

The Encyclopedia of Sculpture

Volume Two

G-O

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Fitzroy Dearborn

New York • London

2004.

Controversy was sparked again with Gormley's design of a stamp for the Royal Mail's special millennium series. Along with other notable English-born artists such as Bridget Riley and David Hockney, he was invited to create a 63-pence stamp based on a tale of achievement in British medicine. He chose the first successful in vitro fertilization procedure and designed *Test-Tube Baby/Patients' Tale*, using an image of a curled-up, sleeping infant modeled after his own daughter at six days old. However, a number of Roman Catholic and pro-life groups claimed it resembled a dead fetus and unsuccessfully tried to prevent the stamp's publication.

Despite these controversies, Gormley has continued to accept public commissions. *Quantum Cloud* was created to coincide with the opening of London's Millennium Dome. It stands at the edge of the Thames River on an old pier just outside the dome. Made of crisscrossing segments of stainless steel bar and designed with the help of computer technology, it incorporates a shadowy presence of a figure within.

VIRGINIA MAKSYMOWICZ

Biography

Born in London, England, 30 August 1950. Studied archeology, anthropology, and art history, Trinity College, Cambridge, 1968-71; traveled through the Middle East, India, and Sri Lanka and studied Buddhist Vipassana meditation, 1971-74; studied art at Central, Goldsmiths, and Slade Schools of Art, London, 1974-77; first solo exhibitions at Serpentine Gallery and Whitechapel Art Gallery, London, 1981; participated in Venice Biennale "Aperto," 1982; first solo exhibition in New York City, Salvatore Ala Gallery, 1984; included in "An International Survey of Recent Painting and Sculpture" at Museum of Modern Art, New York City, 1984; received Turner Prize, 1994; completed controversial commission, *Angel of the North*, in Gateshead, England, 1998; continues to exhibit internationally. Lives and works in London, England.

Selected Works

- 1981 *Natural Selection*; lead; Tate Gallery, London, England
- 1984 *Proof*; lead, fiberglass, plaster, air; collection of the artist
- 1986 *Sound II*; lead, fiberglass, water; collection of Winchester Cathedral, Hampshire, England
- 1993 *European Field*; terracotta (temporary installation); Malmö Konsthall, Sweden
- 1997 *Another Place*; cast iron (temporary

installations); Cuxhaven, Germany, and Stavanger, Norway

- 1998 *Angel of the North*; reinforced steel; Gateshead, Tyne and Wear, England
- 2000 *Quantum Cloud*; stainless steel bar; Millennium Dome, London, England

Further Reading

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GOTHIC SCULPTURE

The figural sculpture of the High Gothic period (1140-1300) is distinguished by its naturalistic conception of the human body and its restraint in the rendering of emotional affects. Although fundamentally architectural, the relation of sculpture to its architectural frame appears looser than in the Romanesque period; from the last decades of the 12th century, figures occupy increasingly autonomous spaces in front of columns or inside niches. Bodies, enveloped in richly articulated draperies, are slender and naturally proportioned, with relaxed but elegant postures, restrained gestures, and serene facial expressions. Although typically carved from the same materials as the architecture, usually a local limestone or sandstone, Gothic sculpture was always polychromed. Draperies glistened in brilliant reds and blues, whereas faces gained heightened verisimilitude and expressive power through natural coloration. Independent (or free-standing) sculpture, sometimes made of wood, was likewise painted and often embellished with gold leaf or jewels. Most surviving examples of Gothic sculpture are ecclesiastical; church officials were the most important patrons of these expensive and labor-intensive products.

According to medieval theologians, images possessed both a didactic and a devotional function: they served to teach the unlettered laity of events in sacred history and to stimulate emotional response. This attitude underlies the particular form taken by sculptural

programs in the 12th and 13th centuries. The construction of complex iconographic programs on church facades made Christian teachings accessible to a broad and socially variegated public, while the high degree of naturalism in individual figures triggered the identification and empathetic engagement that allowed them to assume personal meaning for their beholders.

