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# art & man



## THE ART OF SCULPTURE

Special Feature on Henry Moore



**W**hat is it that is so lifelike about these sculptures? Is it that they remind us of human beings, that they're larger than life or that they're all set outdoors? Or is it the fact that they are *sculptures* — we can walk around them, see them from different angles, touch them? Sculpture is the most involving of all the arts. Drawing, painting and photography can express many things, but they're usually done two-dimensionally, on flat pieces of paper. Sculpture has another dimension, *depth*. The sculptor actually works with *form* and *space* and, somehow, sculptures seem more *real*.

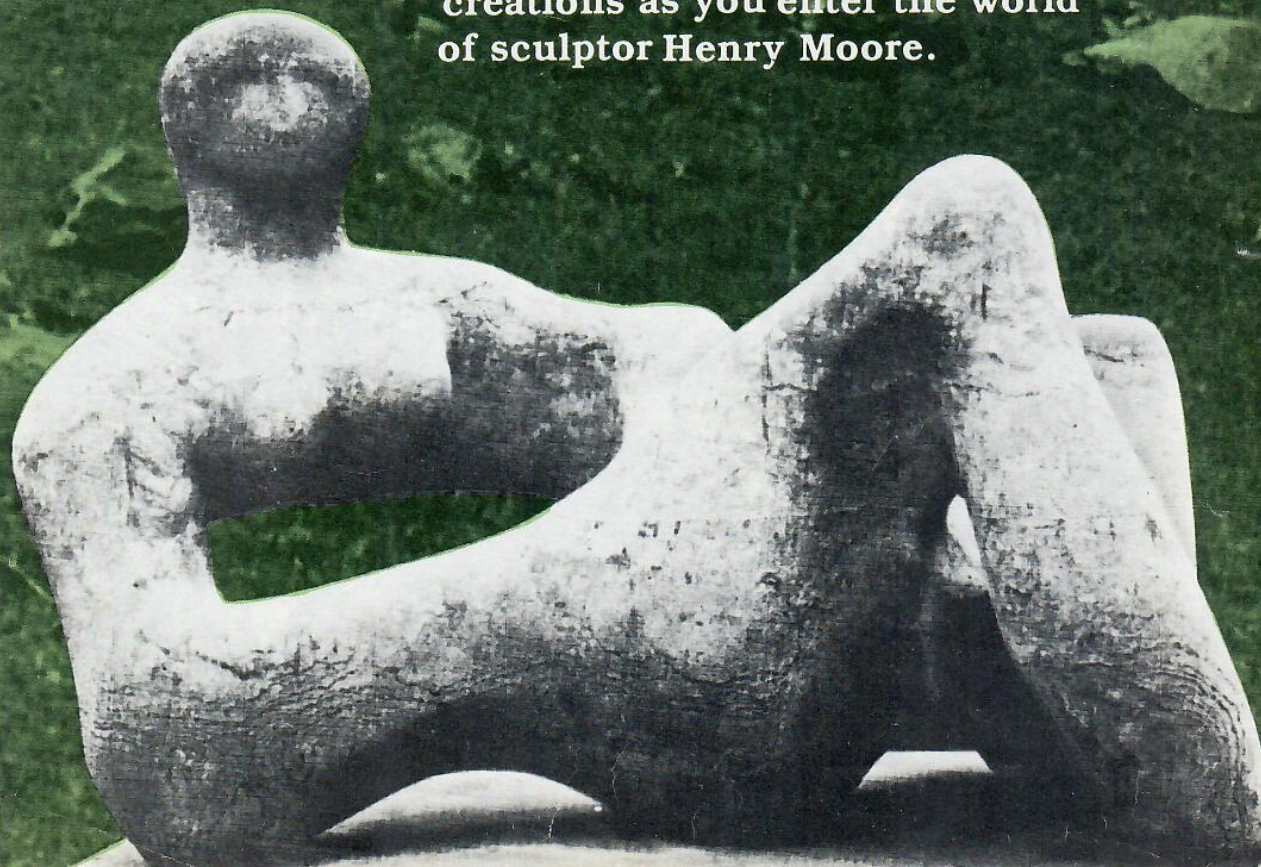
The English artist Henry Moore is probably the most important and well-known modern sculptor.



*King and Queen*, bronze, 1952-53 (65 inches tall).  
W.J. Keswick, Scotland.

# THE WORLD OF HENRY MOORE

What are the strange creatures, part human, part rock, part insect, that inhabit this bleak landscape? They all come out of the vision of one artist. Find out more about his creations as you enter the world of sculptor Henry Moore.



