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| **Direct Carving** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Direct carving is a technique developed in the early twentieth century and described making sculpture that involved the hand of the sculptor working with hammer and chisel directly onto a block of stone or wood. Though models were sometimes used, direct carving was a way of working that enabled sculptors to have close and intimate contact with their materials. By using this direct method, sculptors rejected academic traditions where sculptors created clay models and had them scaled up and transferred to marble by a workshop of technicians. Direct carving became a concept closely aligned with modernism as the twentieth century progressed. Particularly in Britain , for their work to be identified as a modern piece of sculpture, a sculptor was expected to work directly on their material.  In France it was known as *taille directe*, and one of the earliest pieces recognised as being made using this method was Constantin Brancusi’s *The Kiss* (1907). For sculptors in Britain, the use of the method gained momentum in part due to the legacy of hand making of the Arts and Crafts movement. The method also allowed sculptors to reject the representation of flesh in stone, instead professing themselves to be representing stone and remaining true to the material. For most of those practicing direct carving, it became a way of knowing the material, usually a local one, and of working with that material to ‘reveal’ the work of art within. |
| Direct carving was a technique developed in the early twentieth century and described making sculpture that involved the hand of the sculptor working with hammer and chisel directly onto a block of stone or wood. Though models were sometimes used, direct carving was a way of working that enabled sculptors to have close and intimate contact with their materials. By using this direct method, sculptors rejected academic traditions where sculptors created clay models and had them scaled up and transferred to marble by a workshop of technicians. Direct carving became a concept closely aligned with modernism as the twentieth century progressed. Particularly in Britain , for their work to be identified as a modern piece of sculpture, a sculptor was expected to work directly on their material.  In France it was known as *taille directe*, and one of the earliest pieces recognised as being made using this method was Constantin Brancusi’s *The Kiss* (1907). For sculptors in Britain, the use of the method gained momentum in part due to the legacy of hand making of the Arts and Crafts movement. The method also allowed sculptors to reject the representation of flesh in stone, instead professing themselves to be representing stone and remaining true to the material. For most of those practicing direct carving, it became a way of knowing the material, usually a local one, and of working with that material to ‘reveal’ the work of art within. Selected Works Constantin Brancusi: The Kiss (1907, Muzeul de Arta at Craiova, Rumania)  Eric Gill: Mother and Child series (1910-11, Tate, Leeds City Art Gallery, National Museum Wales)  Jacob Epstein: Sun God (1910, Tate)  Henri Gaudier-Brzeska: Red Stone Dancer (c. 1913, Tate) |
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