It was on the west facade of the Abbey church of Saint-Denis north of Paris, France (ca. 1140) that the characteristic structure of the Gothic sculptured portal was established. However, many figures were destroyed during the French Revolution, and much of what remains represents the labors of restorers—an all too familiar story in the study of Gothic sculpture. The central tympanum, largely intact, shows Christ seated in a *mandorla*, extending his arms over the heads of his apostles, while tiny figures rise from their tombs below. This eschatological scene spills over into the archivolts on either side, where miniature men and women are welcomed into heaven or pushed into hell. Although the life-size figures of kings occupying the jambs are now destroyed, extant drawings suggest that they resembled the figures on the Royal Portal at the Cathedral of Chartres (ca. 1145–50) with elongated limbs, stylized gestures, and thin draperies defined by shallow parallel lines. Although rigidly columnar in proportions, the bodies of the Chartres figures gently swell beneath the long, finely pleated gowns, and the faces gaze outward with unprecedented sensitivity.

A move toward greater plasticity in jamb figures is evident in the portal at the Cathedral of Senlis (ca. 1165–70), where the fluid curves of the bodies are highlighted by swirls of looping drapery folds and project further outward from the supporting columns. In the archivolts, deeply canopied niches frame the figures, amplifying their corporeal volumes through stark contrasts of light and shadow. On the heart-shaped tympanum, a handsome Christ places a crown on the head of his youthful Mother, a reference to the Song of Songs. This emphasis on the Virgin Mary, rather than a patently eschatological theme, represents a shift in devotional patterns that occurred during the 12th century. At this time, the Virgin, in the guise of a courtly lady, became a favorite subject of Gothic sculpture, assuming perhaps her most winsome form in the *Vièrge Dorée* (Golden Virgin) at Cathedral of Amiens (ca. 1260).

Like the Senlis jamb figures, and in contrast to those on the Royal Portal, the figures on the Chartres transept portals (1204–24) appear to move freely in front of their respective columns, twisting their heads and torsos to the side so as to interact with neighboring figures. Some wear heavy draperies that fall in deep, troughlike folds, a convention developed in the goldsmith works of Nicholas of Verdun during the last quarter of the 12th cen-

tury and known today as *Muldenfaltenstil*. The abruptness with which these jagged lines slice across the drapery surface lends energy to the figures, while vigorous *contrapposto* (a natural pose with the weight of one leg, the shoulder, and hips counterbalancing one another) stances give their upright bodies a dynamic curvature (the characteristic “Gothic S curve”). Around 1235, freestanding statues of an entirely different formal vocabulary were added to the newly constructed transept porches. The figure of St. Theodore, depicted as a contemporary knight, leaves behind the blatantly classicizing elements of the *Muldenfaltenstil* while retaining a sense of balanced calm. In its detachment from the architectural support, its relaxed, slightly hip-shot stance, and the easy flow of lines in its limbs and draperies, the figure reveals an elegant, unforced verisimilitude.

The Cathedral of Reims contains the largest, most stylistically varied, and most widely influential assortment of sculptural works of the 13th century. In the jambs of the west façade, heavily classicizing figures with *Muldenfaltenstil* draperies (the *Visitation* group on the center portal, 1225–35) stand juxtaposed with others whose jaunty stances, supple but angular planes of drapery, and expressive faces were more favored after mid century (figures of St. Joseph and smiling angels, 1245–55). Between these stylistic extremes are figures with square, stable body construction, loosely hanging draperies with few internal lines, expressionless faces, and sober gestures. These elements hark back to Byzantine models, probably ivory carvings, widely available to western sculptors after the 1204 conquest of Constantinople and first employed in large scale on the west facade of the Cathedral of Notre Dame in Paris (1210–20). In keeping with Cathedral of Reims’s role as coronation church for the French monarchs, its upper levels are peopled with an array of stern kings and graceful angels who gaze outward from the towers and buttresses. Along the clerestory level, far out of normal viewing range, a series of wildly expressive, portraitlike heads serve as corbels and decorative devices. Although their purpose and significance remain a mystery, these “masks” bring to view especially vividly the acute interest in transient appearances that characterizes much Gothic sculpture.

