

Editorial

Into our fourth year, you will be interested to know in what directions, and with what changes, *Sculpture International* plans to expand in the future.

We have moved forward so far by trial and error, and have harboured no fixed ideas on what was required of an international journal on a complex art-form. The things I was sure about were slick virtues I wished to avoid like the plague: trendy lay-out with three blank inches of white paper at the top of each page; the money-saving device of long argumentative articles, cheaper to print than good photographs—both of which lead to boredom.

By means of change and experiment I believe a balance is being reached. *Sculpture* ultimately demands particular qualities of style, presentation and content, and we are reaching a point when changes will be small. I have increased the format and page size of *Sculpture International* twice. I believe now we have reached the optimum size beyond which a journal suffers being too tall for reproductions, and materially being damaged in the post.

Criticisms and suggestions from readers have helped me very much. Please continue to write in; please also remember it is not easy to accept all opinions. To give two examples: more than once I have been asked "make the appearance more like *Design*: with more formal presentation of smaller photographs; show more views of each work rather than one large reproduction". Then I have heard from other readers saying: "vary the presentation more: have more space round each work; fewer and larger photographs please".

Generally I have been encouraged by many who have said that they enjoy the journal as it is, and who appreciate the progressive changes so far made. I know that things can be improved further, now that with a new specialist publisher and wider bookshop distribution a new phase of expansion is possible. The first important step is the edition, entirely in French language, which will appear from next October.

One improvement everyone will welcome is more regular publication.

Readers have also been frustrated by the former practice of being able to subscribe only from January of each year. This no longer applies. As we announce in the Index page, subscriptions may begin with any issue, and are renewable after one or two years at any time of the year.

There has been a discrepancy in the sterling subscription rate: this had added postage, making the cost to the subscriber higher than if he bought copies singly through a bookshop. We have held the cost of *Sculpture International* at 7/6d for three years in spite of printing costs which rise year by year. The cost for single copies must now be increased to 10/—, but the publishers are holding the sterling subscription rate at £1.15/ unchanged.

I believe that readers appreciate that a profusely illustrated journal, which has not sought advertising revenue, is not a profit-making concern. We wish to cover our costs, and this we can only do by increasing the number of subscriptions. These are growing

steadily, I am happy to say, and subscribers come from an increasing number of countries throughout the world. I take this opportunity to thank readers who pass on copies to friends interested in sculpture and ask you to continue to help consolidate our position by sending in names of those who may be interested to see a copy of this journal. One of the cards facing page 53 is provided for this purpose.

PATTERN AND THEME

A pattern has emerged in *Sculpture International*. Looking through the list of contents in past issues (pages 84-85) you will recognise the regular features. Vernacular alternating with architectural sculpture; one young or experimental sculptor and one well-established or veteran; an unusual art, or artist, on the outer edge of sculpture (Rotheneuf, Prieto, Bomarzo are examples); British exhibitions and two overseas events—all these have constant positions. Recently we have added News in brief and Advance News of exhibitions.

But as regards a theme, this cannot always be imposed on a quarterly covering a wide range of sculpture for obvious reasons. I believe, however, that to redress the balance periodically a well-defined theme is helpful.

The July issue will be devoted to women in sculpture. Traditionally, women were only the subjects for sculptors; now they are creatively artists and writers too.

I remember, when we were selecting artists for the Coventry Cathedral Exhibition, that I said "we have only one woman among thirty sculptors, and I feel we ought to include more". An important sculptor on the all-male committee said "What nonsense" or words to that effect "one might as well insist on so many one-legged sculptors or red-headed sculptors . . . they should all be judged only on merit".

How fair this judgment is hangs on how just the judges are. While it is very difficult to be sure that this is "good" or "bad" sculpture, it is possible to say: the past history of sculpture is such, (with its tradition of stone, and its place in man-made cities) that women have been discriminated against. Tradition dies hard, I know many sculptors who will not take women students as assistants—absurd in this age of new materials which do require great physical strength. In spite of this prejudice women have made a vital contribution to modern sculpture, and the fact that their work is shown together will add to its significance.

SELECTION

As for the material we include (not referring now to men or women, to contemporary or classic) there must be many views on alternative choices. I will stress here one factor: the gap that exists between sculpture and *photographs of sculpture*. In sculpture, some works suffer by reproduction, others gain. It is my aim to avoid the discrimination of the printing media, but this obstacle, in judging the sculpture *per se*, is there. Some atrociously bad photographs are sometimes sent me: even if the work is good, can I publish bad reproductions?