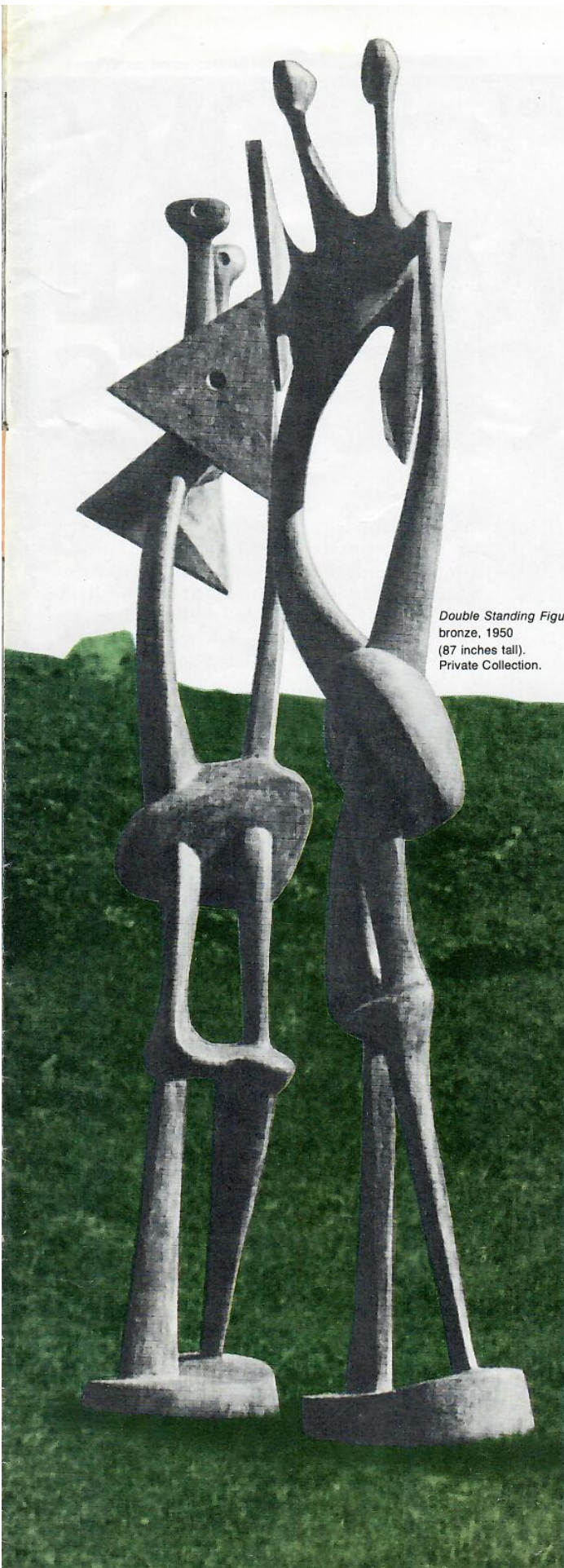


He has been creating steadily for over 60 years. Look at the sculptures, left, and the one on the cover. Do any two of them look alike? The two seated, angular, skeleton-like forms (top left) are called *King and Queen* and rule over the lonely hills of an estate in Scotland. The large figure in front of them seems to be part of the landscape—a rock, a hill, or a body emerging right out of the earth itself. The holes in this shape look eroded—like they're mysterious caves and hollows worn away by centuries of wind and rain.

Henry Moore has said, "The human figure is the most exciting subject—it is ourselves," and that is what every one of his works depicts. What about the two sculptures on this page? Do they look at all like people? These works *are* human figures, but they are split into sets of arms and legs with round and triangular joints at the knees, hips and shoulders. Each neck is then split to end in two insect-like heads. *The Helmet* on the cover could be many things—a sinister African mask, a shining metal helmet, staring with eyes cut out of his head. In this work, Moore does something for which he is well-known. He opens up the form and the *space enclosed* becomes part of the sculpture. The helmet surrounds the complex, twisting, interior shapes, just as the human skull holds a brain capable of the wildest fantasies.

**T**hese sculptures look very different from one another at first glance. (Each one is actually located in a different landscape; we've combined them so you can see them together.) However, all of Henry Moore's sculptures have certain qualities that set them apart from the work of other artists. His large "human" figures are placed outdoors. He sees humanity linked with nature and uses "organic" forms (shapes that result from natural growth processes) to show this connection. Moore feels that when he sculpts, he "releases the life within the stone." Each material has its own natural shape which determines the shape of the sculpture. The stone figure in front (far left) is very different from the bronze standing figures and the metal *King and Queen*. Most importantly, all Moore's sculptures are reduced to essentials. As the artist himself puts it, "If you see a friend in the distance, you don't recognize him by the color of his eyes, but by the total effect made by his figure." He sculpts people, not for details, but for their overall impression. Look at the works on these pages again. The heads are small, the features sometimes don't exist. In some, the body parts are distorted or, at times, left out. But even when a Moore sculpture seems totally abstract, if you look hard enough, you can always find the human subject.

In this issue, you'll learn more about working with volume, the art of sculpture, and the work of Henry Moore. You'll meet a young award-winning sculptor, and, finally, you'll work directly with form and space as you create your own sculpture.



*Double Standing Figure*,  
bronze, 1950  
(87 inches tall).  
Private Collection.



## Adventures of the Artist

# HOW HENRY MOORE CREATES

Where does a great artist get ideas and how is a work of art actually created? Henry Moore talks about the way a sculpture is brought to life.

How do ideas come to you?

In the far end of my studio there's a small room in which I put all the odds and ends I've collected, like pebbles and wood and bits of bone. I go there when I'm trying to get my mind working on a new sculpture. And every few months I draw steadily for two or three weeks. Drawing keeps me from repeating myself and getting into a formula. In nature there is a limitless variety of shapes and rhythms, and drawing from life enlarges my form vocabulary. So when I'm trying to get ideas, I'll scribble some doodles in a notebook. Then with those pebbles and the sketches, I sit down and something begins. At a certain stage, the idea crystallizes and I know what to do.

Was it when the pencil was on the paper that the idea came? Or were you drawing things you visualized clearly before you set them down?

Both. Sometimes I sit down with no idea at all and at some point I see something in the scribbling and then I can evolve the idea. Sometimes I start off with a definite idea, like a family group, and then I do a lot of variations on that theme. (See drawings at right.)