The stylistic diversity at Reims indicates the activity there of several distinct teams of sculptors over the course of nearly 40 years. By contrast, the west facade of the Cathedral of Amiens (ca. 1230–35) was executed within a single decade by one team. The three portals comprise a comprehensive encyclopedia of images from sacred and local history united by a network of interlinked vertical and horizontal axes. A continuous row of jamb figures stretches across the lower facade, integrating the doors with the projecting but-

tresses between them. As physical types, these apostles and saints closely resemble one another, with stiffly erect bodies; broad, V-shaped drapery folds; and somber, immobile faces. Although this stylistic uniformity may result from new techniques of mass production, it can also be explained as a visualization of the notion of *imitatio Christi* so important in 13th-century Christianity. The figures conform physically to the standard set by the solemn *Beau Dieu* (Beautiful God) on the *trumeau* (pier) of the center portal. The three vertically oriented tympana depict the establishment of the bishopric of Amiens (north), the story of Mary, patron of cathedral and town (south), and the Last Judgment (center), thus tying together local, biblical, and future times. Closer to the ground, lively relief carvings framed by quatrefoils display biblical scenes and anecdotal images of the Virtues and Vices and Labors of the Months, thus incorporating worldly ethics and activities into the vision of sacred history.

The systematic, iconographically cohesive quality of French portal sculpture is closely aligned with developments in 13th-century intellectual history, such as the scholastic drive to catalogue and synthesize all elements of human knowledge. The architectural sculptors of other countries assimilated this model but modified it according to local tastes and needs. In England, the concentration of sculptured imagery around massive doorways was eschewed in favor of uniform distribution of figures across the entire facade. The broad west front of the Cathedral of Wells (1225–40), for example, appears overlaid with a lacy screen of gables and niches framing large, sculptured figures of saints and noblemen.

In Germany, where the main entrance to many churches stood on a flank, rather than the western end, portals were smaller in scale and sculptural programs therefore narrower in scope. Whereas French tympana were typically subdivided into registers containing many small figures, German versions were often filled completely by large figures enacting a single scene. This allowed for the amplification of expressive content characteristic of German Gothic sculpture. The rowdy Last Judgment in the Princes' Portal tympanum at the Cathedral of Bamberg and the sorrowful renditions of the Death and Assumption of the Virgin on the south transept portal at Strasbourg (formerly part of the Holy Roman Empire) exemplify this tendency. Flanking these portals stood female figures representing the triumphant Ecclesia and the vanquished Synagoga, a subject that offered sculptors opportunity to exploit the sensuous, tactile qualities of sculpture in the round. At Bamberg and Strasbourg, Synagoga appears with her head bowed and slender body—wrapped in clingy, nearly transparent draperies—twisted so as to accommodate and, indeed, demand perception from

various viewpoints. Attempts to convey the appearance of bodies and faces in motion were pushed further at the Cathedral of Magdeburg, where an entire portal was devoted to the Wise and Foolish Virgins (*ca.* 1240). Whereas French portals had typically depicted the virgins as tiny figures in low relief tucked into the sides of the doorframe, here they are life-size, emphatically animated figures who stand independently in front of the jambs. Wearing the slinky, belted dresses fashionable in 13th-century courts, the virgins demonstrate an exceptionally rich and varied range of facial and gestural expressions to indicate their respective joy or sadness.

This expressive adaptation of essentially French structures and figural styles characterizes Spanish Gothic sculpture as well. The *Pórtico de la Gloria* of the Cathedral of Santiago de Compostela, ascribed to a Master Mateo and dated to 1168–88, features a lavish array of voluminous, colorful column figures. Although the strongly modeled bodies with curving arrangements of limbs and the looping drapery folds resemble the jamb figures at Senlis, an added dimension of vivacity emerges from the figures' alert facial expressions and the interaction of their gazes. Boundaries between figures and their architectural frames, so strictly observed in French structures, blur; the base of the jambs, for example, is carved into dense conglomerations of squirming beasts, while highly projecting archivolt figures are enthroned upon, and hence mask, the outer edge of the tympanum. More in keeping with French models are the west facade of the Cathedral of León and the *Puerta del Sarmental* on the south transept of the Cathedral of Burgos (1240–45), whose tympanum showing Christ in majesty was executed by a sculptor active at Amiens. A locally trained master, on the other hand, was responsible for more idiosyncratic sculptures in the cloister adjacent to the cathedral. Here, tucked into a deep niche, thickly rounded figures of Gabriel and Mary enact an Annunciation scene of unprecedented intimacy and emotive content.

