely:

1. The First Mix, where the basic elements are produced. These may be matter itself, in the physical sense, or artistic talent which reveals itself, copies and identifies.
2. The Destructive Phase. Here, the original elements are altered and undergo processes of loss and change
3. The Creative Phase of Reconstitutive Integration. As part of a creative 'jump', further elements are added, disparities are 'worked through' and integrated to form new qualitatively higher forms, or ideas. The phrase 'to work through' is a technical term and will be explained in the section on psychology.

I will now proceed to examine the creative processes in the areas outlined, using my works of art in the exhibition as illustrations and examples.

The first book of the Old Testament is named in Hebrew by the word meaning 'In the beginning.' Rendered freely into English it is BRAYSHIS. GENESIS is a Greek word meaning creation, and adopted by the later Western tradition. The Hebrew signifies an acknowledgement of a First Cause. The Greek deals with creative process. This dualism turns inexorably towards a monotheistic all-pervasive presence on the one hand, and a pan-theistic pragmatic aestheticism on the other. These are the twin roots of Western Civilization; theological humanitarianism and technological mastery. This polarity still engrosses mankind A Times editorial recently described

these two complementary views of human nature as follows: The Greek derivation focuses attention on the 'evolutionary aspects, its potentiality for development towards harmony and wholeness~' The Hebrew aspect 'sees man as always alienated, engaged in conflict with hostile forces both in the world outside and in his own inner being.' Whether these basic views of humanity spring wholly from one or the other source is debatable. They clearly describe however the task facing us all: The integration towards wholeness of the conflictual forces that exist within and around us

The conflictual nature of man is more properly dealt with in the later section on psycho-analytical psychology.

The biblical Genesis starting with 'In the beginning' implies the acceptance of monotheism, of an active agent, a Supreme Being. God who is One and All. Alternatively. 'In the beginning' means there is nothing, something, and the agency or relationship between them. God or Mystery. whichever you may prefer.

There is no place in Genesis for a concept of 'before the beginning.' Earlier pagan or pantheistic traditions deified as universe-originators physical objects such as the sun or the primordial ocean. The mythology of Egyptian Heliopolis characterized chaos as the primordial ocean which existed prior to creation and which contained the germs of all things and all beings (Larousse).

These opposing pagan and monotheistic views echo in the debate in modern physics on the origin of the world being either of continuous formation, the 'steady state theory'. or having its beginning in the explosion of an initial amount of matter, the 'big-bang theory'. The argument seems to be resolving in favour of the steady state concept. but it does not explain where the initial amount of matter comes from. Physics remain engaged at what may be viewed as a religious versus scientific approach, as the understanding of the origin of matter and its subsequent relationships, forms and forces.

x { The origins of matter and the universe are visualized in the paintings Creation of the World (no. 31), God Created Heaven and Earth (no.32) and The Earth was without Form (no.33).

The Book of Genesis provides a model of the process of creativity. The nine chapters can easily be viewed according to the three phases described earlier; The first mix; destruction or loss; and creative integration. Let us examine Genesis in these terms. Paintings no. 31 to 74 illustrate the biblical chronology.

The first chapter. 'The Creation of the World', exemplifies the first mix. Each of the seven succeeding days of creation implies a different set of relationships. and a higher order of creativity, where matter, then life, and lastly man is created. Man is then granted dominion

over the earth and its inhabitants. God rests and sanctifies the Sabbath, creating a temporal-spiritual order in the life of man, apart from the seasons.

The first destructive phase comes in chapter two, 'The Fall of Man', where Adam and Eve are banished from the Garden of Eden. Several sculptures deal with this theme. This heralds phase three of creativity, the need to work, to suffer, to work through life's burden of painful birth and death, battle with the environment and in this way to create civilization.

The destructive process is repeated in terms of individual psychology with chapter three, 'The First Murder' of Abel by Cain, and in chapter four in society as a whole, where 'The Flood' is evidence of God's wrath against an erring mankind.

Deluge!

Only after this massive act of destruction does God make his first covenant with man, that with Noah. The rainbow effect in Separation of Light & from Darkness heralds this first covenant which is signified by God by the appearance of the rainbow. The chapters dealing with the patriarchs record the historical development of nationhood, and the growth of theology. The destructive-creative cycle proceeds endlessly. The covenant between God and Abraham comes only after the sacrifice of Isaac and the transmutation of human sacrifice to an animal substitute. The covenant God makes with Israel follows Jacob's night of wrestling with the angel wherein his hip is injured.

Genesis concludes with the Jews in Egypt and Joseph's death, heralding the next instalment of destruction, the Exodus with the creative Gaining of the Promised Land.

Christianity, having taken its 'first mix' from Judaism plus Greek and pantheistic elements, follows the same thematic process with crucifixion being the prerequisite - of Divinity. This theme has been dealt with in ~~an earlier~~ sculpture called The Revelation.

the

The creative phase is further exemplified in the move in religious concept from a dyad or twosome, God and man, to a triad in the Holy Trinity which is due partly to the materialization of the relationship existing between the Father into Holy Spirit. Although the spirit of God had been previously accepted Judaically. It had not been made manifest as a separate entity. Being separate conceptually, it could be symbolized artistically by the white bird or dove. The integrative power of the triad, with its additional element, also allows for either or both of the other two elementals or for the combination of them to be represented by the third. An impeccable artistic logic is created, to which only the questions of belief and the need for an intercessor between God and man attach. Regarded creatively, religion betokens tolerance for all, including non-believers, and vice versa. Holy spirit is regarded by spiritual healers as an energy source.

The significance Genesis has for us today is dealt with optimistically in some of the sculptures.

The series of five small bronze Environments deals with the theme of the granting of dominion over the earth and all its creatures to man. We have increasingly become masters of our environment, and the granting of this dominion is an injunction to explore, cope with, and care for our environment. We have literally to 'stick our necks out' at last and face these responsibilities. The threat of 'The Deluge' will always be with us, but as in the sculpture of 'Noah releasing the dove', man will have to turn into the symbolic bird of peace and himself produce the olive leaf. We can produce our own Eden in the Tree with Birds, and happily explore the universe in the Sun on Its Bicycle.

The elucidation of relationships is an important ingredient of the process of understanding and eventual creativity.

In the beginning is creation and disparity. Matter-void, light-darkness, in an aura of mystery, are the first relationships.

It is the linking of universal opposites and the force required to integrate them that makes for the size of the 'jumps' that occur in creativity. This relationship between the amount of energy and the relative distance between matter or objects requiring to be connected accounts for the stability or significance of the material universe as well as the social and psychological. We are well aware of the great forces required to make coal or diamonds out of carbon molecules, to produce major works of art or science, or revolutionary social changes. In this nuclear age we have to integrate and control such forces better, to make not smaller but smoother 'jumps'.

Genesis deals with man and God; art with matter and the humanities through the appreciation of proportion; psychology with the integration of love and aggression for survival and growth in the unconscious and conscious spheres. For example, in the lithograph *Separation of Light from Darkness*, the darkness contains three forms symbolic of the omnipotential of the void—the all from nothing. In psycho-analysis, the unconscious is considered analogously, as being the source of all human potential, but which has to be made conscious and rendered in reality.

The phrase 'in the beginning' is an affirmation of all creation, an expression of faith in the divine progenitor, in mystery appropriate to human proportion within a universe that is finite and invitingly knowable. Hence the need for the Garden, the symbolic relationship with the cosmos that has to be lost only in order to be regained through experience and actual mastery of the world. For Genesis is a hymn to mastery.

The granting of dominion to man over the creatures of the earth must follow the dictates of humaneness, i.e. consciousness in a setting of cosmic values. Only the Tree of Life itself is sacrosanct, as it means control of the life force and possibly a return to the void, whereas man must journey forward to make understanding manifest. The artist has many tasks to perform if he is to function creatively. These concern essentially the facing, and working through, of areas of conflict, inside and outside himself, which must then be integrated and made meaningful through his art work.

It is the very mysteriousness of the powers of integration that constitutes art. The area of the human personality that does the integrating is also the source of art. What these processes of integration are, will be discussed later.

The artist exists in another conflict area between the need to discover his unique and original style, and the maintenance of the possibilities of growth. Never to find one's true artistic identity is to remain condemned to the facelessness of obscurity, the fate of most things. To settle for a premature closure of definition, which though recognizably individual, remains simplistic or superficial, is unworthy of the integrative powers of the artist. In practice, there are limitations to the human aesthetic appreciation of complexity, hence the need for artistic tradition. The ability of the artist to move from utter simplicity to infinite complexity becomes a new expression of the range in artistic process. In other words, to what degree does the artist use the range of possibilities at his command to explore and comment upon his environment, as an expression of his artistic personality?

