Meaning in Perception: Metaphor in Figurative Sculpture

Tommy Riefe
riefet@wustl.edu

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Meaning in Perception

Tommy Riefe

Thesis Advisor: Buzz Spector
Primary Advisors: Jessica Baran and Cheryl Wassenaar
Committee Members: Arny Nadler and Jon Navy
Director of the Graduate School of Art: Patricia Olynyk

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Abstract

The body is the intermediary between the immaterial and material world and allows for the expression of one’s psychological and physical identity. The perception of the body and mind within space and time provides opportunities for change. Representation through figurative sculpture is a common thread over historical time. Works from Greek Classicism, like Kritios Boy, exemplify how a body’s physical condition is directly contingent on an individual’s psychological state. Alberto Giacometti and Antony Gormley further expand upon this as they present the body as a channel between the mind and the surrounding environment. Each artist creates alterations in scale, form, and position within a space to highlight how meaning can be expressed through inanimate materials. Further photo documentation, such as that of Andy Goldsworthy, records the link between the mind and body through the duration of a sensory experience. My recent work uses the gesture, posture, and context of the body to exemplify purpose within the passage of time. Perception allows the mind to process the external world; the body is the channel through which we can physically engage with what we perceive, and time is the reminder of the preciousness of each moment we experience.
Introduction

The concept of identity manifests in our ideas and is expressed through our actions. From idea to action, the body is the intermediary between the immaterial and the material world. In many ways, the history of sculpture has emerged from a dialog between how the mind and body fit within space and time. An examination of these concepts, in relation to Greek Classicism, and to the modern and contemporary sculpture of Alberto Giacometti, Andy Goldsworthy, and Antony Gormley, will provide context for how figurative representation elicits interaction through physical presence. This selection of works will further illustrate how an individual’s mental state and perception become embodied in physical form.

In my own artistic practice, I place the human body within space and time, as a way to provide concreteness to otherwise abstract concepts. *Mark, 2017* (Figure 1) is a three-foot tall human figure that is making a sweeping gesture with the right leg. The form was created out of laminated wood that was then covered in a gypsum graphite slip. This work became the model for my larger work titled *Matter in Time* (Figure 10). *Mark* defines an important transition where I began to use figuration and materiality to embody the themes listed above. The gesture on the floor, which is left by the figure’s toe, is both apparent and impermanent, as friction against the ground plane causes the graphite to leave a residue of a past action. The awareness of this phenomenon is perceivable in the figure’s gaze that appears to be guiding the gesture. From historical and contemporary influences to my recent artwork, there is a continual thread in how the body is the intermediary between the mind, space, and time. Perception is a catalyst for understanding this relationship, and sculpture functions to initiate a visual awareness.
Figure 1. Tommy Riefe. *Mark*, 2016. Wood, gypsum, graphite, 35 x 13 x 12 inches
Mind and Body

*Kritios Boy* (Figure 2) is an example of Greek sculpture during the Early Classical period between 480-450 BCE. Carved out of marble, the nude figure seems stripped of any cultural symbolism, leaving only the intrinsic attributes as the subject of display. The hips are positioned in a manner that balances the weight on legs in a reserved pose. The torso highlights the diaphragm, suggesting breath and air within the solid block of marble. One of the most striking features is how the eyes were hollowed out to create windows between the internal and external space—functioning as portals both for looking into and gazing out.

This work marks a dramatic departure from the rigid two-dimensional poses that were standard in figurative representation around the Mediterranean up to that point. These stylistic tendencies can be identified in the forms made by the Etruscans in the West, Syrians in the East, and Egyptians in the South. They are represented even within the same geographical landscape, from early Cycladic sculpture to works made closer in time, such as *Kleobis and Biton*, two *kouroi* (Figure 3). Thus, works like *Kritios Boy* mark a revolution towards naturalization over previously conventional stylization. What is of particular interest is not the resulting form, but the rationale which initiated a transition. Historian Tom Flynn correlates the strides made during this time and the emerging civil and social liberties as, “through the freedom the thinking of the entire people rose up like a noble branch from a healthy trunk.”¹ By the 6th BCE, the Greek word *Sophrosyne*, meaning virtue of self-knowledge, had become a common subject of dramatists and philosophers.² The Roman Emperor Marcus Aurelius coined the phrase made by Greek stoic philosopher,
Epictetus, which provides insight into the cultural perception during this time: “whatever this is that I am, it is a little flesh and breath, and the ruling part.”