Sculpture International brings to you about 300 reproductions of work every year. Sometimes they are small and you would have preferred larger: sometimes two photographs of a particular work would have been better than only one. All I can hope is that, over the year, the inevitable discrepancies and involuntary mis-judgements will cancel out, and that a fair overall picture of international sculpture will prevail.

News In brief



Anthony Benjamin is now considered one of Britain's most exciting young sculptors and his exhibition at **Gimpel & Weitzenhoffer** in Madison Avenue, New York, has just proved this point. One of his latest works "Odeon", 1970, in bronze, shown above right, indicates the new direction he is taking since he exhibited "Coventry Maquette" in 1968. Above, he is seen with that work, in chrome and brilliant shades of translucent material, designed specially for the Coventry Cathedral Biennale, standing beside him is Fabio Barracough, organiser of the exhibition, and John Lennon and Yoko Ono in person are sitting inside the sculpture.

John and Yoko were also exhibitors at the Cathedral, joining Henry Moore, Barbara Hepworth and twenty leading sculptors, at the invitation of the Canon who provided the site: the magnificent ruins of the Gothic Cathedral and beautiful lawns around. John and Yoko's more serious sculpture work often receives less publicity than it deserves. They are designing at present an enormous floating fountain for a sculpture park in one of Britain's new cities (see **Editorial**).

Steel and glass are replacing stone and concrete as the **visible** stuff cities are made

of. They seem to make their presence felt in most news about sculpture. Even the use of plastics is becoming more crystalline.

Steel, in its purest expression of stainless sheet, is the modern *classical* medium. Few sculptors employ it as beautifully as **Amadeo Gabino**, whose latest exhibition opened at the **Städtische Kunstsammlungen**, in Ludwigshaven Germany, on April 12. This was the third German exhibition in eight months. Indeed Amadeo Gabino, born in Valencia, Spain, in 1922, has had a busy and successful year with exhibitions at Geneva, Freiburg, Berlin, Galeria Juana Mordo, Madrid, and now this one at Ludwigshaven.

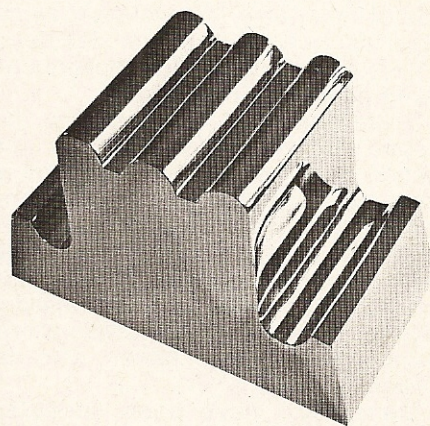
The reflective quality of his works *document* the environment rather than attempt to use it as a support. The latest in his *Apolo* series, shown here, (opposite above) "Apolo XIII", aluminium and stainless steel, 100x100x100 cm, has been photographed at the sculptor's home near Madrid.

William Pye, the young British sculptor who also uses reflective metal as a medium, has just returned from a very successful tour of the United States. He lectured at Philadelphia, Minneapolis, Washington and San Francisco among other cities. As

climax to his tour he held a one-man show at **Bertha Schaeffer Gallery** in New York with twenty very recent works. He visited Los Angeles before returning home and found great general interest in sculpture there.

The influence of sculpture in Los Angeles spills over to some unorthodox if vitally creative activities.

Sculpture and foundry-work are important features in the remarkable programme of education and cultural training which is being undertaken by the **Arts and Humanities Centre of Los Angeles**. Their most important programme *The Shaded Rainbow* designed and piloted through by Dr. Marquis von Wagner is "designed to beautify all Mankind through the Arts". The Arts and Humanities Centre of Los Angeles "was created to work with today's and tomorrow's problems of com-



munity indifference and family tragedy of the disadvantaged school dropout through the *Shaded Rainbow* programme to educate and revitalize" the potential reserve in that section of the community. This quote is from the detailed manual—an exhaustive 110 page schedule drawn up by **Marquis Von Wagner** who created and designed this valuable Centre. One of its main features is training in Applied Sculpture and Environmental design. This is backed up by provision of a Foundry and training in sculptural foundry work.

The photograph opposite (lower) features **Bruce Beasley** of Oakland California and his 15-ft. high "Apolymon" which will become one of Sacramento's most important public sculptures. It was installed in February on a new Plaza itself also an award-winning design: the new State Office Buildings. The sculpture weighs 6 tons, and is constructed in brilliant clear Lucite. Bruce Beasley won this \$50,000 commission (£20,000 — British architects please note) from the State of California, and the prize of a competition dating back to 1967 was underwritten by the Du Pont Corporation (European Industry please note) who among other American Corporations has appreciated the importance of sculpture