Herein lies a fundamental conflict for the modern artist: whether to follow revolutionary originality or to become enmeshed in rapidly outmoded aesthetic canons.

The artistic style in the works exhibited is neither that of pure abstraction for its own sake, nor the representation of the external world. I have tried to render an externalization of inner mental images or ideas. Some have appeared spontaneously, in the nature of free association, others were produced more slowly as a series of works in order to clarify the nature of process itself. Inevitably the works reflect a diversity of styles and materials in the attempts to explore the theme as stated. But it is a diversity in search of unity, in spite of the universality which comes naturally to so many artists. A universality of approach which comes naturally to me. Individual style is the unique contribution of the integrated personality. It's handwriting so to speak. But the coming together of style, content and material are all an expression of personality in its broadest sense.

It is not only the finished statement of style that counts, but the journey of exploration itself, the process of artistic becoming, that the artist takes the beholder upon, over years of artistic endeavour. 'Here are my aims, my area, my materials', says the artist, 'and here are my discoveries, my solutions and what I have found I can trust as true expression. This is where I have been, this is what pleases me, and now you and I know who I am. Here I was lost and frightened, there I was dissatisfied or angry. There I stopped unable to proceed, elsewhere I found love and a pathway laden with riches. Despair, joy and contentment have I known a life?'

Art is the creation or discovery of new areas of mystery. Science is their elucidation. 'Let there be light' is the dawn of observation, which enlarges the area for exploration.

Mystery lies in the quality of relationships which art creates through new juxtapositions, using chance and coincidence. Aesthetics studies the values between these newly-created qualities in terms of the scale of human taste.

By examining the works illustrated and exhibited, together with due consideration of how a work is produced and the whole life cycle of the artist, we will see that it all fits very conveniently into the three stages of creativity stated earlier.

FIRST
MLX

This is the time of life in the artist when in childhood or later, he discovers his talents and actual abilities, experiences the satisfactions in art production and chooses the media that are congenial. Already at this early stage certain preoccupations with style and content become apparent, but are usually engulfed by the process of learning techniques and tradition. Even the absence of tradition has become a tradition. The newly-fledged artist is absorbing ideas and concepts by copying and identifying with other artistic personalities, whether classical or contemporary, representational or abstract.

CREATING
PHASE

At some point in this first stage the artist's own works of art begin to appear, springing fully-formed from his own mind, like Athena being born from the head of Zeus. Such a work is *The Kiss*. This sculpture, carved in 1974 in marble, was conceived as complete in an instant and then made, more than twenty years ago. The element of wholeness of image and inner vision is contained in its simple line and curves. The two heads relate above, and fuse below in a manner expressive of the pattern of human loving, both in its earliest mother-child relationship and in adult sexual congress. This theme was then repeated in a variation entitled *Mother and Child*. Quite consciously.

Destructive Phase

The pleasure in producing these works which others admired gave way to a sense of dissatisfaction when the same curved elemental unity between the forms seemed to pervade each succeeding work. It was as if one was under the grip of some compulsion to repeat, which however successful at one level had to be resisted on another. This is usually the sign of some deeper underlying requiring solution.

At this point I was introduced to classical cubist drawing while studying in Paris and concentrated on straight lines to remove the softness of the curves. The economic stage, of dissatisfaction, destruction and of loss had arrived.

In This phase relates to change and destruction of what was formerly there, and the growth or newness of what appears. Change may also occur in the opposite direction, or regression to a state that existed previously.

One of the qualities which creative artists possess to a high degree is the capacity at times of dissatisfaction or change to regress within themselves in order to resolve underlying conflicts in order to be able to forge new integration. These new integrations appear through the new art forms which are produced: Kris called this regression in the service of the ego, and the whole process will be examined in greater detail in the section on psycho-analysis.

These periods of regression are characterized in the artist by his social withdrawal, moodiness, irritability or depression. The conflicting popular representations of the artist as bon vivant or social isolate are really descriptions of the same person at different points of his creative cycle, notwithstanding the fact that creativity occurs in every personality type from the most gregarious to the schizoid. Every artist has his individual range of mood.

Regression is a sort of 'reculer pour mieux sauter'; withdrawal in order to advance to liberate new energies, for change requires energy. The aggressive drive has to be available to change the old into the new, but linked and bound with love in order not to change and destroy purely for the sake of it. To create means to love and to show it.

Some illustration of the change in my early repetition-compulsion for soft rounded arabesques is shown by the opening out of the forms into two arabesques which meet and travel away in open-ended fashion. These may be seen in the Dancing Fish, and in later works such as Progress and Flight. An aggressive and straight element has entered the works, but the curves of balance of the early theme are still present. **==What I have described as a destructive phase during a life-cycle of artistic development occurs of course, during the making of a single work. Especially in major works which are created at intervals over the years. The work stops and must be left while one deals with the inner resistances that impede progress, unless one compromises oneself with facile solutions to the problem. Artists allow for this contingency by working on many pieces at the same time. While the work of inner resolution of conflict proceeds, they may be performing satisfactory art work of a different order elsewhere. This is the secret advantage of engaging in many apparently different pursuits in life simultaneously. If uncompromisingly chosen, they meet in their meaningfulness within the individual, yet like psycho-analysis an sculpture, they may seem quite foreign companions to the outsider.

~f The creative phase expresses the maturing capacity for integr4tion by the ego, which y as we grow older demands a greater synthesis and harmony of the-disparate elements within the self.

- ~ Synthesis and harmony entails finding what is common to many different elements i.e. the capacity for abstraction. All art whether representational or abstract contains the element of abstraction of essence as an intellectual proce\$\$. An example of how this may be achieved and what it denotes for creativity may be found in the series of paintings entitled The Abstraction of Pregnancy,

X Of this panel of nine paintings, with the exception of the cen(re picture, all were produced at one sitting and read in order from left to right, from top to bottom. A double process is occurring simultaneously. The purely repre\$entationai pregnant female is becoming increasingly abstracted, and as it were being carved away to reveal the essentials. At the same time, each succeeding picture adds a new quality and element that was not present previously. The centre paintipg shows how it is possible to then take any of the stages or phases of the abstraction as a point of departure, in this case the picture to the right of It, and to create new versions, thus exploring the variations at any level. One could spend one's whole artistic life on thi' theme, or any theme, providing the motivation -was sufficient in the artist. Matisse, of course, delighted in such exercises.

A further intellectual aspect of creativity is that of retrospective analysis. It is part of the working through and exploration of essence. This is illustrated by the series of five paintings entitled Analysis of Civilization.

The process of retrospective analysis is directly comparable with the therapeutic process in psycho-analysis. These pictures were not produced to order, but proceeded along the lines to be described as a kind of exploratory discovery such as free association. The first painting called Tradition attempts to order a culture that has been ossified, with its own style of architecture as depicted in the house and the formal stylization of the monument or sculptural form within the picture. These two elements relate to each other and to the environment in such a way as to render the background unobtrusive. In the second painting, Follow into the Past, a process of regression into the past occurs. The house disappears, i.e. is lost or destroyed, and the sculptural form has come alive, being representative of the self or soul of the civilization, and bids us enter into the more fully-revealed background form with its cave, which was there all the time but hidden.

The third painting, We were Arisen, takes us inside the cave, for the emotional background of ourselves. The major areas and structures are revealed, and the self becomes more mobile, dynamic and rises up in a more omnipotent shape.

In the fourth painting 'Approaching the Centre', we become aware of a light, hidden but radiating from the centre. This light is once more the symbolic Garden or source of selfhood that exists in us all, which we erect defence around in order to protect it from our own and the world's threats of damage.

The fifth and last painting, Creation - the Life-Process, shows the centre to be that of creativity or life itself. The colour is intensified by the addition of gouache and ink, and the technique changes to include finger painting. It is the illustration of the dynamic unconscious which is now made conscious and revealed, with its vibrant intense conflicting drives lying in the egg-shaped bodily matrix, and giving rise already to major forms within itself. This picture of the life force is also symbolic of the source of all our energies, the sun, which links in turn with the first picture, where the sculptural form has a symbolic sun as its motif. An integrated whole series has therefore been achieved, and a fresh style has appeared in the fifth painting.

The influence of the medium itself is a major force in creativity. It may be important for the artist to explore new media in order to gain creative impetus, while a change of scale within a given medium such as painting or sculptures poses new problems for which fresh solutions must be found.

I would like to illustrate some aspects of the vast area of technique and medium with a discussion of The Jugglers-Civilization series. This series began with an original drawing in ball-point pen which was produced quite spontaneously without any idea of what was going to emerge.