The explosion in critical thinking created an impulse to represent human potential, and the result was figurative articulation that embodied a psychological presence. A stylistic shift emerged in Greek Classicism, as the body became a vehicle for expressing intangible human attributes. When the body is seen as an outlet, rather than a source, a relationship emerges that centers around the intent of the mind. The body ultimately reflects the state of the mind, as mental changes will produce physical results. Conversely, alterations to the body that contrast the mind are useless because the body will always conform to coincide with the mental state. *Kritios Boy* is an early example of how a broadening cognitive awareness emerges in physical form.
Figure 2. *Kritios Boy*, c. 480 BC. Marble, Height 33.75”. Acropolis Museum, Athens

Figure 3. *Kleobis and Biton*, two *kouroi*, c. 600-575 BC. marble. Height 6’5.5”. Delphi Museum
In the twentieth century, Alberto Giacometti’s *La Place II*, 1948 (Figure 4) is a bronze casting that depicts five standing figures on a slab-like base. All of the pieces in this series of work began with clay on wire armatures. The wire was first bent to follow the figure’s contours, like building the skeleton of the body. Then, clay was crudely pushed into the wire over a period of days. Impressions from Giacometti’s fingers are visible in the remolded surface, endlessly shaping it toward an unobtainable ideal.

What is clearly evident is that Giacometti’s figures have been reduced to little more than sticks. Each of the five figures seems to be on a linear path with no acknowledgment of their surroundings. The bodies appear completely emaciated, stretched, and battered. The space they occupy is defined by the thick slab base, but is devoid of topographic features or locatable markers. Moreover, the sheer mass of the base in relation to the figures dwindles their presence even further, and the manner in which the figures seem to be built out of the landscape emphasizes their fusion with the surrounding space. Finally, the scale of the maquette makes the piece ideally suited for a pedestal. This creates a sense of further distance, as if the viewer is looking into another world, or the figures are on an island in distant space. The techniques employed portray empty space as a void that has the potential to create dramatic physical and psychological effects on the occupants.

Giacometti’s late figurative style, exemplified by *La Place II*, can be traced to the influence of World War II and the emergence of Existentialism. In addition to disrupting the physical and cultural landscape of Europe, the war had a psychological effect that could be defined as an “existential attitude,” or disorder, confusion, and dread caused by the perceived meaninglessness in an absurd world. The influence of these factors in the work
seems apparent, and exemplifies how one’s mental state molds the physical form.

Giacometti’s friend, the acclaimed Existentialist philosopher, Jean-Paul Sartre, wrote a number of exhibition statements for the artist and described the work as “extraordinary figures, so perfectly immaterial that they often become transparent and so totally, so fully real that they can be as positive and unforgettable as a physical blow, are they appearing or disappearing?”

When I look at Giacometti’s figures, I can't help but feel a sense of empathy towards them. They are lonely, lost, and sick. My initial thought is to ponder the circumstances that may have caused these figures to appear so distraught and forgotten. Author and physician Victor Frankl, who spent three years in Nazi concentration camps, was also a contemporary of Giacometti. Frankl’s writings reveal his personal perception of the body during the process of entering the concentration camp:

We waited in a shed, which seemed to be the anteroom to the disinfecting chamber. SS men appeared and spread out blankets into which we had to throw all our possessions, all our watches and jewelry... We were driven in with blows into the immediate anteroom of the bath. There an SS man said, “I will give you two minutes to get fully undressed and drop everything on the floor.” With unthinkable haste people tore off their clothes...Next we were herded into another room to be shaved: not only our heads were shorn, but not a hair was left on our entire bodies. While we waited for the showers our nakedness was brought home to us: we really had nothing now except our bare bodies—even minus hair; all we possessed, literally, was our naked existence.

