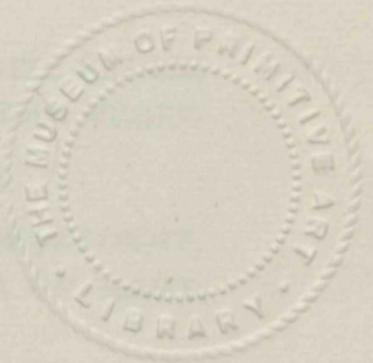


AFRICAN NEGRO
WOOD SCULPTURE
PHOTOGRAPHED BY
CHARLES SHEELER
WITH A PREFACE BY
MARIUS de ZAYAS

**AFRICAN NEGRO
SCULPTURE**



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SCULPTURE

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five

Charles Sheeler

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WITH A PREFACE BY
MARIUS de ZAYAS

THE COMMUNION OF THE AFRICAN NEGRO WITH THE FANTASTIC BEINGS OF THE SUPERNATURAL WAS THE RELIGIOUS ORIGIN OF AFRICAN NEGRO ART.

WITHOUT HISTORY, WITHOUT TRADITION AND WITHOUT PRECEDENT, THIS ART REPRESENTS A NATURAL STATE OF MIND, A STRATA OF MAN'S INTELLECT.

THE NEGRO ARTIST HAS BEEN TO US A REVELATOR AND AN INNOVATOR. NEGRO SCULPTURE HAS BEEN THE STEPPING STONE FOR A FECUND EVOLUTION IN OUR ART. IT BROUGHT TO US A NEW FORM OF EXPRESSION AND A NEW EXPRESSION OF FORM, FINDING A POINT OF SUPPORT IN OUR SENSIBILITY.

THE PRINCIPAL UTTERANCE OF NEGRO ART IS SENSORIAL.

THE NEGRO ARTIST FOUND THE FORMULA FOR THE PLASTICITY OF WOOD.

SUPERSENSITIVE TO THE REALITIES OF THE IMAGINATION, HIS VISION REVEALS ITSELF IN THE STRUCTURE OF HIS SCULPTURE-FETISH.

SHEELER HAS USED THE LIGHT TO PROJECT THE NEGRO VISION. HE PHOTOGRAPHS NEGRO SCULPTURE IN ITS PLURALITY OF FORM AND EFFECT.

M. DE ZAYAS.













photo lacking 3/64