The drawing was later enlarged photographically and a graph grid superimposed for the purposes of enlarging it into a sculpture (no.85). The interesting qualities of ball-point pen, a modern medium, were revealed only by photographing, as can be seen.

However it would not have been possible to create the enlarged lines as they existed, in another medium such as metal. The image had therefore to be re-designed for cutting out in copper with a hand electric lig-saw. This technique used with the copper imposed its own qualities on the final sculpture. See no. 15 and the illustration on page 14.

The intention existed to create this work in a larger version, which meant another change of materials into steel as the copper would have been structurally too soft to be free-standing. This meant further changes in design.

Stainless steel was decided upon, and at this point I pay tribute to the wonderful help and cooperation I have experienced with British industry, in particular The British Steel Corporation and Plascut Ltd., for their assistance in work with that hardest of commonly used metals, stainless steel. Sculpture, as the ancients and Americans have shown us, is

possible in any size, given the finances and resources, such as mountains, to carve. To produce the series of Large Multiples in stainless
1\$

steel, starting with Civilization, meant learning to use some of the most advanced technology available, such as plasma arc cutting. Consequently, I am working too with digital computerized laser cutting in finer gauges of metal, where the design, instead of being enlarged by hand as with plasma arc cutting, can be produced to requisite size by the computer. But all these labour-saving technologies have the limitations which impose additional formal changes in the final design. The plasma arc cannot cut angles, and instead of grinding these out to fit the pre-conceived design, the curved arc pathway has been preserved in the stainless steel large multiples.

The further abstraction of the Jugglers with its change of name into Civilization was more as much on purely technical as on aesthetic grounds. Instead of cutting out 130 pieces by hand, as in the Jugglers, there are only 31 in Civilization, and the spirit of the work is more integrated and harmonious.

-Thus concept, image, medium and technology all had to be integrated in a series of processes over a period. This allowed for the re-working of past thematic material - in the other three works of the stainless steel large multiples.

In Adam and Eve and the Apple, Man and Woman, and I Am I the copper maquette were produced from the original drawings, in order to facilitate the enlarging of the design for the plasma arc cutting in stainless steel.

In Adam and Eve and the Apple the early themes of the arabesques, of the Dancing Fish, Progress and Flight, and the rounded forms of The Kiss, fuse in harmony with the pointed triangles on a newly constituted level. This is further explored in the smaller stainless steel sculptures. I Am I is so titled because of the need to integrate within the self the masculine and feminine elements, the active and passive, the gestating and the executive. It also links with Genesis where God, who is One, creates man in his own image, i.e. a unified self. Man and Woman take the theme further by showing that each has need of the enhanced qualities of the other, a true relationship, for personal existence to be satisfying.

The last theme I wish to deal with in this section is the relationship of the artist with his audience, with the real world of others outside, in relation to his artistic self. An artist can be indifferent to or highly dependent on the opinions and responses of others according to the nature of his personality defences. There is no doubt, however, that the preparation of works for an actual exhibition is a very stimulating and demanding task. To be on the safe side, the artist demands in return for the exhibition on which he has worked, that in producing it he has been enabled to reach new creative areas which can take him forward to the next exhibition.

Every work of art and every exhibition is a trial for the artist that he can still be creative and he knows within himself the answer to this question.

The artist of today has an infinite freedom of choice of techniques and styles. He may move freely within his natural ambit, providing he is not tied commercially to producing a fan established trade mark. Apart from his actual production, his major task is to preserve his freedom to fulfil the cycles of the creative process.

1~ Psycho-analysis has sought to elucidate the mysteriousness in human behaviour by recourse to the theoretical assumption of an unconscious mind. hat was previously intuited by poets, has been developed by Freud and his workers into a coherent psychology embracing notions of mental structure and function, both

Within and out of human awareness. One ghost that has been left to rest is the idea that the process of psycho-analysis interferes with creativity in the artist. What it has revealed to me in personal and professional practice is that the artist's activity and originality exist in their own right as a capacity of the human mind and however conditioned in the individual by the presence of neurotic or psychotic processes, is certainly not dependent on them. Where psycho-analytical therapy succeeds it usually enhances whatever creative capacities are present. Patients appear to have been made creatively worse, when the therapy releases inherent tendencies for severe ego regressions, and the realities of the inner or outer world are too great for the weakened ego to deal with. Hence the usual rigorous case-selection for treatment. A full psycho-analytic understanding of the interplay of psychical and creativity lies

beyond the scope of this essay, though references will be made to aspects appropriate to plastic artists. I shall mainly use the lithographs and etchings to illustrate my points here.

One can consider Freud's model of the mind as part of the 'first model' in our schema of the process of creativity. One of the 'givens' is that we all start life with a set of hereditary propensities in our genes, and among these is the talent for artistry which seems to run in families as part of a general-Creative tendency. Thus in the lithograph *Conception*, there is the coming together of the male and female element, the penetration of the egg, and the simultaneous growth potential, set in motion eruptively.

The mind may be thought of as dynamic or mobile in its relationships and consisting of an energy source, the id drives of love and aggression; an executive capacity, the ego; and the partly inherited, partly externally incorporated superego or conscience and ideals system. In the adult it is the task of the ego to mediate between the demands coming from the drives and the superego within the individual, and the demands made on the personality by the external environment. As we have seen in the sections hitherto, a great deal of mobility exists in this regard in the artist. The *Search for Identity* (no.99) expresses graphically this organization. The triangles in their primary colours symbolize the drives, the grey classical shapes on the right being representative of the ideal demands of tradition and culture; the figure being that part of the self the ego shows to the world; while all parts exist in dynamic relation to the other. No total unity is apparent because of the different nature of the psychic modalities. Identity, or sense of self, is sought for creatively quite continuously in life as an expression of the harmony within the psyche and in relation to the world outside.

js
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Freud considered the mind topographically as well as structurally. That is to say, he posited a layering of functions, from the deepest, the unconscious, to the pre-conscious, and then conscious awareness itself. It was important to describe mental functions in this way because each of these layers functions somewhat differently.

The unconscious, by definition, is both an area and a function of which we are not aware. Structurally, the unconscious is known as the id, which is where bodily needs make their psychological representations in the form of a wish. These wishes become translated into phantasy which is unconscious within the mind but which presses forward into awareness to gain satisfaction, unless blocked by internal resistances.

The form these unconscious wishes and phantasies take is revealed in dreams, which also provide clues as to how the unconscious mind functions. Freud called this 'primary process functioning' and showed that the thinking was largely in visual imagery, with condensation and symbolization of meanings in a kind of pictorial language. We have here the basic ingredient for image-making in the mind and in art itself. We must not forget, however, that these images which are complete, remain linked to the inner drives and feelings coming from bodily responses or the experiences which produced them.

Clinical psycho-analysis and art-work share one major task to make the unconscious conscious. In the baby, the bodily needs gain immediate conscious expression. It is only with the later development of the ego that the child learns to wait, controls the drives, and tries to be good in order to remain loved by others. A half-way house is set up between the unconscious and the conscious, called the pre-conscious. This area is so called because we can by an effort of will make pre-conscious material become conscious. Available memory is stored in the pre-conscious and so are the formed images from the unconscious, to which the artist may then have recourse, e.g., the spontaneous image of *The Kiss*.

A complicated inner set of relationships is therefore set up which dictates the movement of the traffic to and fro between the unconscious and awareness. Which unconscious wishes may be satisfied; what experiences or conflicts must be forgotten or repressed into the unconscious because they are painful or forbidden;

and what manoeuvres the ego can make to produce compromise between irreconcilable inner or outer elements. These manoeuvres are known as the ego defence mechanisms. Some help to build up the ego and the personality, others if they preponderate give rise to symptoms and inhibitions.

The ability to produce condensed symbolic images containing elemental power is exemplified by the two lithographs In the beginning, no.93, in black alone, and then no.94 with the primary colours appearing and fusing together. In general the artist is able to travel within given areas of the psyche better than the average person. But so can the psychotic, hence the great interest prevailing in art and psychosis, for instance in the mind of Richard Dadd.

The ego, or executive and controlling part of the personality, grows out of the id and because of the intimate connections it maintains with the latter, part of the ego lies in the unconscious.

Controversy exists as to when the ego starts to function, whether at birth or slightly later, and with which of its capacities. These differences of opinion mark some of the fundamental precepts which distinguish the followers of the work of Anna Freud and Melanie Klein. I mention this because divergences of opinion on the theory of creativity exist along these lines.

In contradistinction to the unconscious id, the conscious and pre-conscious ego work according to Freud's description of 'secondary process functioning'. This is according to the laws of logic, using material such as words or intellectual abstract symbols, as in mathematics, to express meaning.

