The Plaster Trace: Reading Creative Processes

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Abstract

The thesis of this essay: *one can read the creative and making processes in the plaster models left by the sculptor*. Hans/Jean Arp and Mari Andriessen provide excellent examples in the Gipsotheek collection (Museum Beelden aan Zee). Although Andriessen and Arp had very different sculptural ideas, their creative and making methods were sometimes similar: working in models, reworking, taking parts they liked and reintegrating them into other models. Of course, they ended up with very different results. The plaster sculptures are mostly steppingstones on the way to a final sculpture. This emphasizes the flexibility of plaster as a material. In addition, plaster is also used by the sculptor to memorize the different stages of development. The remnants of plaster, the different states and stages of the making process, give us, the art historians, a plaster trail, not a trail of copies, but a plaster lineage of the sculpture.

Introduction[1]

A London gallery owner once confided in me that museum curators tend to value plaster models from the studio because they show the artist's fingerprint and because they are easy to acquire. In contrast, for art collectors, the only collectible object is the finished sculpture, whether in bronze, wood, or marble. Traditionally, he said, a sculptor works towards these final materials (Horswell 2018).[2] For the art dealer, the plaster is just a shimmering of the finished sculpture. One might assume a hierarchy of materials. In this hierarchy, plaster is only the material from which semi-finished models are made; bronze and marble are the materials of the finished sculpture.[3] This material hierarchy could reflect the different perspectives on the love of art and the search for the finished, completed work of art. It could point to the difference between the so-called art lover and the supposedly highly theoretical museum curator. In short: the art lover wants to buy the real sculpture; the museum curator cannot buy a real sculpture due to budgetary restrictions and has to make do with theory and plaster models. In the case of the *Gipsotheek* [translation: '*Gypsotheca*'] (founded 2014), the plaster collections in the Dutch museum Beelden aan Zee in The Hague-Scheveningen, other objectives are being pursued, leading to other results, some of which I present in this paper.

The museum room, built as an accessible depot, contains about a thousand plaster studio models by twentieth-century artists. The models are not copies of the kind found in the plaster study collections of art academies or university archaeology departments. These special collections of classical art in plaster were used in an educational, didactic context, such as described in Ter Keurs (2018) and Van Rheeden (2001). The Gipsotheek does not only contain final plasters, as can be seen in the museums and plaster collections in Possagno (Antonio Canova (1757-1822)), in Ligornetto (Vincenzo Vela (1820-1891)), or in Copenhagen (Berthel Thorwaldsen (1770-1844)). Those Gypsotheca's are monographic presentations, honouring the work of the artists involved.[4] The plaster collections in the Museum Beelden aan Zee have a different purpose: they illustrate the creative process, as documented in plaster, as a three-dimensional sketch, an incomplete model or a transitional stage of a sculpture. Consequently, artists such as the war memorial sculptor Mari Andriessen (1897-1979), the German/French modernist Hans/Jean Arp (1886-1966), the Rijksakademie teachers Piet Esser (1914-2004) and Cor Hund (1915-2008), the colourist Fioen Blaisse (1932-2012) and the Italian-Dutch Federico Carasso (1899-1969) are represented by large parts of their oeuvre. Smaller numbers of plaster sketches by the Dutch *grande dame* Charlotte van Pallandt (1898-1997), French portrait

sculptor Charles Despiau (1874-1946), animal sculptor Jaap Kaas (1898-1972), follower of Despiau Bertus Sondaar (1904-1984) and monumental sculptor Han Wezelaar (1901-1984) are included. Sculptural themes and disciplines are well represented, including Prix de Rome winners, portraits, art medals, monumental commissions and autonomous sculpture. It should be noted that some models were never executed as final sculptures, while others were. Some models in the Gipsotheek can therefore be seen elsewhere in bronze or stone, in museum collections or in public spaces (as monuments, for example).[5]

It is possible to interpret the plaster sculpture in the Gipsotheek as a *Gruselkabinett* [translation: *'chamber of horrors'*] of the artist's tragic incompetence and the museum's inability to buy 'real' bronzes, but only an incorrigible cynic would go that far. The Gipsotheek records something else, something far more interesting. It shows, in all sorts of imperfect examples, the sculptor's creative process. This leads to the general research question of this essay: how is this creative process legible in the plaster casts?

