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| Artist | Henri Gaudier – Brzeska |
| Title | Red Stone Dancer |
| Date | 1913 |
| Medium | Red Mansfield stone |
| Scale | 432 × 229 × 229 mm |
| Scope/s | Human figure – French |
| Style | Stylised/vorticism |
| Patron | No patron |
| Location | England - The stone was quarried near Mansfield, north of Nottingham |
| Function |  |

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| Formal features/How ‘Modernist’? | |
| Composition | Almost distorted pose with curved arms and bent knees suggesting movement. Also, a closed pose as the single figure connects with herself suggesting an instinctive desire to dance |
| Colour or texture | Smooth, deep brown stone potentially reflecting human skin texture and tone. Also rebels against the conventions of white, pure marble creating a more natural and primitive appearance. |
| Light & tone | Highly polished stone causing light to reflect which glorifies and celebrates the material. He didn’t create a muscle tone as wasn’t interested in realism. |
| Space & depth or relief | Direct carving technique – little detail e.g., triangle shape for a face. Closed, intimate pose with little negative space partially due to stones low tensile strength. |
| Line or brushwork | Curvaceous line e.g., curved arm behind the head, smooth hips and round asymmetric breasts enhances sense of dynamism and reflects the features of a female curved figure. |

Use or development of materials, techniques & processes:

Technique of direct carving used to create a connection between the artist and material. Is more labour for the artist but achieves less detail creating a stylised and modern appearance.

Stylistic comment and artistic influence:

Stylised with little detail e.g., triangle shape to depict an eye and a nose. Typical of modernist sculpture as focus is on the material and meaning.

Critical text quote: ‘When I face the beauty of nature, I am no longer sensitive to art, but in the town I appreciate its myriad benefits’ - Brzeska

Influence from technological factors:

Brzeska used a traditional technique of direct carving to create a connection with the stone material. Also linking to the primeval sense of a connection between mand and nature. This technique gained little detail retaining focus on the material and form whilst creating a modern sense for the work.

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Influence from political factors:

Lack of face detail except the triangle which shows influence from primitivism. Primate artifacts were popular to collect and were seen in museum collections such as the British museum which were collected and owned due to colonialism e.g., he looked at the ancient Greek, Assyrian rooms and the Ethnographical Gallery. This contained artworks taken – sometimes forcibly – from indigenous peoples around the world due to the British empire

Influence from cultural/social factors: Brzeska was interested in the vorticist who were a British group interested in movement after Marinetti spoke in London about the importance of dynamism in modern art which influenced the sense of movement in his work shown by the bent knees and the left foot which is within the base suggesting dance is a primeval instinct derived from nature and earth as the stone links to an old natural form