

NOTES ON SCULPTURE* by Robert Morris

Robert Morris is considered by many artists and critics to be one of the leading sculptors working in the new Minimal style. His works and ideas have helped to delineate a variety of problems inherent in Minimal sculpture. In the following notes, in two parts, Morris discusses some of these problems, including those of viewer participation, size, scale, surface, and of gestalt.

Part I

"What comes into appearance must segregate in order to appear."

—COETIIE

There has been little definitive writing on present-day sculpture. When it is discussed it is often called in to support a broad iconographic or iconological point of view—after the supporting examples of painting have been exhausted. Kubler has raised the objection that iconological assertions presuppose that experiences so different as those of space and time must somehow be interchangeable.¹ It is perhaps more accurate to say, as Barbara Rose has recently written, that specific elements are held in common among the various arts today—an iconographic rather than an iconological point of view. The distinction is helpful, for the iconographer who locates shared elements and themes has a different ambition than

* Part I of this article is reprinted from *Artforum*, February, 1966; Part II is reprinted from *Artforum*, October, 1966.

¹ "Thus *Strukturforschung* presupposes that the poets and artists of one place and time are the joint bearers of a central pattern of sensibility from which their various efforts all flow like radial expressions. This position agrees with the iconologist's, to whom literature and art seem approximately interchangeable." George Kubler, *The Shape of Time*, Yale University, 1962, p. 27.

the iconologist, who, according to Panofsky, locates a common meaning. There may indeed be a general sensibility in the arts at this time. Yet the histories and problems of each, as well as the experiences offered by each art, indicate involvement in very separate concerns. At most, the assertions of common sensibilities are generalizations that minimize differences. The climactic incident is absent in the work of John Cage and Barnett Newman. Yet it is also true that Cage has consistently supported a methodology of collage that is not present in Newman. A question to be asked of common sensibilities is to what degree they give one a purchase on the experience of the various arts from which they are drawn. Of course this is an irrelevant question for one who approaches the arts in order to find identities of elements or meanings.

In the interest of differences it seems time that some of the distinctions sculpture has managed for itself be articulated. To begin in the broadest possible way it should be stated that the concerns of sculpture have been for some time not only distinct from but hostile to those of painting. The clearer the nature of the values of sculpture become the stronger the opposition appears. Certainly the continuing realization of its nature has had nothing to do with any dialectical evolution that painting has enunciated for itself. The primary problematic concerns with which advanced painting has been occupied for about half a century have been structural. The structural element has been gradually revealed to be located within the nature of the literal qualities of the support.² It has been a long dialogue with a limit. Sculpture, on the other hand, never having been involved with illusionism could not possibly have based the efforts of fifty years upon the rather pious, if somewhat contradictory, act of giving up this illusionism and approaching the object. Save for replication, which is not to be confused with illusionism, the sculptural facts of space, light, and materials have always functioned concretely and literally. Its allusions or references have not been commensurate with the indicating sensibilities of painting. If painting has sought to approach the object, it has sought equally

² Both Clement Greenberg and Michael Fried have dealt with this evolution. Fried's discussion of "deductive structure" in his catalogue, "Three American Painters," deals explicitly with the role of the support in painting.

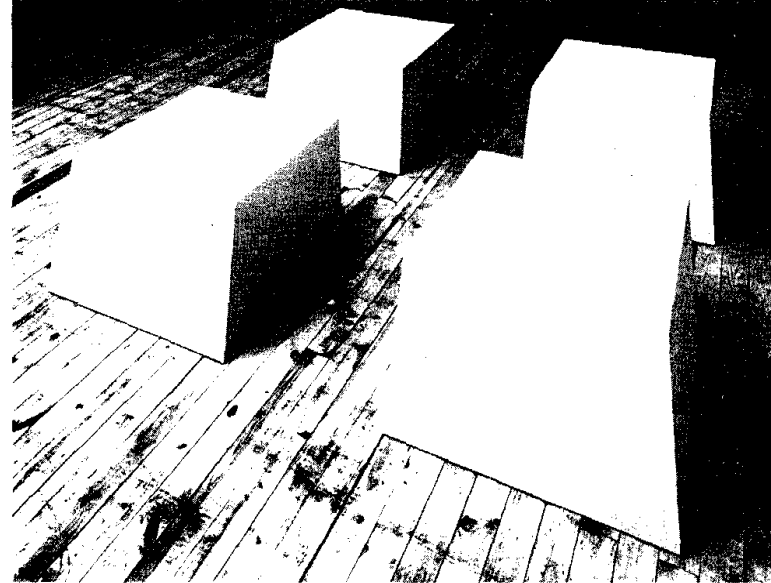
hard to dematerialize itself on the way. Clearer distinctions between sculpture's essentially tactile nature and the optical sensibilities involved in painting need to be made.

