

## ART - IT'S many FACETS

My subject here tonight is art, namely sculpture art. But as it has always been hard for me to talk about the thing I am doing, I will ask you to pardon me for spending some of the time on the great subject of art in general -- what art is, the joy it brings, and the great help it lends to humanity. When we speak of art, we generally mean the outstanding lines of art; painting, sculpture and architecture.

But music, literature and drama are also outstanding lines of art. And so we could go on and enumerate things of art and what it would do for us if we had a high standard of these various arts among us, accompanied by appreciation and understanding of them.

Let us for a moment consider what we call the fine qualities of art and see if it really has within itself something worth while. At some time both you and I have been out in the glorious outdoors. It may have been on a beautiful summer night or on a clear, crispy winter day. We felt like shouting with joy and in admiration of the beautiful things before us. This the artist must feel and understand; he must bring it home to us by stressing the most beautiful in nature and subdue that of less importance. He must be a master in arrangement of color and lines in his composition so our attention will lead into the essential theme in his picture, remain there in admirations receive the message, and then find its way out again from the picture.

Once in the national gallery of Norway I saw a picture called "Summer Night" by Kitty Kjeland, one of the most outstanding women painters in the world, and indeed a "Summer Night" it was. That glorious golden glow over that beautiful lake, from which vapor ascended forming small white clouds, nicely contrasted against those deep blue surrounding hills. A boat was drawn up to the shore among those big sturdy sieve.

We could verily feel the romance in the air from the past, present and yet to come. In the Louvre, the great art gallery in Paris, France, I saw another great painting by Reuben, The Savior being taken down from the Cross. No pen nor tongue could have told this story so impressively as it was told by Reuben in this painting. How he must have felt the suffering of the Savior and the sorrow of those standing by. We could verily see on the white, partly covered body of Jesus how he had suffered before his death and then the contrast between life and death in the young beautiful woman embracing and partly covering his feet with her rich golden hair and her tear-swollen cheek. You cannot tell me that this kind of art work could be done without faith in Christ and the story thus told will most surely impress many and result in much good.

And so we could go on and talk about paintings and sculptor's art for hours

and hours but the time will not permit. But just let us ask ourselves if it were not for the architectural art, what comfort, convenience and refinement would we have today? When the architect is approaching his greatest height, the sculptor must be there to climax his work, and likewise when the sculptor is doing his great work, the architect can support him. And how empty and vague would the history of the ancient, highly cultured nation be if it were not for what is preserved in these two arts.

And so in painting and sculpture there is a great similarity, yet they are different.

One of the outstanding things in painting is color; in sculpture, it is form. Yet we have form in painting and color in sculpture work. It makes a great deal of difference to a sculpture group what light it is placed in and there is also a treatment of light and color within itself. There would be a great deal of difference in modeling a portrait bust of a person with white hair from that of one with dark hair and so an eye is modeled differently according to the color it has. Once I was modeling a bust of an old gentleman in Canada and as I was about through, some visitors came who had known him for many years, and as they looked at my clay work, one of them said I never knew he had brown eyes before. I felt it quite a compliment, but at least it goes to show that it is possible to get the right color effect in clay. In painting we have one dimension; in sculpturing we have three. The painter has to arrange and design his work so it looks right in the one view and the sculptor has to design and make his work so it looks right from all angles. The time will not permit me to go into any particular phase of this great subject so I will just say what makes art live and excel is the story it tells, the message it brings, its color, line form and composition done by one who knows and can. And if done by oneself it gives us that divine joy of having created something which will live, something which will impress someone to a more noble thought and a better life.

And so how different the various lines of art are, yet they have much in common.

They all work onward to a great and common good and tune our minds and thoughts with the beautiful in life and nature and the grand doings of man and nation. And so perhaps the two lines of art, painting and sculpture must truly stand together, teach, express, and record the fine and worthwhile things in life and nature. They are absolutely necessary among people of culture. They speak of mother's tender care and of father's noble deed. They speak of the grandeur of land and sea and teach how to love it. Impressively they speak of nations noble deeds and of the heroes who fought their battles. They teach us of the ancient nations culture and life, of their

wars and sufferings. Most impressive, painting and sculpture speak of the Savior, the head of this life and the example to follow. They speak of the suffering and death for all man and of the glorious message and joy it brings, and the tendency it has to stimulate us to nobler thought and better lives.