The task of the artist is to have access to unconscious symbolism and visual imagery, but learn to express it by means of his ego as a language. Art is

thereforeorkated for artists or those who understand the language, or who are willing to learn it.

The main defence functions of the ego we will be concerned with are projection and introjection, sublimation, reaction formation regression and synthesis. There are many others which are mainly used to build walls, divisions and resistances within the personality, and which function as controls which are disturbing.

The artist in company with us all, is concerned to exteriorize his inner awareness. This is done in bodily activity but also by means of a psychical rejection, whereby one sends forth from the self, attributes to an external object. The opposite, or introjection, is the taking in of impressions from the outside world. The ego is strengthened and built up by the good impressions it introjects. Edward Glover considered the ego commencing its growth as disconnected islands in the psyche, much like the spots in the circles of the etching Growing, no. 109.

The ego growth occurs very early in life, in the child's awareness of its relationship to its mother and the outside world, with which it exists in a symbiotic or partly fused state. The child's experiences, if satisfactory, help build up a sense of self which slowly becomes separate from its surroundings, which hopefully are a good caring environment. In my opinion, plastic artists in particular become sensitized at these early phases, to bodily experiences and relationships, in a special way. This sensitization occurs differently indifferent individuals and is not yet properly understood, but is probably a mixture of very good and relative deprivation of satisfaction; i.e. one learns to deal with frustration, loss and change.

This special awareness augments the appreciation of form and spatial relationship which is necessary for the actual creation of a work of art. These early physical experiences also help to develop the artist's executive capacity as the development of the body/ego is the beginning of all ego capacities. The sensitization may account partly too for the need for physical activities inherent in the art work and the satisfactions derived from them. Here, feelings and kinaesthetic awareness are intimately related. The term 'kinaesthetic' refers to the awareness of sensations coming from muscles, joints, posture and movement.

Projection and introjection which occurs throughout life, is especially important to the adult artist. For instance, in the making of a work of art, the artist spends a lot of time looking at the work, in a sequence of projection-introjection whereby one is able mentally to project on to the canvas or solid material the desirable image, to take in the image that is there, and to keep the two in focus, back and forth, as the work proceeds, each mutually influencing the other in a process of adding, subtracting and balancing.

Artists get stuck in their work where they are no longer able to project an image in advance of what exists, even though they may be dissatisfied with what is now there, or held up due to the psychic resistances or inertia that resist change.

It is the overcoming of these inner resistances in the artist that constitutes the important aspects of artistic working through that we recognize, as being creative.

Working through, in clinical psycho-analysis, as in the artistic process, means the recovery of the past, the overcoming of inner resistances in the unconscious, and the repeating of patterns of defensiveness or personality expression in new meaningful ways, leading to a higher level of psychic or artistic organization.

The creative artist, having access to the bodily and feeling patterns within, can use his nonverbal artistic medium to gain the fresh insights required for the new integration. Unfortunately, as far as the personality of many artists is concerned, like their non-artistic fellows, these solutions are only partially successful, and verbalization in the form of psychotherapy is necessary to resolve severe neurotic conflicts. Usually art work and psychotherapy can proceed together, facing the disturbances that are thrown up.

Artistic work depends on sublimation. This is the capacity to direct in some degree, desires having direct personal bodily satisfactions into other non-sexual socially useful aims. This capacity varies in all individuals and is highly developed in the creative artist.

It is the creative working through in the art work that leads to the variations on an) theme. Compare, for example, the 'The Creation of Adam' lithograph with its variant, 'God Created Man In His Own Image'. One of the variations here was then used as the basis for 'Studios for VULCAN', which are three views of the design for an over ~1 life-size stainless steel sculpture.

Remember Vulcan, the Roman god of metal technology, is the counterpart of the Greek Hephaestus, who split open the skull of Zeus to allow Athena to emerge. What more beautiful and adequate description of technology freeing mental images from the ~re-conscious for the conscious mind to create.

The source of the resistances that the artist experiences and which are overcome by his working repeatedly over his basic themes, springs from early body experiences that have aroused conflict. The solution that was reached early on in time, gives rise to the basic compulsions (to repeat certain themes of form or content). Trying to get away from them, and at the same time using and exploring them, is the artist's stylistic conflict and impact. Integration of these tendencies constitutes the individual's unique style, recognizable by all. This integration is the third stage of creativity, the prerogative of the synthetic function of the ego, which as the person grows older enforces a greater harmony within and without the personality.

While all the above is relevant for the adult mind, it is with the childhood development of the psyche that we are really concerned because artistic creativity, which, like the play of the child, can be likened to adult play, is concerned with the creation of the personality itself.

The initial universal state of grace or wholeness of 'In the beginning' is repeated in human personality development. The earliest state is of oneness with nature during the earliest intra-uterine life. This is our symbiotic Garden of Eden where every want is automatically satisfied; at least it was thought to be so universally. Now we know that even prior to birth, there are separate foetal and maternal regulatory processes. These are all indicative of the innate drive towards differentiation that exists biologically almost from the moment of conception. Allow me to hark back to the Bible | Genesis at this point. There are, we know, creation myths in all races. They bear testimony not only to the greatness of their god of creation, but also to the

need to make the rapid jump from the physical to the psychological by means of mythology i.e. to elevate the spiritual above the material in the universe, to give colour and meaning to the little understood areas we recognize today as the body-mind relationship.

Birth or (the expulsion from the Gardenia synonymous with a independent existence and the necessary beginning of mastery of the environment, culminating in the ability to reproduce, or control life itself. Some artists have conflicts about their ability to impart life to their works, because the sense of omnipotence this derives from and stimulates, promotes a rivalry with God the Father, Creator of All.

We need briefly to consider some aspects of the phases of early childhood development.

As the child grows in infancy it passes through phases when its sensitivities to bodily functions and areas alters, the so-called oral, anal and phallic phases. Early psycho-analytic theory regarded the plastic arts as a sublimation of the pleasures of the anal phase, with its emphasis on production of an object, measuring tendencies and an affinity for smells. These early infantile sexual interest and desires are normally modified at the age of five to seven years by reaction formations, which produce opposite tendencies to those they are concerned with, e.g. tidiness instead of messiness, accurate control of material instead of smearing. These reaction-formations are important in imparting significant personality qualities, and serve to influence the artist's style, such as an affinity for obsessive detail, or broad free strokes. While the observations made in the anal-phase remain highly relevant for the plastic artist, as they are for us all, we now know that this can be seen in better perspective from the point of view of artistic creativity as but a single contributory element in a vast canvas of detail.

The child's relationship or rivalry, love and aggression with its parents reaches its height in the so-called oedipal phase. The boy prefers his mother, entertains infantile sexual phantasies about her, and innately wishes to get rid of the loved and hated father. Normally this phase is resolved according to the 'if you can't lick them join them' formula, and the boy identifies with his father, an important stage in the making of his masculinity.

In artists, as Phyllis Greenacre has described, the oedipus complex, as with most people, is never fully resolved, and instead offends it directly. The artist by-passes it and creates models of the conflict in other areas, providing variant solutions for them, thus augmenting the tendency to create, but also the repetition-compulsion with which he is burdened. Literary creations and story-telling plastic art forms have a fruitful source of invention from this psychic mechanism.

Freud has shown that in human life there is the need to respond to a series of losses that occur. In order, they are birth, weaning, the loss of faeces or bodily products, fear of damage to the genitals, becoming independent of mother and then the family, the loss of loved ones, natural setbacks and finally death itself. Each of these provokes sadness and a sense of loss. Each experience provides the necessity for being integrated. If working through of the loss is performed as described above, personality becomes enhanced and integrated, and whatever is lost is introjected into the personality, enriching it. Traumatic loss, or incomplete working through, leads to fixations and possibly symptoms. If the regressions to such points are severe and uncontrolled, aggression may be de-fused from love, leading to the artist destroying his own works or even himself. Where the de-fused aggression is projected on to another person, as in the case of Richard Dadd, homicidal attacks may occur. Adult creativity may occur after the controlled regression to such points of incomplete integration or fixation, and their working through which provides a release of energy previously used in maintaining the painful experience out of awareness in some degree, while the coming together of the self as enhanced self-awareness gives an additional boost in confidence and drive. This is the basis of much inspiration and of the burning need to go into action and render the mental images in some real medium. The experience may be exhilarating, or even in some strange way neutral, as if the whole

body~and mind were acting in unison, and one could not make mistakes, not hit a chisel too hard, paint a wrong stroke. or compose a jarring note or word.