Tatlin was perhaps the first to free sculpture from representation and establish it as an autonomous form both by the kind of image, or rather non-image, he employed and by his literal use of materials. He, Rodchenko, and other Constructivists refuted Appollinaire's observation that "a structure becomes architecture, and not sculpture, when its elements no longer have their justification in nature." At least the earlier works of Tatlin and other Constructivists made references to neither the figure nor architecture. In subsequent years Gabo, and to a lesser extent Pevsner and Vantongerloo, perpetuated the Constructivist ideal of a non-imagistic sculpture that was independent of architecture. This autonomy was not sustained in the work of the greatest American sculptor, the late David Smith. Today there is a reassertion of the non-imagistic as an essential condition. Although, in passing, it should be noted that this condition has been weakened by a variety of works that, while maintaining the non-imagistic, focus themselves in terms of the highly decorative, the precious, or the gigantic. There is nothing inherently wrong with these qualities; each offers a concrete experience. But they happen not to be relevant experiences for sculpture, for they unbalance complex plastic relationships just to that degree that one focuses on these qualities in otherwise non-imagistic works.

The relief has always been accepted as a viable mode. However, it cannot be accepted today as legitimate. The autonomous and literal nature of sculpture demands that it have its own, equally literal space—not a surface shared with painting. Furthermore, an object hung on the wall does not confront gravity; it timidly resists it. One of the conditions of knowing an object is supplied by the sensing of the gravitational force acting upon it in actual space. That is, space with three, not two coordinates. The ground plane, not the wall, is the necessary support for the maximum awareness of the object. One more objection to the relief is the limitation of the number of possible views the wall imposes, together with the constant of up, down, right, left.

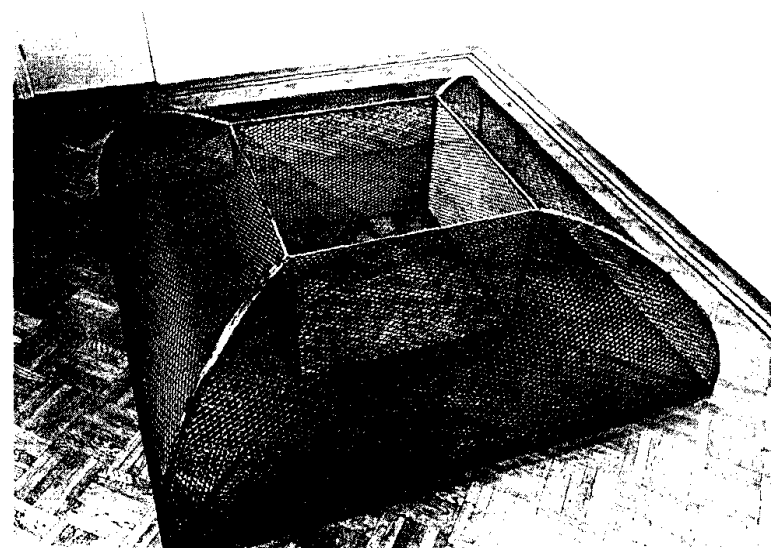
Color as it has been established in painting, notably by Olitski and Louis, is a quality not at all bound to stable forms. Michael Fried has pointed out that one of their major efforts has been, in fact, to free color of drawn shape. They have done this by either enervating drawing (Louis) or eliminating it totally (recent Olitski), thereby establishing an autonomy for color that was only indicated by Pollock. This transcendence of color over shape in painting is cited here because it demonstrates that it is the most optical element in an optical medium. It is this essentially optical, immaterial, non-containable, non-tactile nature of color that is inconsistent with the physical nature of sculpture. The qualities of scale, proportion, shape, mass, are physical. Each of these qualities is made visible by the adjustment of an obdurate, literal mass. Color does not have this characteristic. It is additive. Obviously things exist as colored. The objection is raised against the use of color that emphasizes the optical and in so doing subverts the physical. The more neutral hues, which do not call attention to themselves, allow for the maximum focus on those essential physical decisions that inform sculptural works. Ultimately the consideration of the nature of sculptural surfaces is the consideration of light, the least physical element, but one that is as actual as the space itself. For unlike paintings, which are always lit in an optimum way, sculpture undergoes changes by the incidence of light. David Smith in the "Cubi" works has been one of the few to confront sculptural surfaces in terms of light. Mondrian went so far as to claim that "Sensations are not transmissible, or rather, their purely qualitative properties are not transmissible. The same, however, does not apply to *relations* between sensations. . . . Consequently only *relations* between sensations can have an objective value . . ." This may be ambiguous in terms of perceptual facts but in terms of looking at art it is descriptive of the condition that obtains. It obtains because art objects have clearly divisible parts that set up the relationships. Such a condition suggests the alternative question: Could a work exist that has only one property? Obviously not, since nothing exists that has only one property. A single, pure sensation cannot be transmissible precisely because one perceives simultaneously more than one property as parts in any given situation: if color, then also dimension; if flatness, then texture, etc. However, certain forms do exist that, if they do not negate