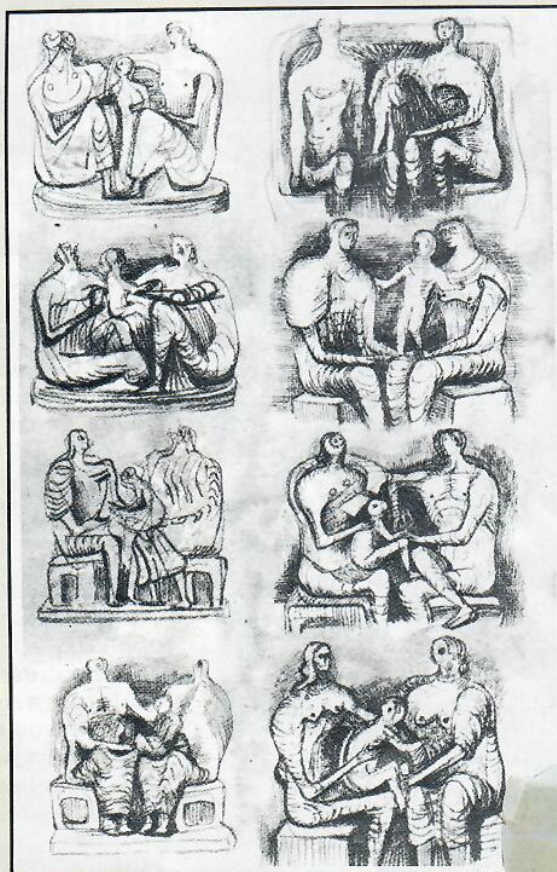
When you first started work on this sculpture, *Family Group*, (right), was it that you wanted to do something on families, or did you actually have a picture of this image in your head?

The whole idea of family was very close to me when I did the sculpture. We were just going to have our first child and it was an obsession. So I started off with a definite idea of a family and did dozens of variations.

What was the next step?

I developed a few of the sketches, then I made a dozen or so working

models. These are very different from the drawings. As a sculptor, I must start getting the solid form inside my head right away. I have to identify myself with its mass, its weight, and its volume. Also I have to remember that a good sculpture has no two points of view alike. And always in my mind, as I make these little models, is the big final sculpture I'm going to do.



*Family Group*, drawings in chalk, pen, watercolor, 1944. Private Collection.

Sketches are the first step for Henry Moore when he begins a sculpture.

Henry Moore's metal sculptures are not created in metal, but in ordinary plaster.

Photo by Ian Berry, Magnum Photos



Family Group, bronze, 1945 (60 inches tall).



The final work, *Family Group*, done in bronze, is one of Henry Moore's most famous sculptures.



### How did you do the large *Family Group*?

The eventual work was to be cast in bronze, which is wonderful because it is light and lasts forever. I made the final, large sculpture out of plaster (see photo below) from the best working model. I like working in plaster because you can build it up *and* carve it. In enlarging from the small model, I had to improvise because everything changed. The relationship between forms and spaces becomes different when the size changes. Finally the plaster sculpture was sent to the foundry and four bronze casts (hollow metal sculptures) were made. This was very expensive. When I was young I could never afford to do these large metal sculptures — I worked directly in stone and wood.

### You make your sculptures to fit into a certain natural landscape. You know how each material will look, how it will weather and erode. What about *Family Group*?

The bronze casts came back from the foundry shining like new pennies. Sometimes this is suitable for their locations, but not this time. I wanted them to be a dull green so they would look older and softer. So I coated each one with acids, then rubbed and wore them down until they looked like thousands of hands had been touching them for years.

From interviews with Henry Moore in *The Listener* (London) 8/29/63 and *Horizon* (NY) Vol. 3, No 2, 1960.

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Every one of these modern sculptors is saying something different about people. Find out how each uses *volume* to express him/herself.

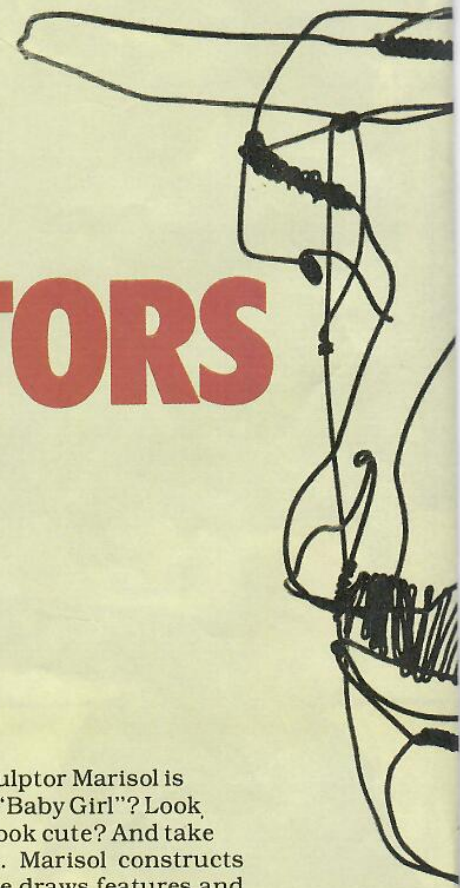
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The very first sculpture ever created was probably that of a person, and contemporary sculptors are still fascinated by the human figure. Today's artists are able to use a wealth of techniques and materials never before available — plastics, fiberglass, neon, stuffed vinyl and all kinds of discarded objects. However, even with all these choices open to them, modern sculptors must still do just what every artist before them has had to do. They must feel

deeply about people and communicate that feeling to others through *volume*. Sculpture has certain special qualities. To be successful, a sculpture should be exciting when seen from any angle. The shape can be *carved out* of a larger block (like the sculptures of Michelangelo or Henry Moore) or it can be *built up* out of clay or small pieces put together. The examples shown on three pages are only a very few of the many approaches to sculpting the human figure.