The process of a single experience of loss with its sadness, working throUgh or the loss, introjection of the lost object and the enrichment of the personality is expressed by two lithographs. That illustrating God's great destructive mood, prior to the flood, it Grieved Him at His Heart, where the forces of black oppression bear down upon the central red form and it gives way~ This is followed by the aftermath of the flood, where the injunction 'Replenish the Earth' is the signal for creation to begin afresh.

Some followers of Mrs Klein such as Hannah Segal consider creativity to be based on the early experiences of the loss of the breast, with hatred of the lost object turned Inward against the introjected breast, resulting In a form of depression. The subsequent processes of mourning and process of reparation for the phantasied injury done, lead to a great release of energy in the 'manic phase', used in a Kleinian sense, which is highly creative in its reality application~. I have always had reservations about this description of the dynamics of loss when~ applied to the adult, because creativity, while related to the overcoming of loss, is very often carried out

in a mood of highly active neutrality, where the subjective sensation is much more one of wholeness and integration and absence of resistances, rather than the presence of a manic drive of energy. Manic energy in the ordinary psychiatric sense of the term contains a high degree of unfused aggression, which is not consistent with my experience of creative activity. Creativity is a flow~ forth as illustrated in the lithograph *The Pattern-makers*, where the crucibles pour forth their forms like a cascade.

;)f The final questions on creativity to be answered here are what are the mechanisms by which mental images, feelings and ideas become translated into the medium itself. One draws a portrait and the likeness is immediately apparent. Expressions such as those on the faces of the man in the lithograph *Saw They were Fair are Intended*~nd the line conveys them. The balance is achieved between opposites of curves and squares in the wood carving *Pregnant Form*, but how? the answer lies not in the eyes, nor in the heart, but in the combination of these two aspects of seeing and feeling with a third activity, that of kinaesthetic empathy. This means that tensions relating to the feelings and concepts are set up simultaneously in the muscles, and bodily tones.

I have described the intimate relations that occur in the artist between his experiences, feelings, sense of body-ego awareness, and the repetition-compulsions that motivate him. When these are combined during the urge to create, the corresponding bodily sense of awareness, or kinaesthetic empathy, helps the ego direct the muscles to make the correct movements, so that any given line or stroke or whole set of proportions is in tune with the bodily status and integrated expression of the psyche. Thus a unified psychic awareness in concept, image, feelings and kinaesthetic empathy, is imparted to a painting or sculpture during the art work and in its completed formal content and proportions.

A work of art is moving to a viewer because the aesthetic proportions set up in it by the artist produce complementary resonances in the body-ego of the beholder augmenting his associative pathways of feeling. Hence the validity of the attitude, image and idea. 'I either like or dislike, or am unmoved' at the first sight of a work. Some works or new artists take longer acquaintance, because viewers may actually lack responsiveness to their quality of resonance, and may need to learn to acquire the necessary taste.

Examining the biblical Genesis has always been a satisfying and instructive exercise. Before we finally leave it, I must point out that all the illustrations dealing with the Creation of Eve from the rib of Adam are intact biologically incorrect. We now know that the female is the basic unit of humanity, and that for the male to develop in embryonic life there must be the presence of circulating male chemical hormone in the brain. It is fundamentally still a question of the genes. Whether a sperm and egg will meet, and an XX female or XY male result, is still an unknown mechanism, even if intentionally procreated, and therefore due to chance, mystery or the will of God.

I have tried to show that creativity and the adaptation necessary for healthy survival depend on very complex cycles and levels within the personality and the life of the artist and society. The process of integration of the earliest experiences in the mind together with the creative potential of the unconscious being made manifest by the artist, reveals insights and provides good experiences for ego growth for us all. The creative model can be applied in all spheres. Including the political where democracy means the parliamentary working through and integration by debate. Like the juggling 'Clown' etching or the musical harmony of the *Jugglers in copper* or *Civilization in stainless steel*, the process of integration that is the basis of creativity conveys the sense of conscious control over the material and inner psychic forces in what is pleasing aesthetic order.

***=Dimensions given: height, width, depth

in inches and centimetres within brackets.

ÉTUDE PSYCHANALYTIQUE DE LA SCULPTURE

L'étude des relations entre la psychanalyse et la sculpture peut être définie comme l'étude des processus intra-psychiques qui interviennent dans la création d'images plastiques à trois dimensions.

La sculpture est soit la projection et la réalisation d'une image mentale préformée et choisie, soit le résultat d'un travail qui passe par une série d'images, de projections et de réintrojections menant à la découverte de tensions formelles dans un moyen d'expression donné. La maturité sculpturale est le passage de la première conception à la seconde.

L'oeuvre devient définitive et viable grâce à la qualité de «présence» qui lui est conférée, à travers son contenu et la logique intérieure de ses proportions.

Aux fins de la présente étude nous supposerons que cette présence artistique est une représentation exacte des conflits dynamiques de l'artiste et de leur solution, sublimés par l'oeuvre d'art et l'image définitive.

Du point de vue psychanalytique les processus de création sont si divers et si complexes qu'aucune tentative pour les décrire entièrement ne pourrait atteindre ce but. Cela est encore plus vrai quand c'est le sculpteur qui essaye de décrire ses propres oeuvres et ses propres processus mentaux. Je suivrai ici la méthode classique du point de vue économique, structural et dynamique en insistant spécialement sur la compulsion de répétition et le travail artistique (*working through*), et sur les fonctions autonomes de l'ego, en ce qui concerne l'ego corporel précoce et les expériences kinesthésiques en relation avec la mère.

Le mot de kinesthésie est un terme général portant sur les sensations de mouvement dans tout le corps, naissant de la stimulation des récepteurs dans les articulations, les muscles, les tendons et quelquefois aussi provenant des canaux semi-circulaires de l'oreille moyenne, et donc des sensations appartenant au sens statique. (Cf. James Drever, *A Dictionary of Psychology*.)



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Unity from the Holocaust

FROM the partial cross hang fragments, pathetically suggesting fleshly remains. This is *Acrocity*, the most disturbing of The Holocaust Sculptures by Ismond Rosen in The Crypt of St Paul's Cathedral. It is flanked by figures whose grace belies their sinister implications.

The works, however, are intended to unite Christian and Jew. For Rosen imagined what would have happened to Christ had he lived in Nazi Germany. As a Jew he would undoubtedly have been sent to a concentration camp.

The sculptor, who lives in Hampstead Hill Gardens, provokes awareness of the catastrophic racism may cause. Yet the effect is elegantly balletic rather than a harrowing interpretation of horror. Perhaps this sensitivity with its underlying optimism is psychologically more likely to make an impact than an overt intention to shock. Rosen should know since he is a psychoanalyst and a psychiatrist.

One of the figures, *The Revelation*, depicts Christ experiencing insight into his true identity. The slender body is bandaged, evoking serenity in adversity. Like a dancer he is poised on his toes, the bare armature of the right hand raised in an eloquent gesture.

The second work, *Acrocity*, is a combination of 'Christ on the Cross' and the word 'atrocities'. "Christ as a Jew is not crucified but impaled to personify the false values of the Nazi era which assumed Christian guise at times," says Rosen. "The mutilated and abstracted aspects of the figure express the cold and murderous rage of the Holocaust. The upper half of the figure represents Christ. The lower portion is upside down, resembling the reverse crucifixion of St Peter who is a symbol of the established Church. So any threat to Judaism and Jews is also a threat to Christianity and all its constitutions."

The third figure is *Echo the Survivor*, symbolising survival. The figure raises two hands to balance an abstract form, and as one walks round the work, its back is flattened as though under pressure.

This is man at the mercy of his fellows rather than an unforgiving god. And while one feels he may be carried away by the wind, let alone the Nazis, he is simultaneously optimistic and destined to overcome abuse.

Says Rosen: "Echo the Survivor celebrates spiritual endurance and survival of the worst cruelty and destructiveness yet devised by man."

"From a Jewish point of view Holocaust survivors have shown the capacity of an ancient faith and people to overcome genocide with their moral and spiritual qualities intact."

"The bindings placed on the dead Christ during the descent from the cross are strained as the figure rises in majesty, as an unconquerable resurgence of the spirit."

"In an unstable world the close bonds between Judaic and Christian moral and religious teachings need strengthening in order to preserve civilised principles and to combat the rising tide of anti-Semitism and other intolerances."

The works are on show until March 15 next year. "I would like these sculptures to be set up as a permanent memorial so that the most destructive episode in human history may not be forgotten but embodied in a creative work of reconciliation heralding togetherness of Christians and Jews and all people as equals," says Rosen.

Born in South Africa in 1924 he was first inspired artistically when he was six and saw an African servant making small clay oxen. He made his first sculpture two years later — a skull which he carried



● Ismond Rosen with The Holocaust Sculptures in St Paul's Cathedral crypt.

in his pocket like a talisman.