the numerous relative sensations of color to texture, scale to mass, etc., do not present clearly separated parts for these kinds of relations to be established in terms of shapes. Such are the simpler forms that create strong gestalt sensations. Their parts are bound together in such a way that they offer a maximum resistance to perceptual separation. In terms of solids, or forms applicable to sculpture, these gestalts are the simpler polyhedrons. It is necessary to consider for a moment the nature of three-dimensional gestalts as they occur in the apprehension of the various types of polyhedrons. In the simpler regular polyhedrons, such as cubes and pyramids, one need not move around the object for the sense of the whole, the gestalt, to occur. One sees and immediately "believes" that the pattern within one's mind corresponds to the existential fact of the object. Belief in this sense is both a kind of faith in spatial extension and a visualization of that extension. In other words, it is those aspects of apprehension that are not coexistent with the visual field but rather the result of the experience of the visual field. The more specific nature of this belief and how it is formed involve perceptual theories of "constancy of shape," "tendencies toward simplicity," kinesthetic clues, memory traces, and physiological factors regarding the nature of binocular parallax vision and the structure of the retina and brain. Neither the theories nor the experiences of gestalt effects relating to three-dimensional bodies are as simple and clear as they are for two-dimensions. But experience of solids establishes the fact that, as in flat forms, some configurations are dominated by wholeness, others tend to separate into parts. This becomes clear if the other types of polyhedrons are considered. In the complex regular type there is a weakening of visualization as the number of sides increases. A sixty-four-sided figure is difficult to visualize, yet because of its regularity one senses the whole, even if seen from a single viewpoint. Simple irregular polyhedrons, such as beams, inclined planes, truncated pyramids, are relatively more easy to visualize and sense as wholes. The fact that some are less familiar than the regular geometric forms does not affect the formation of a gestalt. Rather, the irregularity becomes a particularizing quality. Complex irregular polyhedrons (for example, crystal formations) if they are complex and irregular enough can frustrate visualization almost completely, in which case it is difficult to maintain one is



Robert Morris: Untitled, 1965. Fiberglass, 3' x 3' x 2'. In the collection of the Dwan Gallery. Photograph courtesy of Leo Castelli Gallery, New York.

Robert Morris: Untitled, 1967. Steel, 31" x 109" x 109". In the collection of the Dwan Gallery, New York. Photograph courtesy of Leo Castelli Gallery, New York.



experiencing a gestalt. Complex irregular polyhedrons allow for divisibility of parts insofar as they create weak gestalts. They would seem to return one to the conditions of works that, in Mondrian's terms, transmit relations easily in that their parts separate. Complex regular polyhedrons are more ambiguous in this respect. The simpler regular and irregular ones maintain the maximum resistance to being confronted as objects with separate parts. They seem to fail to present lines of fracture by which they could divide for easy part-to-part relationships to be established. I term these simple regular and irregular polyhedrons "unitary" forms. Sculpture involving unitary forms, being bound together as it is with a kind of energy provided by the gestalt, often elicits the complaint among critics that such works are beyond analysis.