# FOUR SCULPTORS TODAY



## ◀ MARISOL

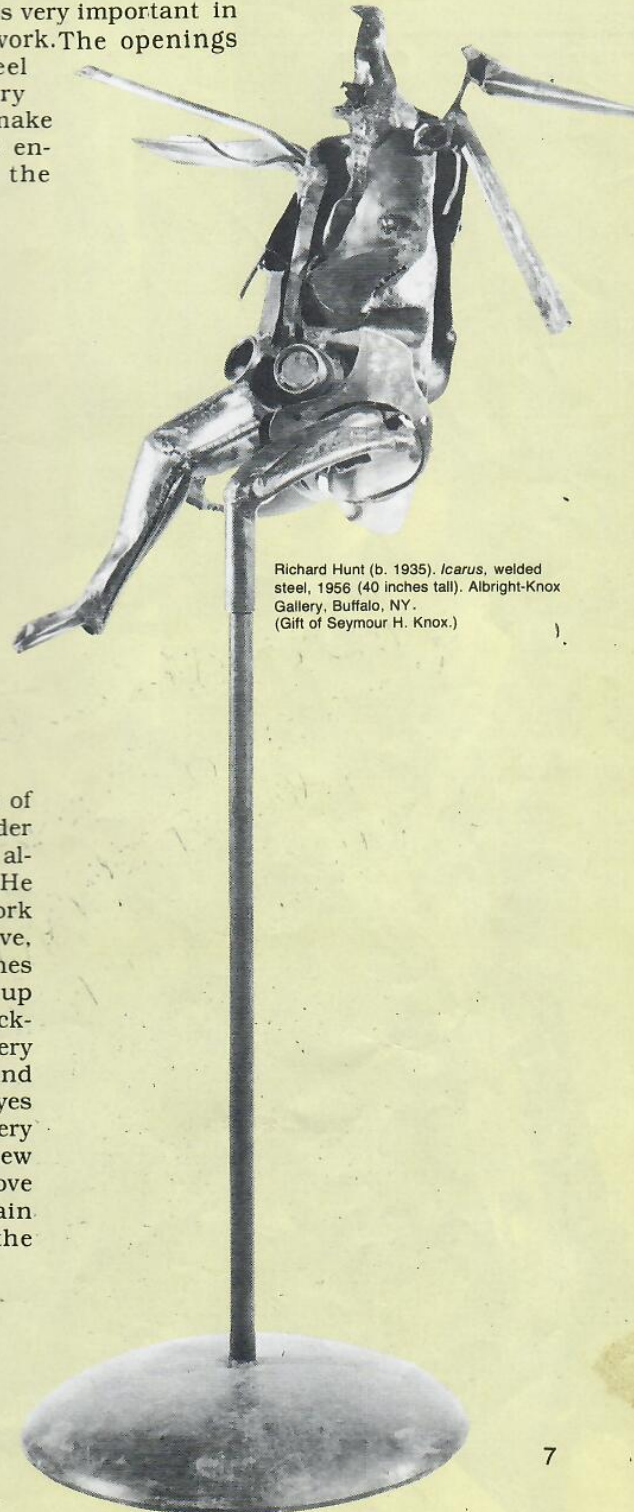
What do you think the American sculptor Marisol is saying in this life-sized work called "Baby Girl"? Look at the baby's expression. Does she look cute? And take another look at "Baby Girl's" doll. Marisol constructs figures out of wood upon which she draws features and details. She also uses real objects (the bow in the baby's hair, the doll, and parts of the dress). Marisol is considered a "pop" artist. All her sculptures make fun of familiar images — such as the sweet little child seen in ads, packages or TV programs. The sinister feeling of the "doll" as a tiny adult is heightened by its face, which is a photo of the artist. The most important element in this sculpture is its *shape*. Marisol shows the wood grain in the rounded head and legs and also disguises it by using color and drawing in the square body.

Marisol Escobar (b. 1930). *Baby Girl*, 1962-63 (31 inches tall). Private Collection.



## RICHARD HUNT

Compare the figure below with Marisol's sculpture. The artist, Richard Hunt, is expressing a totally different view of people. This sculpture is based on the Greek myth of *Icarus*, who wanted to fly like a bird, made himself wings but flew too close to the sun and fell to earth. This bird-like shape, without head and arms, suggests a human figure floating on its pole above the viewer. Made out of sheets of welded steel, its form, texture, proportions and incomplete state are like classical Greek sculptures. *Icarus'* open, dynamic form contrasts with Marisol's solid, static shape. The element of *space* is very important in Richard Hunt's work. The openings between the steel plates, like Henry Moore's "holes" make the space that is enclosed part of the sculpture.



Richard Hunt (b. 1935). *Icarus*, welded steel, 1956 (40 inches tall). Albright-Knox Gallery, Buffalo, NY. (Gift of Seymour H. Knox.)

## ALEXANDER CALDER

Even though the sculptures of the American artist Alexander Calder are simple, they are always extremely expressive. He was one of the first to create a work of art using only wire. The head, above, is done totally in *line*, but this line defines the figure's dimensions in all directions—up and down, sideways and forward and backward. As the face turns, it "works" from every angle. This portrait (of the French painter Fernand Léger) captures the shape of Léger's face, his small eyes and bushy eyebrows and moustache. Movement is very important in Calder's work, and he is best known for the new form of sculpture he invented, the *mobile*. The sculpture above is like an early mobile. It hangs and swings in the air and certain parts like the eyes and eyebrows and the hat move as the sculpture slowly turns.

Alexander Calder (1878-1976). *Fernand Léger*, wire, 1930. (16 inches high). Musée National Fernand Léger, Briot, France.