In order to answer this question of legibility, we must accept a relative lack of textual source material on the subject. Admittedly, a great deal has been written about the technical processes involved in the making of a sculpture; a standard encyclopaedia is, for example, *Principes D'analyse Scientifique: La Sculpture: Méthode et Vocabulaire* (Baudry and Bozo 1978). And, of course, there is a splendid art historical literature that analyses sculpture as art, presupposing all sorts of choices in the artist's design process.[6] In these texts, the work of art is always presented as a finished product, and the art historian cannot always trace all the aesthetic choices, except in comparison with other finished works.

Looking at the plaster sketches in the Gipsotheek, we now have the opportunity to see the differences, the choices, in each step of the process for a work of art. The plaster sculptures are the intermediate objects between the artistic mind and the artist's making hands, which are of course strongly linked to the final result. Sculptural technique is not just about the technique of pouring hot metal into a mould, or the mysterious act of kneading clay into a sculpture. For the artist, it is about trying and trying again until it is right. The records of this process can be found in an artist's plaster collection (or in drawings, which I will not include in this study).

In general, my position could be described in part as an anthropological approach, as articulated by Tim Ingold's theory on 'making' (Ingold 2013).[7] In his publication, Ingold does not talk much about sculpture, but by inference his book is relevant to sculptors. Ingold's work is relevant to this study because he includes empathy for the processes of making objects

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in his interpretation. In attempting to understand the making of an object, the combination of creative and craft processes contributes to a general understanding of the object.

One might expect some remarks on Walter Benjamin and his ubiquitous theory of technical reproduction and the concept of 'the aura' (Benjamin 1985). Benjamin does not mention the reproduction of sculpture; in fact, sculpture is even absent from his famous *Passagenwerk*. The technical reproduction of sculpture allows sculptures to be copied and placed in public space, making them known and accessible to a wide audience, thus reducing their aura. This also applies to the display of plaster casts in the Gipsotheek, which is open to the public. The creative process could be seen as the artist charging the sculpture with aura (making it more unique and inaccessible), but the technical process is a group process requiring hired specialist craftsmen and assistants (more shared, less related to the one artist person). The plaster collections show a decrease in the Benjaminian 'aura' as far as technique is concerned, and because they are on display. This is balanced by showing the artist's toil and tribulation, increasing the aura towards the final result. But Benjamin's 'aura' is not my main concern for this short essay.

In this essay I will read the sculptures and include the making and creative processes of Hans/Jean Arp (1886-1966) and Mari Andriessen (1897-1979). Both artists are well represented in the Gipsotheek (Hartog 2022; Tilanus 2003). Their work is very different, but their studio practices are similar and relatively traditional: they use plaster, they have assistants, and they always vary three-dimensional sketches to arrive at a different or better sculpture. In addition, we have many plasters at our disposal, so we should be able to follow the making process very well.

Towards a Natural Form: Arp

A very clear example of an artist working directly in plaster is Hans/Jean Arp. Museum Beelden aan Zee received 21 plasters (and one bronze) for its Gipsotheek in 2022.[8] Arp was a multi-talent, always working, sculpting, painting, drawing and writing poetry, a giant of modern sculpture and a pioneer of biomorphic abstraction. Arie Hartog,[9] expert on Arp and director of the Gerhard Marcks Haus Bremen, shares his thoughts on the processes of making like this:

> *"Scholarship still treats a work of art chiefly as a mere concretion of an idea and pays scant regard to the process of concretization. The work is situated at the end of an imaginary chain, which begins with the artist and his design or concept and ends with the realisation of the material-perhaps executed by other individuals. So, the real task is, to think afresh about this chain, focusing on what happens in between the process of production and those involved in it" (Fischer 2012, 15).*