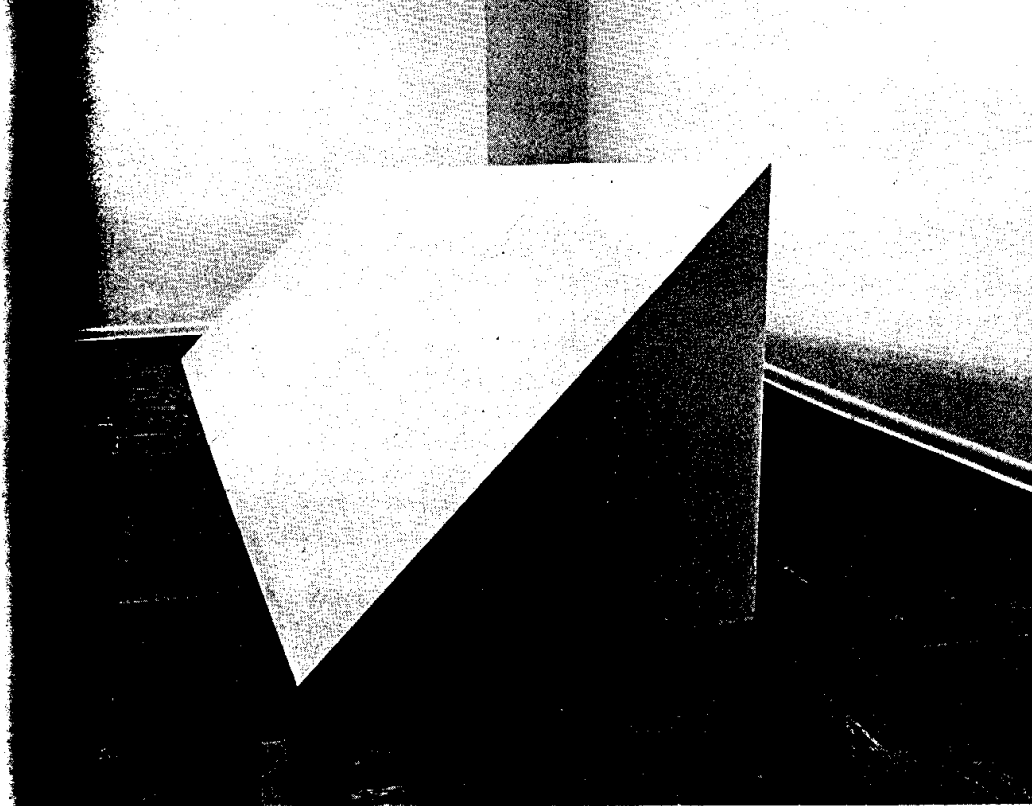
Characteristic of a gestalt is that once it is established all the information about it, *qua* gestalt, is exhausted. (One does not, for example, seek the gestalt of a gestalt.) Furthermore, once it is established it does not disintegrate. One is then both free of the shape and bound to it. Free or released because of the exhaustion of information about it, as shape, and bound to it because it remains constant and indivisible.

Simplicity of shape does not necessarily equate with simplicity of experience. Unitary forms do not reduce relationships. They order them. If the predominant, hieratic nature of the unitary form functions as a constant, all those particularizing relations of scale, proportion, etc., are not thereby canceled. Rather they are bound more cohesively and indivisibly together. The magnification of this single most important sculptural value—shape—together with greater unification and integration of every other essential sculptural value makes, on the one hand, the multipart, inflected formats of past sculpture extraneous, and on the other, establishes both a new limit and a new freedom for sculpture.

Part II

Q: Why didn't you make it larger so that it would loom over the observer?

A: I was not making a monument.



Robert Morris: Untitled. 1967. Fiberglass. Eight sections: four sections (47" x 48" x 47½"); four sections (47½" x 85" x 47½"). Photograph courtesy of Leo Castelli Gallery, New York.

Q: Then why didn't you make it smaller so that the observer could see over the top?

A: I was not making an object.

—Tony Smith's replies to questions about his six-foot steel cube.

The size range of useless three-dimensional things is a continuum between the monument and the ornament. Sculpture has generally been thought of as those objects not at the polarities but falling between. The new work being done today falls between the extremes of this size continuum. Because much of it presents an image of neither figurative nor architectonic reference, the works have been described as "structures" or "objects." The word *structure* applies either to anything or to how a thing is put together. Every rigid body is an object. A particular term for the new work is not as important as knowing what its values and standards are.