George Segal (b. 1924). Cinema, plaster, wood, plastic, lights, 1963. Albright-Knox Gallery, Buffalo, NY.

(Continued from page 7)



## GEORGE SEGAL

"I love to watch people. I like to see them in their environments. Driving home at two o'clock one morning, I saw a man reaching up to pluck the last letter from a lighted sign. He was silhouetted against a wall of light which seemed to be dissolving the edges of his body, as if he was the last person alive at that lonely hour."

Sculptor George Segal sets his white plaster figures in environments with which we're all familiar—movie theaters, bus stations, diners, the subway—places where people are together, but no one knows anybody else. His use of lighting, the spaces between the people, and, most of all, Segal's white, indefinite figures express a feeling of loneliness and isolation.

Segal uses a very unique technique to create his figure sculptures. He places layers of cloth and plaster over a real person. When this thin plaster shell dries, Segal removes it and puts the sculpture together.



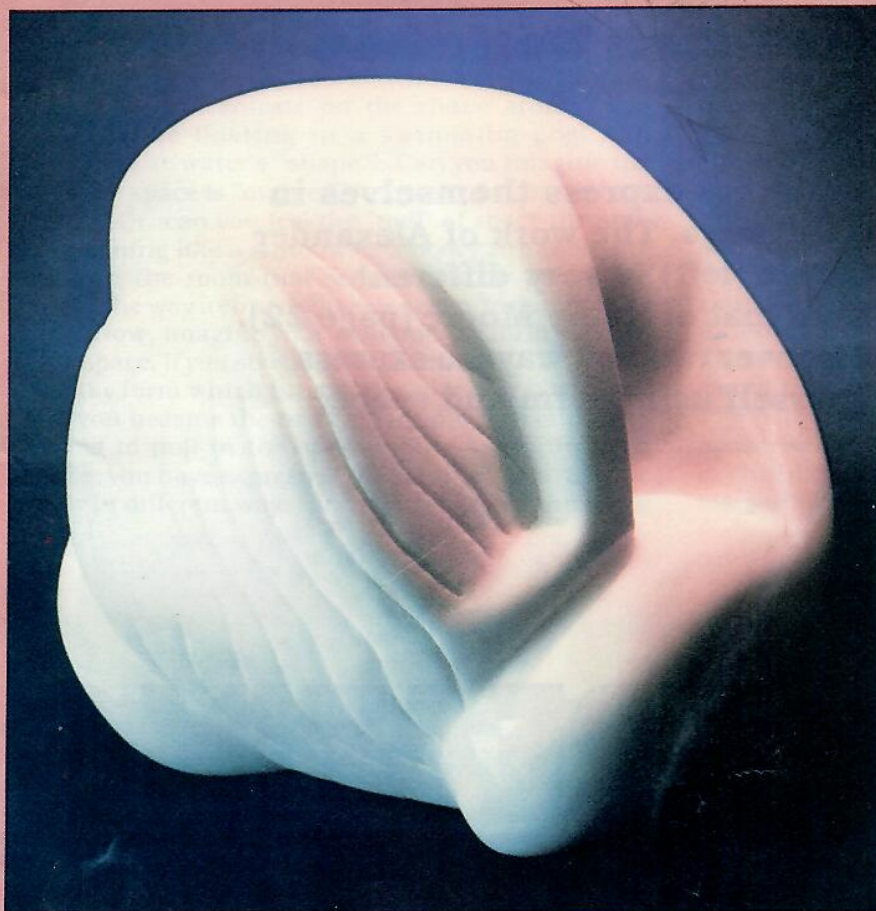
**Artist of the Month**

# DAWN BREON, SCULPTOR

*Dawn Breon was thinking of summer when she made this cactus. On the next page you'll read about her award-winning sculpture called "Winter."*







**How did you transfer your sketches to the salt block?**

I used carbon paper. I had to have four different views — from the front, the sides, the top, and the back.

**Is there anything your teacher told you to keep in mind while you were working?**

You can't hit too hard with the mallet or else big pieces will fall off. And you don't chip it all the way down. You leave some and use the file to smooth it down. Then you use sandpaper to get the file marks off. The last thing you do is to go over it with a damp rag to make it shiny. You have to do this really quickly because the water eats away the salt.

**How long did it take altogether?**

Nine weeks.

**That's a long time. Did you ever get really impatient with it?**

No, I put things down when I start getting impatient, and come back later.

**What was the hardest part?**

The feet. They're smaller and more intricate than the other parts. They were supposed to be out further but I chipped them off by mistake.

**What did you do when that happened?**

I put it down for a long time.

**Did it bother you?**

It did. I got mad at myself. Especially since it was the last part I worked on. I thought I could glue it back, but it wouldn't work. So what I did was cut the back in further. And then I pulled the feet in more, which worked even better.

**Did anybody in class make any comments while you were working?**

Some people kidded me about taking so long. Because lots of the time I'd just be sitting there, looking at it, trying to decide where to go next. So I'd say, "Wait 'til I'm finished!"

**When did you name it "Winter"?**

At the end. She looked kind of depressed and isolated — the way I feel in winter. And it was white. Everything agreed with the title.

**Is there any advice you could give on doing sculpture?**

It's probably best to start out in clay. It's quicker and you can correct mistakes.

Salt block is something you have to take your time with. When you're working, it's good to move around from one part to another instead of completing one section and finding out later it should have been different. Like the spaces on the sides of "Winter"— I kept going back and forth, so they would come out even.

**This probably helps to keep things in proportion. By moving around, it helps you to think in terms of the whole sculpture.**

Yes, that's right.