At school he was taught by Walter Battiss, a prominent artist, but his family decided he should study Latin rather than art. Later, his interest in medicine and art conflicted until he realised he would resolve that by pursuing both.

On arriving in England in 1951, he had an interview which secured him a job at the Maudsley Hospital after a stint in Paris studying art. He did stone carving and life drawing at the Ecole des Beaux Arts then travelled south into Italy "reading Freud in Florence in the morning winter sunshine, then going on to Rome. There I had a dream which said quite clearly — choose medicine".

He continued to sculpt though. He had already done two medical busts — one of Lister and one of John Hunter which is now in the Royal Society of Medicine. He then did a head of Henry Maudsley.

It was one and a half times life size and done at the Royal College of Art because Rosen had come to know a painting professor after treating one of the students.

While casting the head, with the mould balanced

on a chair, it fell onto the floor. In despair, he tied the negative mould with string, put the broken bits together and poured in the rest of the plaster leaving it to set. Luckily it turned out well except for one missing piece which was remodelled. The head was then shown at the Royal Academy's Summer Exhibition.

He has continued to combine his two careers; working in clinics, including research at the Hampstead Clinic in 1967 and as a visiting professor in America. He had a solo show at the Whitley Gallery in 1972.

"The hardest time was the following year when I was chairman of the Paddington Centre, running a busy private practice and preparing 100 new works in stainless steel as well as paintings, lithographs and etchings for a show at the Camden Arts Centre. In the end I was exhausted yet each activity had refreshed me for the other."

He appreciates the artistic aspect of psychotherapy, affirming that its logical and aesthetic pursuit of understanding and togetherness is like an artist realising an inner vision.

AGE 40

REVIEW

ART/Linda Talbot

HAM & HIGH

NOVEMBER 13, 1992

STORIES OF SCULPTURE

Introduction

'Every picture tells a story' is usually associated with paintings or photos. Here, the sequel is reversed, with stories of how sculptures came into being, their meaning, relevance, and the amusing or at times amazing circumstances of their making.

Sculpture is unique for many reasons. It has great durability and the facility to portray condensed three-dimensional images directly from the unconscious mind.

For the artist, the sculptures are the record, in this instance, over a life-time, of aesthetic and spiritual growth. Each work embodies a series of decisions that not only set the problems to be faced, but also illustrates the success or otherwise of their resolution. These stories of sculpture tell the history and meaning of specific works. The stories explain how sculpture evolves through the interaction of inner fantasies with external chance occurrences - which is a basic mechanism of artistic creativity.

Historical

As a toddler, in Johannesburg, South Africa, I was an enthusiastic maker of mud-pies. This was an era when playing in a suburban garden with real earth and water, peacefully on one's own, was a legitimate creative activity. This was before it was rendered sterile by hygienic sand-trays, or socialized into a group-activity. One could be totally absorbed in an activity personally discovered and pursued. The outcome was an avid interest in all earthy derivations, growing things, planting, then, as a three-year-old, furiously making things at nursery school.

My interest in sculpture was aroused a few years later by a young African boy who worked in the house. To amuse himself, or to remind him of his life in the country, he modelled small clay Afrikaner cattle, with their characteristic large wide horns and the hump on their backs. The oxen completely fascinated me, and so did his creativity, where he effortlessly produced these meaningful creatures from an invisible inner heritage.

At the age of eight, the family moved into the city, and I changed schools. I must have felt the need that many children have at that age for a talisman, for some sort of fetish object to keep in one's pocket, as comforter, protector and friend. Why I fashioned a small skull out of wood for this purpose, I cannot recollect. The immediate association with a skull, is the idea of death, but this was not a preoccupation of mine, either then or subsequently. Much later in life I learned that the skull is a disguised unconscious symbol of life. To me as a boy, it indicated a free spirit of pirate adventure, and a warning to others to beware. The trusty little skull could be held tightly when one had to walk alone to the school playing-field. We had to pass through the narrow high-walled passage that ran between two sections of the city prison; where sometimes human voices resounded in an unintelligible cacophony, that would end as suddenly as it began.

The flowering of puberty intensified the feelings of closeness to nature and the urge to make things. My early teens began at a bo

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Historical

As a toddler, in Johannesburg, South Africa, I was an enthusiastic maker of mud-pies. This was an era when playing in a suburban garden with real earth and water, peacefully on one's own, was a legitimate creative activity. This was before it was rendered sterile by hygienic sand-trays, or socialized into a group-activity. One could be totally absorbed in an activity personally discovered and pursued. The outcome was an avid interest in all earthy derivations, growing things, planting, then, as a three-year-old, furiously making things at nursery school.

My interest in sculpture was aroused a few years later by a young African boy who worked in the house. To amuse himself, or to remind him of his life in the country, he modelled small clay Afrikaner cattle, with their characteristic large wide horns and the hump on their backs. The oxen completely fascinated me, and so did his creativity, where he effortlessly produced these meaningful creatures from an invisible inner heritage.

At the age of eight, the family moved into the city, and I changed schools. I must have felt the need that many children have at that age for a talisman, for some sort of fetish object to keep in one's pocket, as comforter, protector and friend. Why I fashioned a small skull out of wood for this purpose, I cannot recollect. The immediate association with a skull, is the idea of death, but this was not a preoccupation of mine, either then or subsequently. Much later in life I learned that the skull is a disguised unconscious symbol of life. To me as a boy, it indicated a free spirit of pirate adventure, and a warning to others to beware. The trusty little skull could be held tightly when one had to walk alone to the school playing-field. We had to pass through the narrow high-walled passage that ran between two sections of the city prison; where sometimes human voices resounded in an unintelligible cacophony, that would end as suddenly as it began.

The flowering of puberty intensified the feelings of closeness to nature and the urge to make things. My early teens began at a boarding school in Pretoria that was proud of its splendid sporting and academic tradition, and its fine buildings designed like an Oxford college. Although Walter Battiss, a leading painter, was the art master, I only enjoyed his support indirectly, as I enrolled in the Latin class. I became used to producing art on my own, eschewing the formal art education that was present but somehow unavailable.

The school lay in sixty acres of gardens, forest and rocky hillside. Wandering in the woods, I was attracted to the gnarled bark of the old pine trees.

I could split off sections of bark and cut away the rough exterior to reveal the fine-grained, honey-coloured, soft wood beneath, which was firm enough for carving. Following in the tradition of my earliest impressions of sculpture, I carved the shapes of animals. Finally I made a model in wood of a public monument consisting of a square central pillar with animal heads set around it. These heads, fashioned out of bark, alternated on all sides, and were of creatures such as deer and lions.

Because of the apparent impossibility of ever realising my monument in reality, together with the imagined inadequacy of my materials, I decided to give up working in bark in favour of carving directly in wood. The decision was momentous.

With a small length of timber and a curved chisel costing a shilling, I set about carving my first real sculpture, a reclining lion. The tail fitted separately on the one side, as I had carved the figure the full two inch width of the block. My lion may not have been chosen to grace the portals of an ancient citadel, but it had an agreeable archaic presence. I loved it as a descendant of the lions in my fantasy who were my friends and who protected me from the invisible predators inhabiting my childhood fears of the dark.

This brief history takes account of my childhood and early adolescence, before I began to make sculpture properly. At the age of fifteen, another inner urge became manifest which was to influence my later life and complicate my relationship with sculpture was in my last year of high school and was a prefect in our boarding-house of fifty boys. It was plain to me that several of the younger boys could profit from talking to them about their daily or personal problems. I would invite them from the common prep-room into my study for 'chats', which were mutually rewarding. Thus began my interest and subsequent professional career as psychiatrist and psychoanalyst. How these two major interests, sculpture and psychotherapy, functioned in my life will be clear in the stories. Suffice it to say that on the urgings of others, I faced myself for years with the problem of which to pursue. Eventually it became clear that I had to do both and that each had a practical and spiritually beneficial effect on the other.

The next year I enrolled to study medicine, being unsure of my true metier. I considered engineering seriously and basically wanted to read psychology, anatomy and physiology, for which subjects no integrated course was available. A training in the arts was considered too superficial with a war on and would only lead to starvation in a Parisian garret.

Anatomical dissection in zoology and then on the human body satisfied the urge to reveal forms that were perfect and in my experience, unique.