In the perception of relative size the human body enters into the total continuum of sizes and establishes itself as a constant on that scale. One knows immediately what is smaller and what is larger than himself. It is obvious, yet important, to take note of the fact that things smaller than ourselves are seen differently than things larger. The quality of intimacy is attached to an object in a fairly direct proportion as its size diminishes in relation to oneself. The quality of publicness is attached in proportion as the size increases in relation to oneself. This holds true so long as one is regarding the whole of a large thing and not a part. The qualities of publicness or privateness are imposed on things. This is because of our experience in dealing with objects that move away from the constant of our own size in increasing or decreasing dimension. Most ornaments from the past, Egyptian glassware, Romanesque ivories, etc., consciously exploit the intimate mode by highly resolved surface incident. The awareness that surface incident is always attended to in small objects allows for the elaboration of fine detail to sustain itself. Large sculptures from the past that exist now only in small fragments invite our vision to perform a kind of magnification (sometimes literally performed by the photograph) that gives surface variation on these fragments the quality of detail it never had in the original

whole work. The intimate mode is essentially closed, spaceless, compressed, and exclusive.

While specific size is a condition that structures one's response in terms of the more or less public or intimate, enormous objects in the class of monuments elicit a far more specific response to size *qua* size. That is, besides providing the condition for a set of responses, large-sized objects exhibit size more specifically as an element. It is the *more conscious* appraisal of size in monuments that makes for the quality of "scale." The awareness of scale is a function of the comparison made between that constant, one's body size, and the object. Space between the subject and the object is implied in such a comparison. In this sense space does not exist for intimate objects. A larger object includes more of the space around itself than does a smaller one. It is necessary literally to keep one's distance from large objects in order to take the whole of any one view into one's field of vision. The smaller the object the closer one approaches it and, therefore, it has correspondingly less of a spatial field in which to exist for the viewer. It is this necessary greater distance of the object in space from our bodies, in order that it be seen at all, that structures the non-personal or public mode. However, it is just this distance between object and subject that creates a more extended situation, for physical participation becomes necessary. Just as there is no exclusion of literal space in large objects, neither is there an exclusion of the existing light.

Things on the monumental scale, then, include more terms necessary for their apprehension than objects smaller than the body, namely, the literal space in which they exist and the kinesthetic demands placed upon the body.

A simple form like a cube will necessarily be seen in a more public way as its size increases from that of our own. It accelerates the valence of intimacy as its size decreases from that of one's own body. This is true even if the surface, material, and color are held constant. In fact it is just these properties of surface, color, material, that get magnified into details as size is reduced. Properties that are not read as detail in large works become detail in small works. Structural divisions in work of any size are another form of detail. (I have discussed the use of a strong gestalt or of unitary-type forms to

avoid divisiveness and set the work beyond *retardataire* Cubist—esthetics in *Notes on Sculpture, Part I*, above.) There is an assumption here of different kinds of things becoming equivalent. The term “detail” is used here in a special and negative sense and should be understood to refer to all factors in a work that pull it toward intimacy by allowing specific elements to separate from the whole, thus setting up relationships within the work. Objections to the emphasis on color as a medium foreign to the physicality of sculpture have also been raised previously, but in terms of its function as a detail a further objection can be raised. That is, intense color, being a specific element, detaches itself from the whole of the work to become one more internal relationship. The same can be said of emphasis on specific, sensuous material or impressively high finishes. A certain number of these intimacy-producing relations have been gotten rid of in the new sculpture. Such things as process showing through traces of the artist’s hand have obviously been done away with. But one of the worst and most pretentious of these intimacy-making situations in some of the new work is the scientific element that shows up generally in the application of mathematical or engineering concerns to generate or inflect images. This may have worked brilliantly for Jasper Johns (and he is the prototype for this kind of thinking) in his number and alphabet paintings, in which the exhaustion of a logical system closes out and ends the image and produces the picture. But appeals to binary mathematics, tensegrity techniques, mathematically derived modules, progressions, etc., within a work are only another application of the Cubist aesthetic of having reasonableness or logic for the relating parts. The better new work takes relationships out of the work and makes them a function of space, light, and the viewer’s field of vision. The object is but one of the terms in the newer aesthetic. It is in some way more reflexive because one’s awareness of oneself existing in the same space as the work is stronger than in previous work, with its many internal relationships. One is more aware than before that he himself is establishing relationships as he apprehends the object from various positions and under varying conditions of light and spatial context. Every internal relationship, whether it be set up by a structural division, a rich surface, or what have you, reduces the public, external quality of the object and tends to eliminate the viewer to the degree that

these details pull him into an intimate relation with the work and out of the space in which the object exists.