In discussing the choices in the making process, Hartog refers specifically to Rudolf Wittkower's towering *Sculpture: Processes and Principles* (1977). According to Hartog, Wittkower sees the fundamental structure of sculpture as a dialectic of *plastica* and *sculptura*, that is, the forces of adding or subtracting material to form a sculpture (Wittkower 1977; Fischer 2012, 16). In his publication of 2022, Hartog elaborates on these practices, distinguishing four main working methods used by Arp (Hartog 2022, 24). Arp uses wet material, which he adds to a carrier material such as chicken wire or to existing plaster; he removes dry material by rasping or sandpapering; plaster can be cast; the fourth method is the montage of different plaster elements. These methods give the artist ample opportunity to correct and reassess the forms. This way of working leaves a trail of cast sculptures, parts of sculptures, copies of working models, adaptation copies, almost finished or finished models and studio plasters for the artist to keep. Arp's way of working debunks the uniqueness (or, 'lowers the aura') of the work of sculpture.

Smooth Skin

Arp always strove for smooth surfaces, again a negation of the artist's work, leaving no room for a lively, wrought skin or for characteristic scratches or traces of work as an expressive means for a sculpture. On some of the plasters, however, we can see stains and spots on the skin caused by the addition of material and its later integration into the overall form (figure 1).

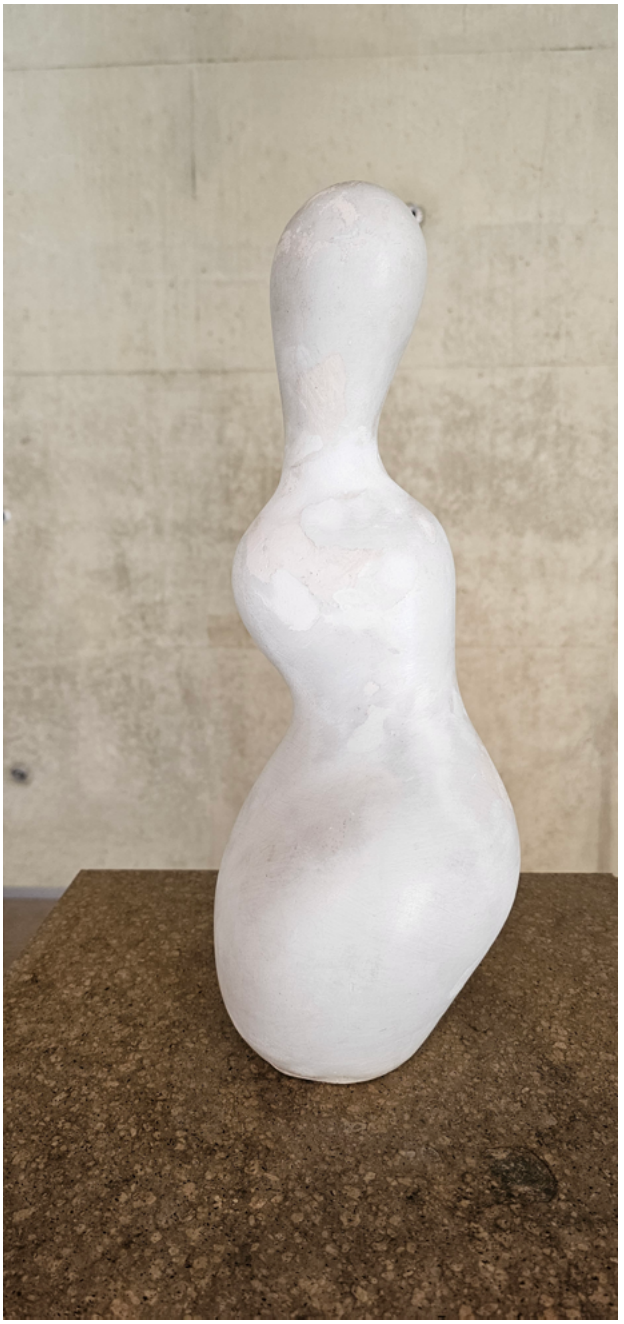

Figure 1. Hans/Jean Arp, *Die Puppe des Demeter, La Poupée de Demeter, Demeter's Doll*, 1961, plaster, collection Museum Beelden aan Zee, invnr. 1732. Photograph by: Dick van Broekhuizen.