**What are you working on now?**

I'm finishing up a piece of soft sculpture. It's a cactus. I'm not very good at sewing so it had to be something pretty simple with a lot of straight lines.

**How did you get the idea for it?**

One night, when I was in bed. Just before I went to sleep. That's when I get the ideas for all my work. I'll think about what I have to get done and how to do it. Then sometimes I can't get to sleep.

**What made you choose a cactus?**

I like plants and I was born in Arizona.

**"Winter" and your cactus are both very personal then?**

Yes, I do better when I can get involved in something, when I'm really expressing myself.

**Last question — the same question we like to ask all the artists we interview. What is it that you like about art? What makes you want to continue?**

It's hard to explain. I have trouble putting my feelings into words. I just really enjoy it. It makes me relax. I like getting things done and it's different every time.



(Continued from page 17)

**“Winter” is the name of this sculpture and it’s made from a block of salt. You’ll find out about it in this interview with art student Dawn Breon.**

**L**ast winter was one of the worst in Wisconsin’s history, but during this time 17-year-old Dawn Breon created her finest piece of art – the sculpture at the right entitled “Winter.” She hates winter. It makes her feel lonely and depressed. Most winters she’ll be working on ceramics of palm trees, jungle animals, and so on to remind her of the sun. But last year, instead of trying to escape the winter, she tried to express how she felt about it in sculpture.

“Winter” was the second piece of sculpture she’s done, although some of her ceramic work comes very close to being sculpture. This piece eventually won her a medal in the Scholastic Art Awards. It was this award and the encouragement of her high school art teacher that made her want to go on in art. She is now a freshman majoring in art at Cardinal Stritch University in Milwaukee. A few months ago, we visited Dawn at her home in Brown Deer, Wisconsin, to talk about her art.

**How did you happen to do this sculpture?**

I was in a class called Senior Studio Art and we had to make a sculpture out of wood, clay, or a salt block. (Salt comes in solid blocks which are almost as hard as stone.) I had worked with wood and clay, so I decided to try salt block.

**How is salt block different from other materials?**

You’re not *adding on* and building up like you do in clay. You *take away* as you would in wood or stone. You chip at it a little bit at a time. Your arms and hands get really sore after awhile. I thought I’d never finish. It was so much harder than anything I’d done before. Some days I’d just sit there thinking, “Oh gosh, what should I chip off next?”

**How did you first get the idea to do a figure? Did the kind of material and its shape make a difference?**

Yes. I had to choose something that would fit the square block. I just felt like doing a figure. So I had a friend pose for me and I sketched her in different positions. This position fit the block best.

**Did you make any changes in the pose?**

Yes. The way she was sitting, her back was almost straight. I had to bring the back up to fill the block more. And I made her hair longer, as if it was blowing in the wind. This way, it covered up the face and hands, which would have been too difficult. If I had been working in clay though, I would have put them in.

Photos by Janet Soderberg.



## Art & Man Workshop

Sculptors express themselves in many ways. The work of Alexander Calder (left) is very different from that of Henry Moore (page 22). Discover two new ways to express yourself using form and space.

# CREATING

The sweeping lines, flat surfaces, and sharp points of this work by Alexander Calder "cut into" the surrounding space. This is one way to create a sculpture.

**SCULPTING  
LIKE  
ALEXANDER  
CALDER**

**B** Extend your shapes in all three directions. The spaces between shapes are important, too.

Alexander Calder (1878-1976). *Portrait of a Young Man*, painted sheet metal, 1945 (35 inches tall). Private Collection.



**L**ook around, and you will see familiar *objects* – walls, doors, windows, etc. Now try to concentrate on the *space* around you (like floating in a swimming pool and sensing the water's "shape"). Can you imagine the way the space is "cupped" into a corner, or under a chair? Or, can you feel the "pull" of space through an opening like a window or a door? Are there objects in the room that seem to cut or pierce the space the way a church steeple seems to cut into the sky? Now, imagine your own body's "form" within this space. If you stretch your arms out, you become a spiky form which pierces the space, or if you curl up, you become the ball type form which cups and seems to pull in the surrounding space. In both cases, you have expressed the volume (form) of your body in different ways, and have changed the space

around you. This relationship between form and space is one of the primary concerns of sculptors. The sculptor is often able to express different emotions and feelings by the way he/she manipulates the form and space of a sculpture, just as you changed the mood you expressed by the different positions of your body. Look at Alexander Calder's sculpture, *Portrait of a Young Man*. How does he use the form to pierce and push into the surrounding space? Henry Moore's work, *Internal and External Forms* (next page), pulls and cups the space inward. The different expressive and emotional qualities of each of these sculptures is as much the result of the artist's use of form and space, as the subject matter chosen.

This month, our workshop focuses on two exercises to help you better understand form and space.

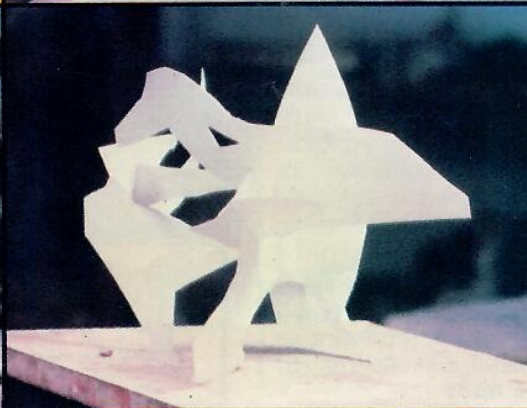
# TWO SCULPTURES

The first part of this project will help you explore the kinds of piercing and cutting forms that sculptors such as Calder use.



