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HUDSON, SAMUEL CAMPBELL. Heads. (1975)

Directed by: Walter W. Barker, Associate Professor. Pp. 5.

The exhibit consists of two, carved, maple wood head-figures.

The basis of this thesis is a search for CHI, (Universal Life Force), in the wood, and an endeavor to express the essence of this inner-life force in my sculpture. My aim is to render "not the transient, momentary visual stimulation, but enduring and supra-personal values."<sup>1</sup>

This thesis was exhibited at the Weatherspoon Art Gallery of The University of North Carolina at Greensboro (April 27 - May 11, 1975). 35 mm slides of exhibited work are on file in the Walter Clinton Jackson Library of the University.

This thesis has been approved by the Faculty of the University of North Carolina at Greensboro

HEADS

by  
Samuel Campbell Hudson

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

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1975

*7/19/75*  
Date of Acceptance

Approved by

*Walter Barber*  
Thesis Adviser

This thesis has been approved by the following committee  
of the Faculty of the Graduate School at The University of  
North Carolina at Greensboro.

Thesis Adviser

Walter Barber

Committee Members

Walter Barber

Paul Rost

Andrew Martin

Paul Rost

4/10/75

Date of Acceptance by Committee

## ACKNOWLEDGMENTS

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To these and other individuals, who have given of themselves during the past two years, I wish to extend my heartfelt appreciation.

CATALOGUE

TITLE	DIMENSIONS	MEDIUM
Head I	height-27" diameter-35"	maple wood
Head II	height-44½" diameter-39"	maple wood

To me, wood possesses an inner-life, or force, which I attempt (as a sculptor) to release in my work. CHI is the Chinese name for this force, which flows through all things. The artist must successfully interact with CHI during the creative process if he is to release this life force.

The carved, maple wood heads on exhibit in the Weatherspoon Gallery at the University of North Carolina at Greensboro, (April 27 through May 11), are the body of this thesis.

I approach the material without a specific plan, other than to tear away the outer surface of bark and pulp, responding to the unique and distinctive qualities of the wood. I begin to free the form from its enclosure, searching for my solutions - artistic as well as metaphysical - to reveal my "soul". The wood's idiosyncrasies, (i.e., rot, termites, etc.), cause unexpected contingencies which must be contended with; hence, form changes as nature modifies our course. Woods such as cherry, apple, pear and maple have a hard, short, compact grain, allowing the artist to cut in all directions without as great a hazard of splitting or splintering. Therefore, the hard, compact, grain woods lend themselves to a greater variety of form.

The large scale of my heads eliminated the use of fruit woods (for reasons of size), thereby, limiting me to

the larger maple woods. Maple became the logical choice for my purposes because of its scale and grain. This larger dimension which I presently work with, allows me to pursue a more monumental form.

My carving in wood is a search for form in form - inspired by sculptor/teacher, Peter Agostini, (whose exploration for form encouraged me to look further into my wood), and, very importantly, Ernst Barlach, a turn-of-the-century German artist (sculptor). Their insights have been vital influences in my development as a sculptor, and a significantly contributing factor in the final result of my work, to date.

My head-figures express a search for self and the inner-life (spirit, magic, God...) in the wood. This creative activity to try to find, understand and relate to the Universal Life Force has "not changed, and the best in art of the past is timeless in the sense of transcending the material, of stressing the archetypal rather than the ordinary." <sup>2</sup> In this manner, I feel close to Ernst Barlach, in trying "to give concrete form to something entirely abstract ...." <sup>3</sup> His use of heavy, simplified forms carved in wood, portrayed the "rendering not of the transient, momentary visual stimulation, but of enduring and supra-personal values." <sup>4</sup>

My carved, maple wood heads, I believe, possess this enduring and supra-personal quality, which seems to emerge

from deep within the wood, expanding outwardly and demanding to occupy the same space as its creator and viewers. These heads express my earnest search for this essence of the inner-life Force.

## FOOTNOTES

<sup>1</sup>Eduard Trier, Form and Space (New York: Frederick A. Praeger, 1962), p. 54.

<sup>2</sup>Alfred Werner, Ernst Barlach (New York: McGraw-Hill, 1966), p. 7.

<sup>3</sup>Ibid., p. 8.

<sup>4</sup>Trier, op. cit., p. 54.

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