These are the remnants of added plaster material, indicating that the plaster was reworked to achieve a better form. Arp's aim was to find other, newer, more interesting forms. As Hartog reports, Arp did not use models or drawings (Fischer 2012, 23). For Arp, working on an autonomous plaster sculpture meant changing the state of the object in the flow of the creative process, resulting in a better plaster, but not a final plaster per se.[10] For Arp, working always means artistic experimentation, haptic improvisa-

tion, making as an artistic process, directly on an instance of a sculpture. This process of making should ultimately result in an imitation of natural processes, so that the sculpture should end up looking like an object slowly ground down by glaciers rather than by the artist. Carola Giedion-Welcker, sculpture historian, critic and lifelong friend of Arp, alludes to this:

> *"All Arp's work mirrors a state of flux. Movement is conveyed by the suggestion of growth into shape, or by the rhythms of ebb and flow. [...] [I]ndefinite primordial shapes arise, [...] which yet somehow convince us they belong to the natural world" (Giedion-Welcker 1960, XIII).*

Arp produces works that belong to a primordial world, perhaps: a time when there was no culture. For Arp, as for Giedion-Welcker, sculpture is not only sensual, not only intellectual, but an *Object to be found in the Woods* (1932), as one of Arp's titles poetically explains.

Ultimately, no real thumbprint or authentic hand is recognisable in his works, because Arp wants to show natural processes that are different and independent of artistic ones. He proposes that real, meaningful forms are formed by the slow dripping of water or the abrasion of riverbeds, by the wind and weather that erode rocks over thousands of years. Arp does not want to sign his work by leaving a collection of his fingerprints. He wants to convey a sculptural meaning of centuries-old, primordial, ante-diluvian fossils, rather than a man-made new object. These fossils could be fruits, seeds, extinct animals, or intermediate forms of life and non-life. The title of a sculpture *Pre-Adamitic Fruit* (1938), for example, suggests this. Of course, this way of presenting a smooth-surfaced sculpture goes against the grain of the working process, but the paradox is the source of great appreciation of Arp's work.

As long as Arp did not consider a sculpture to be finished, he could sandpaper it, saw it into pieces, cover it with new pieces and layers of plaster, and constantly alter and assemble it. It was only when he gave a plaster away to friends, or donated it to a museum, that it reached the status quo of an object-not-in-use by the artist. Note my reluctance to call it a finished work, which would imply a kind of teleological process of making and reaching a final status of a plaster sculpture as a real work of art. It would be better to think of the plasters as musical improvisations, jazzy variations on themes, the musical equivalent of Giedion's flux, all lying around in Arp's studio.[11]

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My second example, the artist Mari Andriessen, leaves all kinds of tracings in a plaster model, showing a lively and interesting skin combined with a very clear general shape of the human figure. Andriessen worked on commission, so he had to work towards a final piece. As he is working on commission, he therefore feels compelled to finish the sculpture, working as efficiently as possible towards a final product that must please the client. His position thus differs from that of the autonomous Arp, but it still leaves a trace of readable plasters.

Mari Andriessen. The Genesis of *De Dokwerker*

A famous Dutch war memorial, commemorating the so-called February Strike against the persecution of Jews on 25 and 26 February 1941, was created by Mari Andriessen in 1950-52. It is titled *De Dokwerker* [translation: *'The Docker'*]. The sculpture shows a middle-aged man standing strong against the forces working against him.[12] This man, a labourer, is immovable and stands firm on his principles. The monument was unveiled in Amsterdam on 12 December 1952.