It was in the fourth year of study, in 1944, when clinical work commenced, that sculpture and psychotherapy both emerged fully fledged. My family were living and working in a large hotel owned by my parents and I was asked by one of the barmen to help his wife who had a stillborn child and was deeply depressed. Without any training in such a delicate situation, I was able to sort out her feelings so that she made a rather rapid and dramatic recovery. I realized I had some gift for and wish to

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pursue this kind of work, which I confided to the barman. However, I thought this was futile as no such occupation existed officially. My interests in art and surgery, which I had been practising in casualty since my first year, pointed in the direction of plastic surgery. My interest in surgery led me to read about the lives of its great historical figures, of whom none was more illustrious or romantic than John Hunter. Based on a tiny photograph in Garrison's History of Medicine, I determined to make my first portrait sculpture.

JOHN HUNTER 1738 - 1793

Surgeon, anatomist, and founder of surgical pathology.

The problem in making the bust of John Hunter was to achieve accurate proportions and his facial likeness from a small photograph. In particular I wanted to bring out his determination and strength of character.

John Hunter was born near Glasgow and came to London aged twenty, the same age as I was doing his portrait. He came to join his brother William, who was already well established medically, and enrolled to study surgery. For the next eleven years he studied anatomy and physiology, then spent three years as surgeon in the Seven Years War. A few years later he was appointed surgeon at his old teaching hospital, St George's. He never forsook his love of learning and research, for the lucrativeness of consultant practice. His prodigious labours in the creation of his surgical museum resulted in a collection of 13,000 specimens. This work is enshrined in the Hunterian Museum at The Royal College of Surgeons of England.

On the 250th anniversary of his birth on the 14th February 1978, the numerous areas of his researches were debated at a series of scientific meetings, culminating with a reception attended by Her Majesty Queen Elizabeth and Prince Philip. The British Medical Journal expressed the modern surgeon's veneration for this great man, 'whose labours provided the origins of the science of surgery based on observation, experiments and the basic principles of biology'.

There are many accounts of his life experiences. One was that he inoculated himself with syphilis in order to study the processes of this cruel disease. This is now discounted by modern authorities. More accurate was his statement that his life lay in the palm of anyone who dared cross him in professional argument. A fiery proponent for the truth, he was a sufferer from angina, and he died during a weekly board meeting at St George's Hospital on 16th October 1793. In 1859 his remains were interred in Westminster Abbey, and a tablet was inscribed:

"His genius as a gifted interpreter of the Divine Power and wisdom at work in the laws of organic life."

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5

WHITHER?. Woodcarving. 1944.

The year 1944 marked the turning of the Second World War in the Allies favour. Great efforts were being made to overcome the Nazi stranglehold on much of Europe. This apparently diverted the Allies from defeating an aim that was being fiendishly pursued with utter ruthlessness by the Nazi hierarchy. This was the Final Solution which meant the total destruction of the Jewish race. Jews had been systematically persecuted since 1933 when Hitler came to power. Evidence had filtered through to the West of Nazi atrocities in the concentration camps and deals were apparently offered by the Nazis to save Jews in exchange for war materiel. None of this brought any relief to the millions of Jews threatened with genocide, though individual acts of heroism to save Jews were performed by many righteous gentiles.

The sculpture 'Whither?' depicts this tragic situation. An elderly man, dressed in Jewish traditional style with yarmulke and long jacket, sits pondering his fate. The world he represents is being torn apart, and he himself is doomed to disappear. Meanwhile, the world is silent.

The sculpture is carved directly in an African hardwood called mavula, and was completed in 1945. The composition of the figure is set within the wood in such a way that the grain follows the lines of the form. This link between form and medium became an aim to strive for in all subsequent woodcarvings. Here, it enhances the warmth and integrity of the old man, but adds to his sense of isolation and despair.

The seriousness of this subject was consistent with what was happening in the world, and also reflected the engrossing nature of medical studies in the wards. Not that one didn't have fun as a medical student, one certainly did, and in wonderful company with fellow students and the nursing and other professions. But there were opportunities to learn about the vicissitudes as well as the pleasures of mankind. We were encouraged to attend the casualty departments especially in

from the protruding roots, there were no other distinguishing characteristics or forms. I was therefore forced for the first time to rely on my own inner fantasies, even though the resulting images were representational. At the reverse of the head I carved a pair of hands open in an attitude of prayer or receptivity. By this means, I acknowledged the many graces and gifts of youth, life had actively bestowed, through the medium of parents, teachers, and friends. In contrast at the base, an

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adult hand was exploring outwardly, seeking personal experience and active gratification.

This sculpture was also a direct carving, made with that same shilling chisel. Years later, in London, I cast the work in bronze. Not long after the carving I mysteriously came into the possession of a small case filled with the used carving chisels of a master carver, which I then used to amplify my technical prowess. How does one explain such occurrences? They remain unfathomable, except to say that if and when one is properly prepared and ready for the next stage, life often supplies what is required.

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THE TRIBUTE

My ambition at that time was to work on larger pieces. I had delivered to my home a magnificent block of hardwood, ten foot long and planed to three foot square. The shape was rather unwieldy and I cut it into two five-foot halves.

Wood of this size would have taken years to season as it had been recently cut., and like the stinkwood, would have cracked badly in the process. Carving it revealed a rich red surface from which there issued a sap that stained my hands a deep rose colour - hence the name given by the supplier, rosewood. Experts say that rosewood does not occur in Africa, so it either came from abroad, which was unlikely, or remains unidentified. My idea was to carve away as much of the heartwood as possible, to prevent any cracking. This factor therefore determined the form and subject-matter of the sculpture, about which I had no definite ideas

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The following fifth year, in addition to medicine and surgery, we had intensive practice in obstetrics. The birth of a baby became in my opinion without parallel in human experience. I began woodcarving depicting a baby in the foetal position. But it was inconceivable that it could or should exist on its own. I therefore added a life-size male and female head at each end, so that the forms merged into the unity of the family.

SPIRIT OF MY YOUTH. Woodcarving. 1947.

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My school was sports oriented, in a country where rugby was regarded as a higher calling. Playing rugby for the school First team and earning one's colours was the ultimate schoolboy life-experience. Little wonder then, returning to the school in Pretoria, after a home visit at the beginning of the autumn term, with everyone already in class, I went straight to the rugby notice board. There the teams were listed for the first matches of the season. As captain of the Under Fifteens the year before, I consulted the Second team list, where I expected a place almost as of right. To my dismay, my name was missing. I turned disconsolately to the Thirds, where it was also absent. I had been dropped altogether. Almost as an afterthought, and for the sake of completion, I looked at the First team, where to my incomparable delight, I had been chosen to play as the outside centre-threequarter. The match against a rival local school was very important. It was to be a curtain-raiser to the Saturday afternoon interprovincial to make my first portrait sculpture.

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On the 250th anniversary of his birth on the 14th February 1978, the numerous areas of his researches were recalled at a series of meetings and at a reception attended by Her Majesty Queen Elizabeth and Prince Philip.

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By the afternoon on Saturday, the weather had cleared, the two rival schools were in force in the stands, and as we ran on to the field from under them, the school rose and gave the war cry. We were exhilarated. The opponents kicked-off, the ball was caught by our fly-half who passed to the first centre, who passed the ball to me, and I ran through and scored under the posts. We converted and they kicked-off again, with similar consequences, except that this time I drew the full-back and passed to the wing who scored as before. Walking back to one's position on the field was an exercise in modesty. We put up twenty-nil at half-time and thirty-nil by the end of the match. The newspaper critics rated us better than the Provincial match which followed.

We never again displayed the same team-spirit or the rugby skills, and I lost my fear. But then the headmaster never again inspired the team in his study. Some things were unique and unrepeatable. Such was the spirit of youth.

I drove home from the Medical School to inform my parents that I had passed. I was twenty-two. Most of the way I honked my horn, as if to alert an unsuspecting world to beware the new licensee to practice. The embraces were of relief as well as of pleasure. One had delivered the promise of qualification.

Shortly thereafter, I departed on holiday with five friends driving round the coast sampling the surfing and the golf courses. On a beach in the Cape I found a tree-trunk washed up from the sea, which I persuaded the owner of the car to bring back in the boot. At the end of the holiday, we took it in turn to drive all night the thousand miles to Johannesburg, where we were to take up our house-jobs the next week.