Much of the new sculpture makes a positive value of large size. It is one of the necessary conditions of avoiding intimacy. Larger than body size has been exploited in two specific ways: either in terms of length or of volume. The objection to current work of large volume as monolith is a false issue. It is false not because identifiable hollow material is used—this can become a focused detail and an objection in its own right—but because no one is dealing with obdurate solid masses and everyone knows this. If larger than body size is necessary to the establishment of the more public mode, nevertheless it does not follow that the larger the object the better it does this. Beyond a certain size the object can overwhelm and the gigantic scale becomes the loaded term. This is a delicate situation. For the space of the room itself is a structuring factor both in its cubic shape and in terms of the kinds of compression different sized and proportioned rooms can effect upon the object-subject terms. That the space of the room becomes of such importance does not mean that an environmental situation is being established. The total space is hopefully altered in certain desired ways by the presence of the object. It is not controlled in the sense of being ordered by an aggregate of objects or by some shaping of the space surrounding the viewer. These considerations raise an obvious question. Why not put the work outside and further change the terms? A real need exists to allow this next step to become practical. Architecturally designed sculpture courts are not the answer nor is the placement of work outside cubic architectural forms. Ideally, it is a space without architecture as background and reference, that would give different terms to work with.

While all the aesthetic properties of work that exists in a more public mode have not yet been articulated, those which have been dealt with here seem to have a more variable nature than the corresponding aesthetic terms of intimate works. Some of the best of the new work, being more open and neutral in terms of surface incident, is more sensitive to the varying contexts of space and light in which it exists. It reflects more acutely these two properties and is more noticeably changed by them. In some sense it takes these two things into itself as its variation is a function of their variation. Even

its most patently unalterable property—shape—does not remain constant. For it is the viewer who changes the shape constantly by his change in position relative to the work. Oddly, it is the strength of the constant, known shape, the gestalt, that allows this awareness to become so much more emphatic in these works than in previous sculpture. A Baroque figurative bronze is different from every side. So is a six-foot cube. The constant shape of the cube held in the mind but which the viewer never literally experiences, is an actuality against which the literal changing, perspective views are related. There are two distinct terms: the known constant and the experienced variable. Such a division does not occur in the experience of the bronze.

While the work must be autonomous in the sense of being a self-contained unit for the formation of the gestalt, the indivisible and undissolvable whole, the major aesthetic terms are not in but dependent upon this autonomous object and exist as unfixed variables that find their specific definition in the particular space and light and physical viewpoint of the spectator. Only one aspect of the work is immediate: the apprehension of the gestalt. The experience of the work necessarily exists in time. *The intention is diametrically opposed to Cubism with its concern for simultaneous views in one plane.* Some of the new work has expanded the terms of sculpture by a more emphatic focusing on the very conditions under which certain kinds of objects are seen. The object itself is carefully placed in these new conditions to be but one of the terms. The sensuous object, resplendent with compressed internal relations, has had to be rejected. That many considerations must be taken into account in order that the work keep its place as a term in the expanded situation hardly indicates a lack of interest in the object itself. But the concerns now are for more control of and/or cooperation of the entire situation. Control is necessary if the variables of object, light, space, body, are to function. The object itself has not become less important. It has merely become less *self*-important. By taking its place as a term among others the object does not fade off into some bland, neutral, generalized or otherwise retiring shape. At least most of the new works do not. Some, which generate images so readily by innumerable repetitive modular units, do perhaps bog down in a form of neutrality. Such work becomes dominated by its own means

through the overbearing visibility of the modular unit. So much of what is positive in giving to shapes the necessary but non-dominating, non-compressed presence has not yet been articulated. Yet much of the judging of these works seems based on the sensing of the rightness of the specific, non-neutral weight of the presence of a particular shape as it bears on the other necessary terms.

The particular shaping, proportions, size, surface of the specific object in question are still critical sources for the particular quality the work generates. But it is now not possible to separate these decisions, which are relevant to the object as a thing in itself, from those decisions external to its physical presence. For example, in much of the new work in which the forms have been held unitary, placement becomes critical as it never was before in establishing the particular quality of the work. A beam on its end is not the same as the same beam on its side.

It is not surprising that some of the new sculpture that avoids varying parts, polychrome, etc., has been called negative, boring, nihilistic. These judgments arise from confronting the work with expectations structured by a Cubist aesthetic in which what is to be had from the work is located strictly within the specific object. The situation is now more complex and expanded.