Sculpture historian Louk Tilanus presented his research on Andriessen in a doctoral thesis (Tilanus 1984). In his remarks, Tilanus did not reveal much about the process of making the sculpture, but sometimes, he makes a casual remark. The commission for *The Docker* was awarded to Andriessen in 1950, and the artist modelled a first *schetsje* [translation: *'sketch'*], as Tilanus puts it, on 15 February 1950 (Tilanus 1984, 79). The Dutch term *schetsje* is endearing and informal. As Tilanus told me, Andriessen was rather quick and agile in modelling his sketches.[13] The diminutive form of the word 'sketch' could refer to the small size of the model and the speed with which this sketch was made. It also refers to the relative ease of working with clay. Unlike Arp, Andriessen would alternate between making clay models and casting them in plaster to record them, because clay is difficult to preserve as it needs to be kept wet.[14] Preserving a model or sketch is one of the traditional uses of plaster. Andriessen was used to making many three-dimensional sketches in clay. When he reached a stage of improvement, Andriessen (or an assistant) would make a plaster cast of that stage of the design. Tilanus gives general information about the genesis of *The Docker*, but he is imprecise in his technical information. Tilanus sees the development, the work on the sculpture, in Andriessen's diaries (I presume), because he clearly quotes dates and appointments of the artist with the then mayor of Amsterdam, Arnold Jan d'Ailly. The development itself, however, can only be found by reading the plasters. It is possible to distinguish between the iconographic development and the design of the general posture of the figure.

Figure 2. *Various early sketches of The Docker*: 1950-1952. Photograph reproduced from Tilanus (1984, 79).[15]

Losing the Symbol

In a letter from 1961 to the historian Jaap Meijer, published in a bibliophile edition in 1980, Andriessen wrote two remarkable things to his addressee (Andriessen 1980). First of all, when he reminisces in this letter, he expresses his joy at receiving the commission of *The Docker* and immediately thinks of an ideal model, a very heavy man. Andriessen is referring to the carpenter Willem Termetz, a contractor working for the artist and an ally in the resistance during the Second World War. He was a stocky man and Andriessen used him for later models and the final sculpture. There are earlier models of a much slenderer figure, a striker holding a stick, ready to fight (figure 2). In my opinion, Andriessen could not have thought of Termetz immediately after he received the commission.

Mari Andriessen was also very pleased with the figure's lack of weapon, which he said in his letter, was a sign of unarmed resistance. In his first sketches, Andriessen had included a weapon, giving the figure a more active and martial appearance. This published letter shows that the artist's memory is not entirely reliable. It is clear that Mari Andriessen initially chose to depict a relatively young man, a figure ready to fight the authorities, with a weapon, a club, in his right hand (figure 2). Later, he decided to remove the bat and change the sculpture to show a fully grown resistance mentality. The plaster in figure 3 shows the middle ground between the final design

Figure 3. Mari Andriessen, *Study for The Docker*, 1951-52, plaster, h. 64 cm., collection Museum Beelden aan Zee Gipsotheek, Frans Hals Museum Haarlem, invnr. FHM 10068. Photograph by: Dick van Broekhuizen.