By all accounts, Frankl had endured traumatic stress and loss. After losing his wife, mother, brother and all material possessions, it would seem logical that he would have a bleak perception of life. This was not the case. Following the war, Frankl developed Logotherapy, a theory on the perception of meaning. Frankl concluded that existential frustration is linked to finding the meaning of one’s existence, defining the existence of self, and developing concrete meaning in personal experiences. Failure to find meaning in these
areas can produce an existential vacuum of inner emptiness that often leads to boredom, depression, aggression, and addiction. Frankl makes a case for the power of will over the pursuit of pleasure and concludes that one should not ask what the meaning of life is, but rather “each man is questioned by life; and he can only answer to life by answering for his own life, to life he can only respond by being responsible.”7

In regards to La Place II, my empathy towards the figures emerges from insight into my own experience. Like the figures of La Place II, I think most individuals can relate to experiencing moments of loneliness, bleakness, insignificance, and misdirection. The vitality of Giacometti’s work lies in how psychological perception creates space, formulates reality, and is the determinant of the body’s physical state. The emotional state of his figures also shows how the emptiness of the surrounding space can influence one’s mental state. Giacometti’s figures are sleep walkers in a dream, but Frankl’s logotherapy reminds us that this state of mind can be dissolved through logic by developing capacity for claiming meaning. In the words of Friedrich Nietzsche, “he who has a why to live for can bear almost any how.” To note a final quote by Frankl on the pursuit of meaning:

The pessimist resembles the man who observes with fear and sadness that his wall calendar, from which he daily tears a sheet, grows thinner with each passing day. On the other hand, the person who attacks the problems of life actively is like a man who removes each successful leaf from his calendar and files it neatly and carefully away with its predecessors, after first having jotted down a few diary notes on the back. He can reflect with pride and joy on all the richness set down in these notes, on all the life that has already lived to the fullest.8
Figure 4. Alberto Giacometti, *La Place II*, conceived in 1948 and cast in 1949
Bronze with brown and black Patina, length 25.5”
Another work that relates the body and its position in space is Antony Gormley’s sculptural installation *Learning To Think*, 1991 (Figure 5). This work consists of five figures molded from the artist’s body. Each plaster mold was transferred to fiberglass and covered in a thin cladding of lead. The figures are mounted directly to the ceiling at the neck, creating the illusion that their heads are poking through the ceiling. The original installation of *Learning to Think*, among several other works, took place during the Spoleto Festival at a decommissioned prison in Charleston, South Carolina.

The lead figures each possess a stiff posture in upright serial poses, like soldiers holding a position. While the pose and direction seems calculated, their presence within the space leaves the figures vulnerable and exposed. They were hanging by their necks from the ceiling, blind to the events that may occur in the room beneath. The act of taking a mold and creating a shell of the form removes much of the detail, leaving the figures unidentifiable. Gormley describes this process as “a place between form and formlessness, a time between origin and becoming.” The lead also becomes like an armored skin, as the material is a soft metal, but is also used to prevent radioactive contamination. The composed and constrained posture, as well as a reduction in figurative articulation, indicates a clear break from traditional sculpture; there is a shift from telling a narrative through gesture to using the body in space to portray a situation.

When compared to Giacometti’s *La Place II*, a logical progression occurs. As stated earlier, the role of the base in Giacometti’s work was highly scrutinized by him and his contemporaries. As the base diminished, so, too, did the barrier between the sculpture and the viewer. In its place, the architectural space also became a scene for activation, allowing interventions in preexisting places to broaden perception. The installation site of *Learning To Think* is an old prison, which drastically affects the content, as the figures are not merely
puncturing a ceiling, but also escaping from a literal jail cell. Like Giacometti, Gormley’s figures allow the viewer to step into the represented figure’s shoes and understand how an individual fits within a context.

Between forming and formlessness, the real and the ideal, emptiness and fullness, Gormley delicately situates the body in an equilibrium that calls attention to a broader idea of human existence. Gormley describes Learning To Think as “the potential of shared imagination: the realm of the mind that is free of the condition of a body in space. We exist in space, but space also exists within us.”10 Expanding our mental faculty broadens our perceptions of the space in which we live, and, thereby, alters how we exist with the physical world. The historical jail site of Learning to Think is a reminder of the effects of close-mindedness, and how alterations to our mental state can redefine the context in which we live.
Figure 5.
Lead, Fiberglass, air, 5 body-forms: each 173 x 56 x 31 cm
Installation view, Old Jail, Charleston, USA, 1993
Part of “Places with a Past: New Site-Specific Art at Charleston’s Spoleto Festival,” 1991
Andy Goldsworthy’s *Rain Shadow* (Figure 6) consists of two consecutive images photographed from above looking down toward a red, rocky terrain. In the first image, Goldsworthy is lying on the rock, facing the sky during a rain shower. The second image shows the silhouette of Goldsworthy’s body, created when the artist quickly left the scene after the rain stopped. The assumption about the circumstance of the second image is that the silhouetted dry spot would quickly fade away after the photograph was made. The work quite literally shows how the human body makes an impression when it occupies a space. Fundamentally, the work shows a relationship between the body in a place and how it may change over time.