Independent of the comprehensive portal structure, interior Gothic sculpture tends to be geared toward stimulating affective response among beholders in a more private context through the intensified corporeal and emotional presence of figures. It is surely no accident that some of the most significant experiments with physiognomic variation (the African St. Maurice at Magdeburg, *ca.* 1245) and psychological expression (St. Elizabeth at Bamberg, *ca.* 1235) were executed on autonomous figures meant to be viewed at close range. Comprehensive theological programs did appear, if infrequently, inside churches. The inner west wall (1260–70) at the Cathedral of Reims is filled from floor to ceiling with a vast screen of trefoil niches in which

dozens of figures in dense, blocky draperies act out scenes from the Hebrew Scriptures with the expressive gestures of dramatic performers. At Strasbourg, the scene of Judgment that typically crowned an exterior portal was drawn inside. Here, niches on each side of the massive pier supporting the south transept vault (the so-called Angels' Pillar, *ca.* 1230) are occupied by gracefully swaying figures of the four Evangelists, seven angels, and a Judging Christ. Turning toward one another across the colonnettes, these figures, whose elongated limbs and sleek draperies reveal a clear Chartrian influence, direct the beholder's movement around the pier while creating rich, shifting patterns of light and shade.

More frequently, interior figures were displayed as discrete units, punctuating the building with their enactment of transspatial narratives. At the Cathedral of Regensburg, for example, the grinning angel Gabriel salutes Mary across the central vessel of the nave (*ca.* 1260). The monumental Visitation figures in the west choir aisle of the Cathedral of Bamberg, manifestly influenced by sculptures at Reims, are characterized by their remarkably psychological vivacity and a weighty corporeal presence enhanced through deeply cut *Muldenfaltentstil* draperies (*ca.* 1235). High on a crossing pier nearby, a handsome knightly figure on horseback, the so-called *Bamberg Rider* (*ca.* 1235), energizes the space as he gazes intently toward the altar. Whereas these figures orient themselves toward the viewer on the ground, the sculptures in the Angel Choir (1270–80) at the Cathedral of Lincoln animate and organize the interior from high above. Tucked into the spandrels of the choir triforium, highly modeled relief figures serve to reflect and signal the respective significance of the liturgical spaces below. Around the choir's major devotional focus, the now-lost shrine of St. Hugh of Lincoln, appears an orchestra of jubilant angels, whereas the spandrels above the high altar are occupied by a more solemn Judgment sequence.

Large-scale figures were frequently built into the peripheral supports of the choir to distinguish the liturgical preeminence of that space. In the Sainte Chapelle (1241–48), the Twelve Apostles who occupy the median level between the ground and the stained glass windows are characterized by supple and richly variegated drapery folds and refined postures. Tightly curled hair and beards, delicate facial features, and sensitive yet restrained expressions add to the nobility of their appearance. Attached to the choir piers (1280–90) of the Cathedral of Cologne stand figures of the Apostles, visibly based on the Sainte Chapelle sculptures, accompanied by a youthful Mary and Christ. With their exaggerated S-curve postures and the mannered quality of their gestures, however, they signal a move toward the new aesthetic of late Gothic art,

which valued expressive affects and dynamic tension over dignified restraint and adherence to natural appearances. In the west choir of the Cathedral of Naumburg (1245–50), whose basic structure was likewise influenced by the Sainte Chapelle, the open gallery level is occupied by 12 life-size, portraitlike sculptures of long-dead noble donors to the church. These exceptionally realistic figures display a novel formal and expressive vocabulary in their robust pipe-fold draperies, individualized physiognomies, and striking variety of facial expressions.

Such standing, active donor figures, examples of which also survive at the Cathedral of Meissen (*ca.* 1260) and the cloister at Burgos (*ca.* 1270), commemorate the depicted individual's donation without presupposing the presence of his or her actual body in the church. They thus differ from tomb sculptures, which marked a person's burial site within a favored building. During their 13th-century florescence, tomb effigies portrayed the deceased in attire indicative of his or her social estate, with serene, idealized facial features, prayerfully clasped hands, and feet firmly planted on a console or animal figure in seeming contradiction to the figure's supine position.

Liturgical furnishings such as pulpits and screens, which, in contrast to tomb effigies, were integral to the proper functioning of ritual services, were also embellished with sculptures that emphasized the structure's role as a vehicle of communication. In Italy, Nicola and Giovanni Pisano made a career of *historiating* (embellishing with figural, often narrative imagery) the outer surfaces of marble pulpits with lively reliefs that successfully merged an antique figural style with Christian iconography (for example, in the Pisa Baptistery, 1257–59; at Siena, 1265–68; and at Pistoia, 1298–1301). In northern churches, screens delineating the boundary of nave and choir were likewise embellished with relief sculptures that reinforced the content of the Gospel readings and sermons. Fragments from the demolished choir screens at Chartres, Bourges, and Mainz—and extant programs at Modena, Gelnhausen, and Naumburg—indicate a high level of sophistication in the representation of narratives and a keen awareness of the interests and concerns of lay audiences.