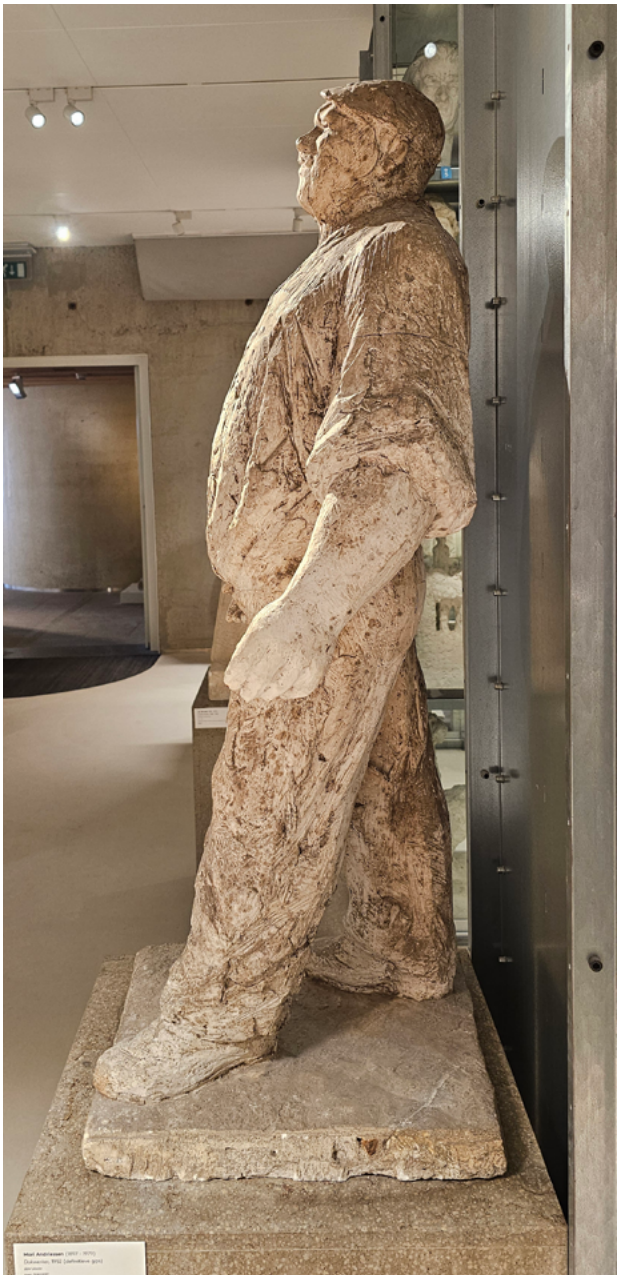

Figure 4. Mari Andriessen, *Final plaster of The Docker* (left side), 1952, plaster, h. 133 cm., collection Museum Beelden aan Zee Gipsotheek, Frans Hals Museum Haarlem, invnr. FHM 10097. Photograph by: Dick van Broekhuizen.

and the figure holding the bat: a figure still holding a stick, a shovel next to his left leg, but not depicting a man in fighting mode.

To my mind, this is the first depiction of Termetz. All in all, the figure is somewhat neutral or dull, not charismatic as the final sculpture conveys, but as a worker, wearing a shovel and boots. Of course, a non-violent but unyielding striker is a powerful idea. In the sculpture in figure 3, Andriessen

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'transforms' the weapon (the bat) into a sculptural topos, that of the tree trunk next to a leg (in the shape of a shovel), but this weakens the overall meaning. The truncheon, a signifying attribute, a symbol, moves away from the sculpture, becomes less important. The next step: not to depict a bat at all.

The Composition Replaces the Symbol

Andriessen, like the majority of Dutch sculptors, was very interested and impressed by the modern French figurative sculptors, such as Auguste Rodin, Aristide Maillol (1861-1944) and Charles Despiau, or the German masters of expressionist sculpture, such as Georg Kolbe (1877-1947) or Wilhelm Lehmbruck (1881-1919). The figurative concept of an expressive body, made up of abstract forms, anatomical geometry and compositional lines that appeal to the viewer, links these artists. At the Dutch Rijksakademie, too, the influential professor Jan Bronner (1881-1972) stimulated an awareness of sculpture as an abstract composition related to architecture. In the final rendering of *The Docker*, these influences can be seen in the composition. I include three different views in figures 4, 5 and 6.

Viewed from the front, the figure is arranged in a triangle, the most stable pose possible (figure 6). The arms are outstretched, accentuating the triangular shape. Moving to the left, the view shows a straight standing figure, supported by the right leg (figure 5). The docker's right arm is slightly outstretched and the gaze is straight ahead. If you move all the way to the right, on the left side of the sculpture (figure 4), you see the opposite posture of the figure. He is leaning backwards, his eyes are raised to the sky, his belly is protruding forward, and his left leg is pointing forward. The whole sculpture seems to be pointing at the onlookers in front of it, addressing the audience in its composition. The right side of the sculpture is stable, standing firm, the left side is composed in an arrow shape, towards us, and from this side the figure seems to be looking at the sky above. These differences in composition add up to a general perception of stability and empathy, hope in difficult circumstances, and the implacability of moral justice. In this one figure, with no attributes, just a strong pose, Andriessen expresses the abstract value of justice in a war memorial. The sculpture does not need an attribute to signify resistance, it embodies resistance. Perhaps, given the artist's Roman Catholic background, the term incarnation is more appropriate.[16]

Figure 5. Mari Andriessen, *Final plaster of The Docker* (right side), 1952, plaster, h. 133 cm., collection Museum Beelden aan Zee Gipsotheek, Frans Hals Museum Haarlem, invnr. FHM 10097. Photograph by: Dick van Broekhuizen.