Goldsworthy has noted of the experience, “If you lay in the rain, every rain shower, storm, whatever, is different. Every surface is different.” His understanding of how rain interacts with his body is based on this sensorial experience, and his description is a testament to an experience being necessary for understanding. While the viewer can conceptually grasp Goldsworthy’s actions, the artist alone has insight into this unique experience. The intensity of the rain, frequency, temperature, wind speed, and humidity are all variables affecting each moment he lays on the ground. The senses allow Goldsworthy to experience subtle changes and engage in the present moment. Merleau-Ponty has unpacked the relationship between the mind and body in his philosophy of perception, known as phenomenology. Merleau-Ponty believes the ways in which we center our existence through physical bodies allows us to engage in the world, but also prevents us from engaging with it entirely:

> For a man to have a world, he must create distance from the world by giving up part of his spontaneity, by becoming involved in the world through stable organs and...
pre-established circuits that man can acquire the mental and practical space which will theoretically free him from his environment and allow him to see it.\textsuperscript{11}

The dichotomy between the first and second of Goldsworthy’s images in relation to presence and absence is most deeply rooted in our inevitable connection with time. For Goldsworthy, “they talk about human presence with the intrusion of a personality. It is important to me that I lie in the rain and stand in the cold – I take the memory, but the imprint left expresses a concern about the broader human condition.”\textsuperscript{12} Goldsworthy’s experience was made possible by his receptiveness, which broadened his consciousness within the present moment of making. The fading shadow Goldsworthy created speaks to the inevitable fate of all humans—that we are beings in time and therefore abide by its constraints. While this is widely understood, all other aspects of the future are merely potentialities. In this way, it is nonsensical to concern one’s self too much with trying to unravel potentialities and delay the inevitable. The future, by nature, is insecure and dwelling on it will only bring angst. In contrast, Goldsworthy’s rain shadow speaks toward focusing on the time at hand and being in the present. By doing so, memories will be created that are irrevocably stored and cherished.
Figure 6. Andy Goldsworthy, *Rain Shadow*, St. Albs, Scotland. June 1984. Color 35mm slide, Kodachrome 64
From *Kritios Boy* to Giacometti, Goldsworthy, and Gormley, I have made a claim for how these figurative sculptures have participated in a running dialogue about human identity in art. Within each work, I reveal similarities and differences to my own methodology in contextualizing my approach within preexisting art. My work has always dealt with materiality, space, and time, with the presence of the body emerging as a recent theme. This was solidified after I made a Venn diagram in 2016 that placed the body in overlap of spheres of space and time. This created a drastic change in my perspective, as the body provided context to otherwise abstract themes. The selection of my artworks that follow will illustrate the progression of these themes.

*Precipitation, Humidity, Wind, and Temperature*, 2015 (Figure 7) explores how variations in these forces create drastically unique environments. The acrylic vitrines on welded steel plinths portray a seascape, desert, rainforest, and snowy mountaintop. Within each environment, welded steel staircases made 45 degree inclines and declines, and platforms rotated in direction at 45 degree and 90 degree increments. The foliage in each environment was fashioned out of sand, moss, dirt, paint, polystyrene, and polyester. Placing stairways within exterior landscapes emerged out of trying to correlate one’s sensorial experience with physical movement.

I see a direct correlation between these works and my interest in the outdoors and backpacking; on many occasions, I have spent between a few days to a week hiking in remote locations. The more time I spent in these locations, the more in tune I became with the changes in weather and climate patterns. Forces like precipitation create awareness of the interconnection of my actions and the surroundings. When I was hiking part of the
Appalachian Trail, an intense thunderstorm came up unexpectedly, and I had to walk several hours in the rain before being able to make camp. That part of the trail was along a ridgeline and, under clear weather conditions, provided views of the surrounding area. As the rain poured through, the space shrunk, and I wasn’t able to see more than ten yards in front of me. After a few minutes, I was completely soaked and the barrier between my space and the surroundings dissipated. I carried the memory of this experience back into my studio.