Surmounting the choir screen or rood beam stood the monumental crucifix, the main focal point of liturgical experience. In the beginning of our period, the figure of Christ tended to be displayed transcending the physical pain of the Passion; at Halberstadt (*ca.* 1220), the feet are placed side by side so that the body remains relatively erect, and the face, although downturned, appears calm. A generation later, the designer of the west choir screen at Naumburg lowered his eerily lifelike figure into the doors of the portal and amplified the signs of bodily anguish; the head of Christ

droops, the limbs sag, and the body curves painfully. By the close of the period, natural appearances were forsaken altogether as the signs of suffering intensified. In the *crucifixus dolorosus* at St. Maria im Kapitol in Cologne (ca. 1310), Christ's body, broken and emaciated, hangs grotesquely from a spiky, forked tree.

In its emphasis on expressive affects rather than corporeal verisimilitude, the Cologne crucifix is representative of trends in sculptural figuration at the end of the Gothic period. In place of the public visual encyclopedias of 12th- and 13th-century church portals, meant to be perceived in a systematic, rational manner, the characteristic product of the 14th century was the sculptured *Andachtsbild*, the small-scale devotional image aimed at stimulating intense emotional response within a private setting. In these images, the formal handling of the sculptural material (usually wood) often reinforced the iconographic content. Softly flowing lines and smooth, tactile modeling made visible a quiet, restful quality in images of St. John resting on the breast of Christ, whereas brash angles, jagged edges, and skewed proportions aptly conveyed Mary's agony while clutching the dead Christ on her lap (the *pietà*). The formal expressivity of devotional images carried over into monumental stone sculpture as well. Portal programs, such as the west facade sculptures of the Cathedral of Strasbourg, and tomb sculptures, such as the later effigies at St-Denis and the images of bishops at Bamberg, de-emphasize the corporeality of the body, allowing its physical bulk to dissolve into more abstract configurations of curvilinear patterns and elastic proportions.

JACQUELINE E. JUNG

See also **England; Germany; Nicholas of Verdun; Pietà; Pisano, Giovanni; Pisano, Nicola; Polychromy; Pulpit; Screens; Tomb Sculpture**

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JEAN GOUJON ca. 1510–ca. 1565 French

A master of the elegant, fluid line, Jean Goujon achieved in his signature medium, the bas-relief, a synthesis of the Classicism of ancient Greco-Roman art and the mannered art of the French Renaissance school of Fontainebleau. Goujon's style of relief carving—a balanced composition of human figures set against a plain background and animated by the graceful torsion of their bodies—brought him royal patronage during his lifetime and lasting fame over the ensuing centuries. Despite this fame, little is known about the events of his life. From his birth around 1510 until the early 1540s, when his name appears in the municipal papers of Rouen followed by the appellation “*ymaignier et architecteur juré*” (skilled image-maker and architect), the course of Goujon's early life is full of conjecture.

A dim picture of his youth can be formed from his earliest known work, the organ loft in the Church of St. Maclou, Rouen, France. Although only two marble columns remain from Goujon's work at St. Maclou, they hint at some of the facts of the sculptor's early biography. That his first works were carved in Rouen suggests that he is probably of Norman descent, perhaps born in Rouen or a nearby village. In addition, the proportions and decorations of the columns demonstrate a perfect assimilation of the Vitruvian rules of the Classical orders, making them two of the earliest examples of Renaissance Classicism in France and raising the possibility that, sometime before his work at St. Maclou, Goujon had traveled to Italy, where he learned firsthand the languages of Classical art and the art of the Italian Renaissance.

By 1544 Goujon had left Rouen for Paris, where he worked on the carving of the rood screen designed by the architect Pierre Lescot for the Church of St. Germain l'Auxerrois, a work that marked the beginning of a decade and a half of collaboration between sculptor and architect. Although the screen was destroyed in 1745, Goujon's five marble bas-reliefs have survived. The largest of the five reliefs, a horizontal scene of the *Deposition*, is remarkable in its transformation of diverse artistic styles into a unified, Classical whole. Goujon borrowed from an engraving of the *Deposition* by Parmigianino and a painting of the *Pietà* by Rosso