Spurred on by the acquisition of the wood, I spent my free time after dinner in the evening carving a memento of the metamorphosis from callow medical student to doctor. I called it 'Spirit of my Youth'

At the Johannesburg General Hospital, two junior house-doctor looked after two large wards of fifty patients daily from eight until six. Twice a week the wards were on 'intake', admitting all the new patients in that specialty. In the medical wards this meant that we were on duty continuously from eight one morning, to 6 pm the following evening. We had prestigious consultants, none of whom appeared on intake days, and arrived for the ward round at 8 am the day after, expecting to find the new patients fully written up, with any emergency treatment having been given appropriately. As there were no intermediary grades of doctor, such as registrars, to turn to for advice, we soon developed a skilled independence. One afternoon an elderly male patient was admitted on the intake day in status asthmaticus. He had been sent in by one of our own consultants who had failed to relieve him of his severe continuous attack of asthma, which was now life-threatening. Apart from the oxygen which he was receiving, I needed to try to break the spasm by injecting a substance Aminophyllin intravenously. When I arrived at his bedside with the apparatus for injection and indicated my intention, he became very agitated and refused the treatment, saying that he had no confidence in my ability to give injections. As a top consultant had failed several times already, he seemed perfectly justified in his opinion, especially considering the difference in our ages. Something inside me reasoned that my knowledge of medicine may have been deficient, but when it came to giving intravenous injections, which junior doctors did all day, I was absolutely marvellous. With these thoughts I found myself growing angry which I was unable to conceal from the patient. I remonstrated with him that I was perfectly expert in what was required. The patient responded more to my anger, which somehow convinced him that I knew my business and had confidence in my skill with an intravenous needle. He became visibly less anxious, accepted the situation, and I gave the injection very slowly, which immediately terminated his asthma. The change in his mood apparently allowed the drug to take effect, whereas the same medicine had failed when administered by the consultant. My spontaneous anger had communicated a caring attitude to which he responded.

When well, the patient was a charming man, who was a furniture manufacturer. Both he and his son insisted that I receive some personal reward. After some deliberation, I requested some wood to carve. I especially wanted a piece of stinkwood, the Old Dutch name for an aromatic wood with a beautiful grain and golden colour. It was the rarest and most beautiful of South African woods). They

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At the age of eight, the family moved into the city, and I changed schools. I must have felt the need that many children have at that age for a talisman, for some sort of fetish object to keep in one's pocket, as comforter, protector and friend. Why I fashioned a small skull out of wood for this purpose, I cannot recollect. The immediate association with a skull, is the idea of death, but this was not a preoccupation of mine, either then or subsequently. Much later in life I learned that the skull is a disguised unconscious symbol of life. To me as a boy, it indicated a free spirit of pirate adventure, and a warning to others to beware. The trusty little skull could be held tightly when one had to walk alone to the school playing-field. We had to pass through the narrow high-walled passage that ran between two sections of the city prison; where sometimes human voices resounded in an unintelligible cacophony, that would end as suddenly as it began.

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There were two basic conditions to be established. The first was to position the figure within the block, to take advantage of the delicate grain. The second was to achieve the correct anatomical angles, where the sideways tilt of the hips would balance the corresponding reverse planes of the shoulders and head. Of special importance was the Bantu skeletal structures which, because of the exaggerated inward curve of the lower spine, or lordosis, made the tummy appear pot-bellied and the buttocks appear protruberant. My model, called Thlupega, was very slim, and these features were one of her most beautiful characteristics, especially if they were properly proportioned in their tautness. Most European artists depicting Africans seem not to understand these anatomical niceties, and end up with caricatures.

overcome the Nazi stranglehold on much of Europe diverted the Allies from the solution of another problem that was being fiendishly pursued with utter ruthlessness by the Nazi hierarchy. This was the Final Solution which meant the total destruction of the Jewish race. Jews had been systematically persecuted since 1933 when Hitler came to power. Evidence had filtered through to the West of Nazi atrocities in the concentration camps and deals were apparently offered by the Nazis to save Jews in exchange for

was the school sprint champion and athletics Victor Ludorum. Scoring was often a matter of running faster than the opposition. from the protruding roots, there were no other distinguishing characteristics or forms. I was therefore forced for the first time to rely on my own inner fantasies, even though the resulting images were representational. At the reverse of the head I carved a pair of hands open in an attitude of prayer or receptivity. By this means, I acknowledged the many graces and gifts of youth, life had actively bestowed, through the medium of parents, teachers, and friends. In contrast at the base, an adult hand was exploring outwardly, seeking personal experience and active gratification.

This sculpture was also a direct carving, made with that same shilling chisel. Years later, in London, I cast the work in bronze. Not long after the carving I mysteriously came into the possession of a small case filled with the used carving chisels of a master carver, which I then used to amplify my technical prowess. How does one explain such occurrences? They remain unfathomable, except to say that if and when one is properly prepared and ready for the next stage, life often supplies what is required.

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THE TRIBUTE

My ambition at that time was to work on larger pieces. I had delivered to my home a magnificent block of hardwood, ten foot long and planed to three foot square. The shape was rather unwieldy and I cut it into two five-foot halves.

Wood of this size would have taken years to season as it had been recently cut., and like the stinkwood, would have cracked badly in the process. Carving it revealed a rich red surface from which there issued a sap that stained my hands a deep rose colour - hence the name given by the supplier, rosewood. Experts say that rosewood does not occur in Africa, so it either came from abroad, which was unlikely, or remains unidentified. My idea was to carve away as much of the heartwood as possible, to prevent any cracking. This factor therefore determined the form and subject-matter of the sculpture, about which I had no definite ideas.

THE REVELATION

The details of this story will be dictated later.

I would like to illustrate some aspects of the vast area of technique and medium with a discussion of *The Jugglers-Civilization* series. This series began with an original drawing in ball-point pen which was produced quite spontaneously without any idea of what was going to emerge.

The drawing was later enlarged photographically and a graph grid superimposed for the purposes of enlarging it into a sculpture (no. 85). The interesting qualities of ball-point pen, a modern medium, were revealed only by photo-enlarging, as can be seen.

However, it would not have been possible to re-create the enlarged lines as they existed, in another medium such as metal. The image had therefore to be re-designed for cutting out in copper with a hand electric jig-saw. This technique used with the copper imposed its own qualities on the final sculpture. See no. 15 and the illustration on page 14.

The intention existed to create this work in a larger version, which meant another change of materials into steel as the copper would have been structurally too soft to be free-standing. This meant further changes in design.

Stainless steel was decided upon, and at this point I pay tribute to the wonderful help and cooperation I have experienced with British industry, in particular The British Steel Corporation and Plascut Ltd., for their assistance in work with that hardest of commonly used metals, stainless steel. Sculpture, as the ancients and Americans have shown us, is possible in any size, given the finances and resources such as mountains, to carve. To produce the series of Large Multiples in stainless steel, starting with *Civilization*, meant learning to use some of the most advanced technology available, such as plasma arc cutting. Consequently, I am working too with digital computerized laser cutting in finer gauges of metal, where the design, instead of being enlarged by hand as with plasma arc cutting, can be produced to the requisite size by the computer. But all these labour-saving technologies have their limitations which impose additional formal changes in the final design. The plasma arc cannot cut angles, and instead of grinding these out to fit the pre-conceived design, the curved arc pathway has been preserved in the stainless steel large multiples.

The further abstraction of the *Jugglers* with its change of name into *Civilization* was made as much on purely technical as on aesthetic grounds. Instead of cutting out 130 spaces by hand, as in the *Jugglers*, there are only 31 in *Civilization*, and the spirit of the work is more integrated and harmonious.

Thus concept, image, medium and technology all had to be integrated in a series of processes over a period. This allowed for the re-working of past thematic material in the other three works of the stainless steel large multiples.

In *Adam and Eve and the Apple*, *Man and Woman*, and *I Am*, the copper maquettes were produced from the original drawings, in order to facilitate the enlarging of the design for the plasma arc cutting in stainless steel.

In *Adam and Eve and the Apple* the early themes of the arabesques, of the *Dancing Fish*, *Progress* and *Flight*, and the rounded forms of *The Kiss*, fuse in harmony with the pointed triangles on a newly-constituted level. This is further explored in the smaller stainless steel sculptures. *I Am* is so-called because of the need to integrate within the self the masculine and feminine elements, the active and passive, the gestating and the executive. It also links with Genesis where God, who is One, creates man in his own image, i.e. a unified self. *Man and Woman* take the theme further by showing that each has need of the enhanced qualities of the other, a true relationship, for personal existence to be satisfying.

The last theme I wish to deal with in this section is the relationship of the artist with his audience, with the real world of others outside, in relation to his artistic self. An artist can be indifferent to or highly dependent on the opinions and responses of others according to the nature of his personality defences. There is no doubt, however, that the preparation of works for an actual exhibition is a very stimulating and demanding task. To be on the safe side, the artist demands in return for the exhibition on which he has worked, that in producing it he has been enabled to reach new creative areas which can take him forward to the next exhibition.

Every work of art and every exhibition is a trial for the artist that he can still be creative and he knows within himself the answer to this question.

The artist of today has an infinite freedom of choice of techniques and styles. He may move freely within his natural ambits, providing he is not tied commercially to producing an established trade mark. Apart from his actual production, his major task is to preserve his freedom to fulfil the cycles of the creative process.

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