The concept of my vitrines began by taking the architectural elements of stairs and constructing pathways that would allow the body to explore space. The forms produced could also be associated with labyrinths. As William Mathews suggests in *Mazes and Labyrinths*, a maze cannot be defined as a “tortuous branched path designed to baffle or deceive those who attempt to find the goal to which it leads,” since the path may have no obstruction, walls, edges, or goal. Rather, Mathews distills the form to the maximum amount of path within the minimum amount of space. For me, the path emerged by trying to initiate cognitive awareness, and the act of walking seemed to engage this through the sensorium. When viewed within the context of models, their function is diagrammatic, as it is understood that there is a human-scale structure that is experiential.

When viewed as finished entities, the works become micro-worlds separated from us by the acrylic case. The act of walking is no longer possible, and the path structure can be understood in a glance. Moreover, there is no actual shift in precipitation, humidity, wind, and temperature. Except for rust on one of the stairways, these forces did not act to produce a change. The landscapes recall my own interest in nature, but fabricating them involved the use of materials that are harmful to these natural environments. Some parts were carved from a solid eight-foot block of polystyrene. To create the “water,” I filled one
of the acrylic tanks with two gallons of polyester. Even with an industrial respirator, the fumes were intense. Additionally, the curing process created so much heat that it almost melted the acrylic container. This series was one of the first instances where I articulated the body in space and time. However, there was a chasm between my thinking and material choice for expression. Additionally, I had not yet introduced actual subject bodies in the work.

Figure 7. Tommy Riefe, Precipitation, Humidity, Wind, and Temperature, 2015
Sand, dirt, moss, steel, paint, polystyrene, polyester
4 forms: 32 x 4 x 54 in, 18 x 16 x 52 in, 85 x 12 x 54 in, 22 x 22 x 58 in.
After finishing the vitrines, I made a series of landscape photograph montages in geometric shapes. *Mirror and Void, 2016* (Figure 8) is an image of a creek during the winter and a cave in early spring. Each image was mirrored four times; the creek was mirrored along a 90 degree axis that creates a pattern in the form of a (+), while the cave image was spliced and mirrored at 45 degree angles creating a pattern in the form of a (x). The work was printed on adhesive vinyl and was adhered directly to the wall in order to seamlessly integrate the images and surrounding space. The mirrored imagery produced a kaleidoscopic effect, which attempted to create two spaces that the viewer could look into. While the images depicted the theme of nature the work overemphasized the digital manipulation that seemed to underscore the represented places.
Figure 8. Tommy Riefe, *Mirror and Void*, 2016, adhesive vinyl 2 parts: each 48” x 48”
On one backpacking trip, I spent several days near the summit of a mountain near Aspen, Colorado. With limited distractions, I occupied my time with what was around me. Listening, looking, and feeling provided understanding, and my mental energy focused on my present condition. The experience allowed me to focus on my shifts in perception. By reducing my daily stimuli, I was able to observe a mental shift towards the present moment, which increased the attentiveness to a sensorial experience.

In response to this experience and my past work, I developed two premises: that material provided content and technology dictated form. I recycled most all of my polystyrene and gave away most of the acrylic, in an attempt to only use natural materials. My understanding of the link between technology and form came after I made a wooden face that looked remarkably like a very bad Constantine Brancusi sculpture. The profile was carved on a lathe that makes radial objects, and the eyes were recessed with a grinding wheel. Each tool had predetermined my form within a range of extents.

Following the wooden face, I tried to combine an urge for an elemental material palette and primitive tool technology. Graphite Models, 2016 (Figure 9) were geometric wooden blocks that were coated in natural powered graphite and placed in gallery room maquettes. The forms were then slid to produce a mark determined by the shape of the form. Making a line or mark requires matter and action. The result of artistic intention creates gesture, which defines space through expression. The graphite models were intended for human scale to emphasize the physical exertion needed to displace a mass in space. I felt that the material selection and space consciousness seemed to coincide with my conceptual agenda, but I could not ignore the Minimalist associations in works made by artists like Richard Serra or Donald Judd. Moreover, the works conveyed an intimidating industrial semblance, as the scale and mass of the geometric objects belittled human
presence. All of these factors made it difficult to relate to the sculpture and led me to embrace figuration as a way to initiate dialog that was more relevant to human existence.