Figure 6. Mari Andriessen, *Final plaster of The Docker* (front), 1952, plaster, h. 133 cm., collection Museum Beelden aan Zee Gipsotheek, Frans Hals Museum Haarlem, invnr. FHM 10097. Photograph by: Dick van Broekhuizen.

Andriessens Impressionistic Skin

In all of Andriessen's sculptures, including *The Docker*, the artist incorporates an agile surface, a moving skin, reworked and thoroughly worked. When cast in bronze, light catches and reflects off the skin, giving the impression of life and movement. Of course, the famous Impressionist Rodin also used this technique. The skin covers the entire sculpture and gives life to the overall architecture of the body. In his sculpture of *The Docker*, Andriessen empathises with ordinary people, not, as is usual in a war memorial, with a hero, an unknown soldier or a military leader. Andriessen conveys the heroism of ordinary people. The wrought surface conveys a thoroughly lived life, depicting a man tainted by external circumstances. Justice is reincarnated by a real human being doing his best, complete with degraded skin, not a figure as a uniformed abstraction with a polished exterior.

Conclusions

As we have seen in this short essay, it is possible, and fruitful, to try to trace the choices made by artists in their plaster sketches. This is the claim of the museum, and it is possible to read the sculptures. Although Andriessen and Arp had very different sculptural ideas, their mental working methods were similar: working in models, reworking, taking parts they liked and reintegrating them into other models; whether in clay (Andriessen) or directly working in plaster (Arp). This is an interesting conclusion for a historian of modern sculpture, since Arp is considered one of the epitomes of modern art and sculpture, while Andriessen represents the continuity of the figure, a much more traditional sculptor. It can be deceptive to rely solely on general art historical descriptors such as avant-garde, modern, traditional, figurative or abstract. In developing and working on his sculpture, Arp benefits as much from history as Andriessen from abstraction. Both use plaster as a waypoint in their creative process. Sculptural ideas are developed into models, intriguing forms are repeated and assembled into a better sculpture. The difference is: Arp reworks the plaster, disassembles it, saws and chops in it to isolate useful elements, collaging these directly into new assemblages. Andriessen always starts by working through the clay sketch, or starts a new sketch in which he makes improvements, and casts each intermediate step in plaster.

Of course, they arrive at completely different results. This only emphasises the flexibility of plaster as a material. The sculptural results are interesting in themselves. Arp's and Andriessen's sculptures have different forms, different compositions, and different skins. But they can be read,

they can be analysed. *The plaster trail is not a trail of copies, but a plaster lineage of the sculpture.* I expect more interesting results for the history of sculpture in further analyses. Of course, a visual reading of a sculpture should be embedded in biographical information about the artist and his environment, general art descriptive terms, technical information and general art theoretical ideas. These are all helpful methods, and the work of art itself serves as the central theoretical object. All this is complicated by sculptural technique, which involves all sorts of models, plaster casts, clay sketches or drawings, final models, serial casts, unique stone copies, and all sorts of different craftsmen working for the artist, all of which detract from the uniqueness, the Benjaminian 'aura' of the work of art. The theoretical object, the artwork, consists of the final piece combined with all of its preliminary stuff, this stuff sculpture is made of. It is very important for art scholars to be able to see the more detailed aesthetic dynamics, a history of artistic decisions, in these three-dimensional plaster sketches, not only striving for a philological sculptural '*Urtext'* of the most finished sculpture, but seeing the sculpture in all its creative and artisanal richness. The Gipsotheek could very well serve this purpose as a quarry for sculptural analysis, history, and reflection.