**A**

All you need are some pieces of shirt cardboard (or a thin poster board), and a pair of scissors. Your construction will be based on the simple method of notching and fitting pieces of board together.



**C**

Remember to make your construction "work" on all sides. It should look different from every angle.

Keep working your shapes, and don't hesitate to reshape a piece or to start again. With both of these exercises, you may want to try many different approaches.





Henry Moore (b. 1898), *Internal and External Forms*, elm wood, 1963-64 (103 inches tall), Albright-Knox Gallery, Buffalo, NY.

This sculpture by Henry Moore “pulls in” the space around it. The shape on the outside encloses the inside shape. People have seen many images in this work — a mother holding a child, an egg inside a shell, an Egyptian mummy case. What can you find?

## SCULPTING LIKE HENRY MOORE

To express the closed, cupping type of forms used by Henry Moore (see work at left), you need some plastic sandwich-type bags, and some plaster. We used the “NUMBER ONE CASTING PLASTER” that you can buy in a large quantity at a lumber or building supply store, but plaster of paris will work almost as well.

**MIXING THE PLASTER.** Make sure your plaster is very fine, not grainy or pebbly. (If it is, it probably won't work, because it has too much moisture in it already.) Use a plastic bowl or bucket with a pint or so of COLD water.

### NOTES ON PLASTER:

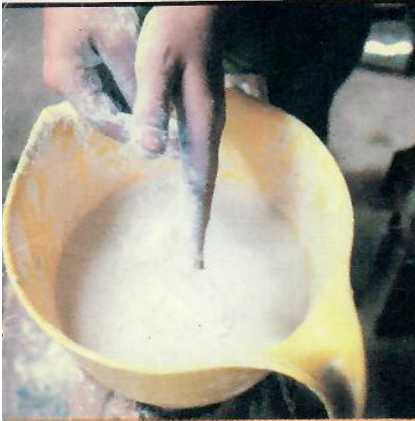
1. NEVER add more plaster or water to plaster that has been mixed and begun to set.
2. NEVER pour plaster down a drain.
3. To clean up, let plaster dry and “crack” it out of container.



# 7

Start a new one.





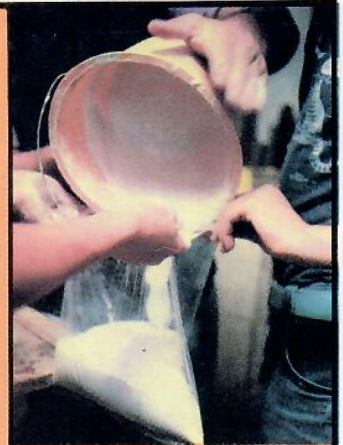
**1**

Slowly sift in handfuls of plaster until it no longer sinks.



**2**

Slowly stir about 100 times. If it drips freely, it has not "set" enough. When a drop leaves its impression, you are ready to pour.



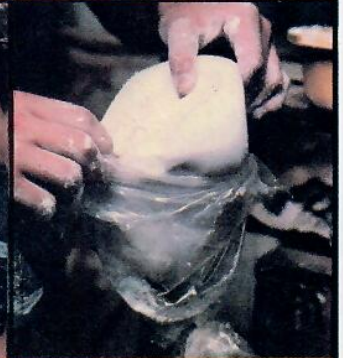
**3**

Have a friend help you while you hold the plastic bag.



**4**

Allow your hands to push and squeeze — try to visualize the form you are creating.

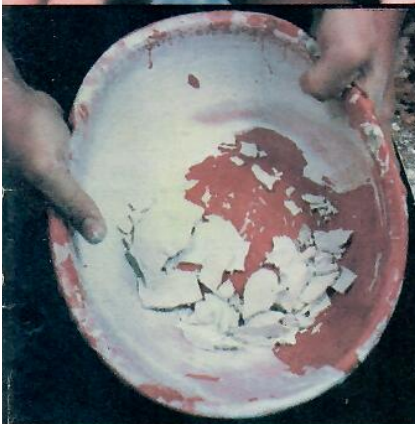


**5**

You can form hollows and openings like the works of Henry Moore. Try twisting or knotting the plastic bag to form interesting shapes.

**6**

Once you feel the plaster is very sluggish (or if it cracks as you move your hands) freeze your position until the plaster is hard. Remove the plastic.



**8**

Clean the container by "cracking" out the dry plaster.



**9**

Try to determine which forms will work best.



**10**

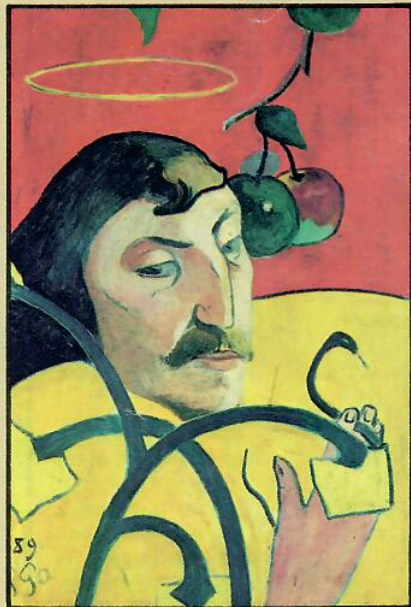
Do you want to have any surface texture? You may wish to finish a piece with files and plaster tools. Try putting several pieces together. If you want to envision your sculpture on a larger scale, make a base out of wood and put small cut-out people around it.

Each time you create a new sculpture, you are expressing form and space in a different way. Make as many pieces as you can, and then try to determine which ones work best, and why.