**Figure 9.** Tommy Riefe, *Graphite Models*, 2016. Wood, graphite, paper
4 parts: each 12” x 12” x 12”
*Matter in Time*, 2017 (Figure 10) consists of three identical life size figures placed within a gallery space. The figures’ armatures are made of wood with ABS plastic hands that have been coated in graphite mixed with a gypsum binder. Each figure is in a unique pose: standing, crouching, or sitting. Only the standing figure with his arm extended is actively creating a mark on the wall, while the sitting figure gazes at a distant mark on the wall, and the crouching figure glances at a pile of powered graphite. There attempts to be a direct correlation between the figure’s graphite surface, graphite gesture, and raw material fixating the subject’s attention.

The sculpture’s graphite suggests how the nature of materials can provide a glimpse of history. Graphite can be traced through the history of drawing as the preliminary basis of understanding forms in space. Graphite is a fundamental art material, but it is also the most pure form of elemental carbon on earth. This provides for connection to our human bodies, and carbon is the second most abundant element in our body. The act of using graphite is, thus, two fold; to create a dialog with the history of art, as well as to illustrate the body’s interconnection with the surrounding space.

The form emerged by trying to reduce it to an elemental simplified state that was not distinguished by physicality or specific anatomy. In order to produce this, a model was created digitally and then divided into 0.125 inch thick sections that were cut out of wood and stacked together. The process was, in many ways, a response to my early explorations in technology’s ability to dictate form. The shift towards highly contemporary techniques created several effects: the form became far more manageable to manipulate and scale, and was more environmentally friendly, as it mostly consisted of recycled sawdust with little waste. Unfortunately, the process was not directly transferable and led me to grudgingly use synthetic materials to 3D print the hands.
Creating abstract figures was in contrast to the *Graphite Models* (fig.9) representation and became a means to relate and facilitate empathy. From one perspective, literal figuration can be highly emotive, like in *Kritios Boy* (fig. 2), and deeply expressive, like Giacometti’s *La Place II* (fig. 4), but can fail to capture a direct physical presence. To combat this, I applied the graphite directly with my hands, and left the material to harden with the impressions visible. Gormley’s *Learning to Think* (fig. 5) presents bodily representation, but the form derives from his own body. The origin of the form is completely rational as it is a direct mold of his body. Moving forward, these works expanded my perception on what is and is not needed to create a body.

While each figure I created is positioned uniquely, each is anatomically the same. The seated figure is the shortest, but also takes up the largest footprint. With an extended leg, his foot points at the wall, and a gaze is directed straight ahead at a previously made mark on the wall. Standing upright, the second figure is presented with an out stretched arm that is touching the wall. Here the gesture is presented in the middle of the act before the mark is even completed. Finally, a crouching figure gazes over his right shoulder at a pile of pigment, presumably untouched. Presenting the same figure in three different moments creates a narrative about the act of mark making that illustrates an individual’s presence over time.
Figure 10. Tommy Riefe, *Matter in Time*, 2017. Wood, PVC plastic, gypsum, graphite
3 parts: 100 x 23 x 12 in, 32 x 52 x 15 in, 42 x 25 x 20 in.
One of the roles of the artist is to further the discussion initiated by preceding artists. In this way, a narrative forms that highlights human perception over different periods of time. Within the realm of sculpture, the subject of the body is perhaps the most fundamental. I believe this originates from trying to understand the form that people are most attached to, the one they inhabit. Some of the earliest human artifacts depict the body in sculptural form. This indicates the continual belief in the understanding of our self as fundamentally important.

*Kritios Boy*, Giacometti, Goldsworthy, and Gormley present the body as a place to manifest immaterial human characteristics of the sensorium and emotions. Through gesture, context, and scale the sculptures position the human figure in dialog between the mind, space, and time. Each work embraces perception as a catalyst for awareness, and calls attention to the body within every moment as a vehicle for meaning. These themes have been continued through my work with additional exploration through materiality. My *Matter in Time* exemplifies the body as an ephemeral material that uses action to comprehend purpose within the constraints of time. Perception allows the mind to process the external world; the body is the channel through which we can physically engage with what we perceive, and time is the reminder of the preciousness of each moment we experience.
2 Ibid.
7 Ibid p.102
8 Ibid p.113
9 Eckhard Schneider, "In and Out," in *Antony Gormley: Horizon Field*, by Martin Seel and Beat Wyss (Austria: Kunsthaus Bregenz, 2010). p. 25
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