"The plaster trail is not a trail of copies, but a plaster lineage of the sculpture."

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Endnotes

[1] I would like to thank Jan Teeuwisse, Joost Bergman and Louise Bjeldbak Henriksen for their comments.

[2] I intend to use the term 'sculptor' or 'artist' as neutrals. I use the male, female or next form when I am aware of the gender of the artist.

[3] In the twentieth century, the material for a finished sculpture could be anything from wood, to objects, to food, to plaster itself. Wood could also be considered a traditional sculptural material, for example in medieval religious sculpture.

[4] A Gypsoteca, Gypsotheca or Gipsoteca is a plaster collection, the Dutch translation is *Gipsotheek*. Thorwaldsen's Museum was built in 1839-1848 as a monument to the artist, who returned to Copenhagen from Rome. After his death in 1844, he was buried in one of the museum's courtyards.

[5] The visitor sees models, maquettes and sketches of famous sculptures in other places, whereby these plasters function as creative indexes for the finished sculpture.

[6] Of course, an awareness of studio practice among historians of sculpture exists. An early example of this is (Wasserman 1975).This project involved art historical as well as technical research, including studio practices and casting practices. However, it is still a relatively specialised field. For Auguste Rodin (1840-1917), much work has already been done. The travelling Rodin exhibition that started in 2015 (Groninger Museum 2017), entitled *A Genius at Work*, still presented Rodin's studio practice as a new insight into Rodin's art. In the case of Rodin, this is unwarranted, see for example (Descharnes 1967; Elsen 1980; Elsen 2003). However, the studio practices of numerous other artists are still unclear or are still being researched.

[7] Interestingly, Ingold includes some thoughts on the hands of the maker. The hand is capable of making things, of receiving and feeling, of working as a sensory instrument, but it is also capable of communicating, of giving back, of working as an advanced writing tool. The hand is not a tool controlled by the brain, it is an extension of the sculptor's mind. This is both a beautiful metaphor and a very real, non-literary, non-textual reality for a sculptor, both equally valid (metaphorically and in terms of making).

[8] From the Stiftung Arp (Berlin-Rolandseck) (Hartog 2022).

[9] Hartog is the author of Arp's catalogue raisonnée: (Fischer 2012) On Arp's studio practice: (Hartog 2022)

[10] Of course, when working on a commission, a final design would eventually be reached, as we see in the example of the *Scrutant l'Horizon* / *Horizontspäher* of 1964 in the collection Kunstmuseum, Den Haag and the final bronze in the public space (Den Haag, Bezuidenhoutseweg) (Hartog 2022, chap. Louise Bjeldbak Henriksen, "Den Horizont Abspähen").

[11] If a sculpture were to be removed and placed in a friend's living room or in a museum's depot, this process of improvisation would come to an end. It is only when a sculpture is copied in bronze or stone that one can speak of final sculptures, but these sculptures could also be considered as solidified forms, confirmed by the artist.

[12] Preferred term for the title: *The Docker*, as this is used by the enlargement company of Bousquet in a letter dated June 2 1952, and as the term used between them to refer to this monument (Tilanus 1984, 83). *Dokwerker* is the Dutch title used by the artist himself, as Tilanus tells on p. 83. Not all of the sketches have survived. The forces are invisible, but the figure suggests pushing back against a strong headwind.

[13] In conversation with Louk Tilanus, on several occasions, but certainly during a visit on the 26th of April 2024.

[14] Firing clay to preserve it is not a common method, as firing a clay object can damage or destroy the model. A fired clay, a terracotta, is prepared for firing and does not contain an armature. Usually it could or should be considered as the final stage.

[15] The first three are of a man with a stick. These three have been lost. Only a bronze cast of the third from the left - the smaller model, of a slender figure - survives. The fourth sculpture, a later plaster of a freestanding docker (without bat), is in the collection of the Museum Beelden aan Zee Gipsotheek.

[16] Mari Andriessen is but one, and the only sculptor, of a well-known artistic family of Roman-Catholic composers and musicians from Haarlem.