# ARTS ALIVE

**What's going on in today's art world.**



Paul Gauguin (1848-1903). *Self-Portrait*, 1889. National Gallery of Art, Washington, DC. Chester Dale Collection.

## "GAUGUIN THE SAVAGE"

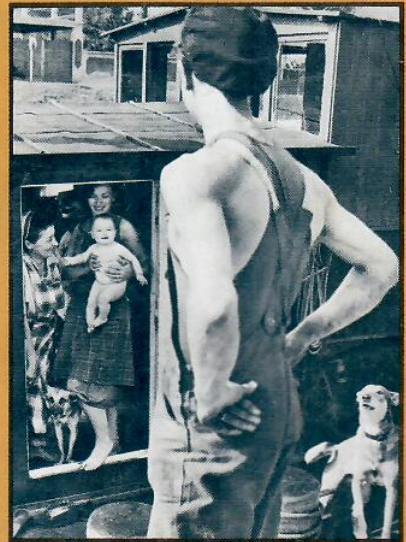
In the painting, above, the artist Paul Gauguin has depicted himself as both an angel with a halo over his head, and a sneering devil holding a snake. In reality, he was both, and his life was one of the most colorful and controversial in the history of art. A new three-hour television dramatization, "Gauguin the Savage," starring David Caradine, will bring Gauguin and his art to life. This special presentation will soon be shown nationally over the CBS television network. Watch the local listings for the exact time, date and station in your area.

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## "THE DECISIVE MOMENT"

This is a photo of a man looking at his family. It is also one of the most famous photographs ever taken. What makes it so great? Look at the expressions, poses and gestures of everyone in the photo, including the dogs. Could anything be different? Could this picture have been taken a second sooner or later and still have the same impact?

The French photographer, Henri Cartier-Bresson, has been taking photos like this one for 50 years, always trying to capture the "decisive moment," the split second that makes a great photo. You can see this work and 165 others in a new exhibition, *Henri Cartier-Bresson/Photographer*, now beginning a two-year tour to museums across the country. The show will be at the International Center of Photography in New York until Jan. 6, 1980, and will then go to the Art Institute of Chicago, April 17-June 8; the Museum of Fine Arts, Boston, June 24-August 31; the Corcoran Gallery, Washington, DC, Sept. 19-Nov. 2; the Seattle Art Museum, Nov. 19-Jan. 4, 1981;



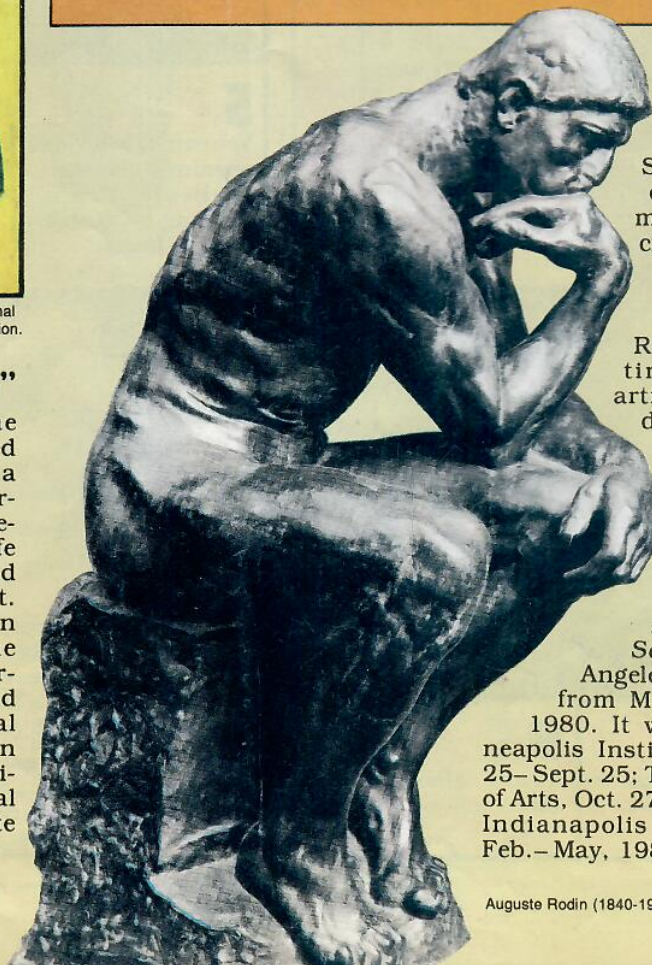
the High Museum, Atlanta, Jan. 31-March 15, 1981; the Dallas Museum of Fine Arts, June 3-July 12, 1981; the Indianapolis Museum of Art, Oct. 19-Dec. 1, 1981; the Cleveland Museum, Dec. 16, 1981-Jan. 24, 1982; the San Francisco Museum of Modern Art, April 30-June 13, 1982; The Atkins Museum of Fine Arts, Kansas City, July 11-August 29, 1982.

## MORE SCULPTURE

Shown at the left, is one of the most famous sculptures ever created. *The Thinker* was done in 1880

by the French sculptor Auguste Rodin. At the same time, other French artists were also producing remarkable sculptures. Two hundred of these works, done in all sizes and media, will appear in the show *Romantics to Rodin: French Nineteenth Century Sculpture* at the Los

Angeles County Museum from March 4 to May 25, 1980. It will go to the Minneapolis Institute of Arts, June 25-Sept. 25; The Detroit Institute of Arts, Oct. 27-Jan. 4, 1981; The Indianapolis Museum of Art, Feb.-May, 1981.



Auguste Rodin (1840-1917). *The Thinker*, bronze, 1880.