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A personal biography is irrelevant. This is not because it is unimportant to me but that it is so constantly important that, like history, its true perspective could only be seen when it is over. Then only could it be related to my work. On the other hand to talk about what I am trying to do in my sculpture is, in a way, to dissipate part of its very content. So I shall not be very explicit and prefer to quote from other writers who said the sort of thing I would identify myself with.

In his "concise History of Modern Sculpture", Sir Herbert Read has devoted a chapter to what he calls "the vital image" and he outlines a theme or movement in art known as vitalism. It is with this movement, I think, if with any that I would most closely align myself. Read himself quoted from Henry Moore:

"For me a work must first have a vitality of its own. I do not mean a reflection of the vitality of life, of movement, physical action, frisking, dancing figures and so on, but that a work can have in it a pent-up energy, an intense life of its own, independent of the object it may represent".