|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Esther | [Middle name] | Thyssen |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| Hare, David (1917-1992) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| David Hare was an American sculptor and critic whose work was inspired by the imagination and the subconscious. During the early forties, when he began making sculpture, Hare associated with émigré Surrealists in New York, and from 1941 to 1944 edited the magazine *VVV* with André Breton, Marcel Duchamp, and Max Ernst. Hare befriended Jean-Paul Sartre in 1946, through whom Hare was introduced to Existentialism. Hare refused to follow trends and amalgamated Surrealist and Existentialist principles in his works about process and metamorphosis. Hare worked with steel, melting and pouring it into molds, as can be seen in works such as *Magician’s Game* (1944), which melds objects and body parts as if continually becoming. He also made open, airy, welded sculptures trapping real space and often depicting landscape in a transient state. In 1948, together with Robert Motherwell, Mark Rothko and William Baziotes, Hare co-founded *Subjects of the Artist*, an informal art school with a lecture series which served as precursor to The Club. |
| David Hare was an American sculptor and critic whose work was inspired by the imagination and the subconscious. During the early forties, when he began making sculpture, Hare associated with émigré Surrealists in New York, and from 1941 to 1944 edited the magazine *VVV* with André Breton, Marcel Duchamp, and Max Ernst. Hare befriended Jean-Paul Sartre in 1946, through whom Hare was introduced to Existentialism. Hare refused to follow trends and amalgamated Surrealist and Existentialist principles in his works about process and metamorphosis. Hare worked with steel, melting and pouring it into molds, as can be seen in works such as *Magician’s Game* (1944), which melds objects and body parts as if continually becoming. He also made open, airy, welded sculptures trapping real space and often depicting landscape in a transient state. In 1948, together with Robert Motherwell, Mark Rothko and William Baziotes, Hare co-founded *Subjects of the Artist*, an informal art school with a lecture series which served as precursor to The Club. |
| Further reading:  (Goossen, Goldwater and Sandler)  (Hadler) |