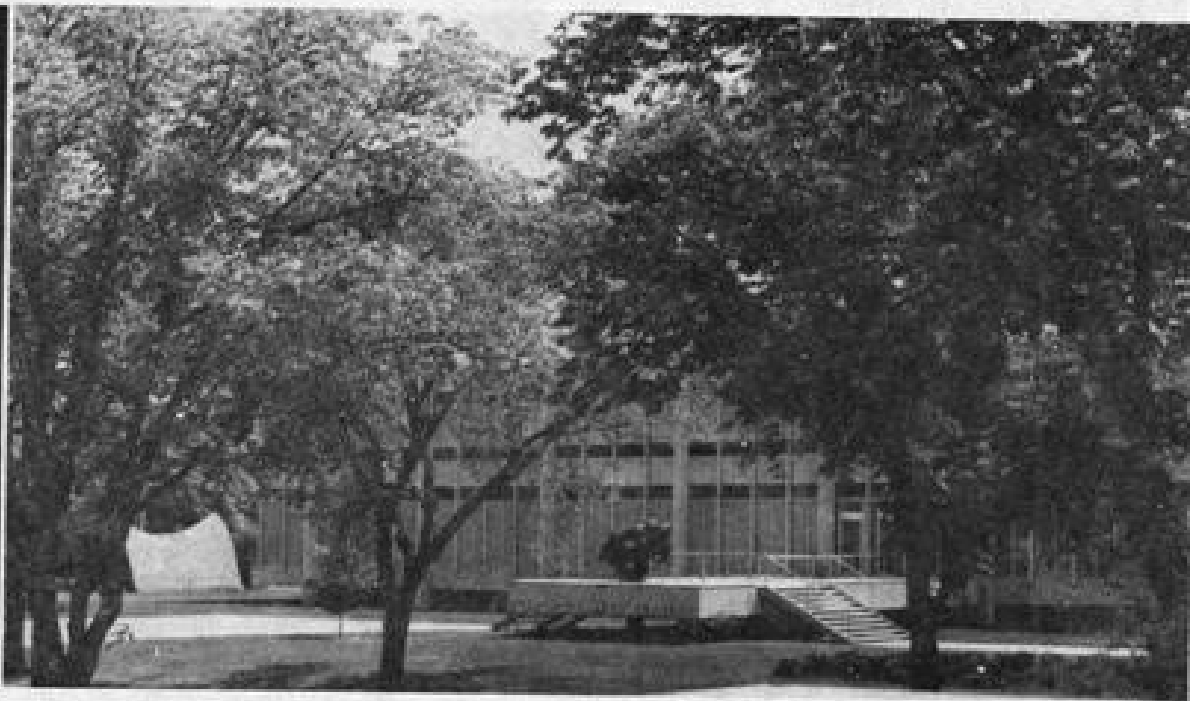


*Cecil Richards was born in Cornwall, England. He studied at the Cornwall and the Guilford School of Art, the Ontario College of Art, and at Cranbrook Academy of Art — under Carl Milles, the famous Swedish sculptor, (a student himself of Rodin). Richards was Milles' assistant for some time and while at Cranbrook came in close contact with both Eliel and Eero Saarinen. Graduated from Cranbrook in 1948. Richards then taught at the University of Texas for four years and came to teach at Manitoba when the School of Art was just started. He has taught summerschool at Cranbrook for seven years and also at the University of British Columbia for five years.*

## CECIL RICHARDS

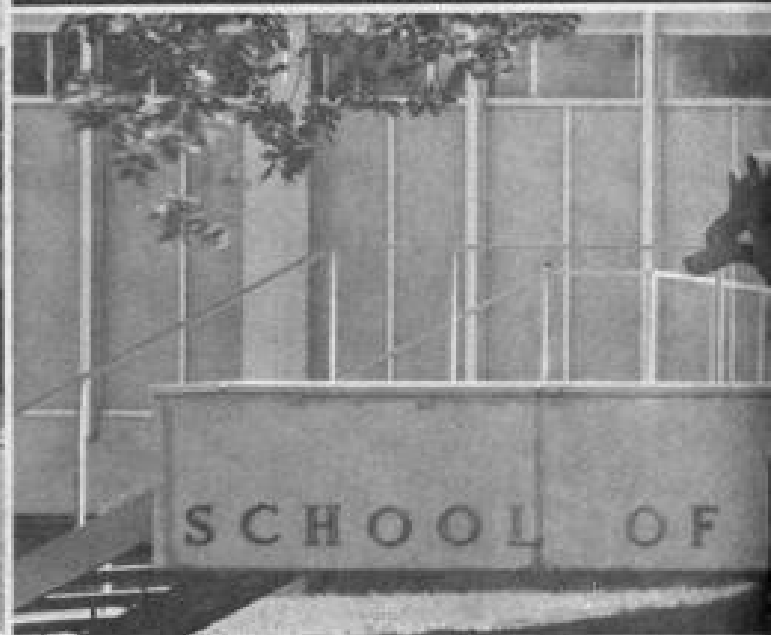
Night and Day

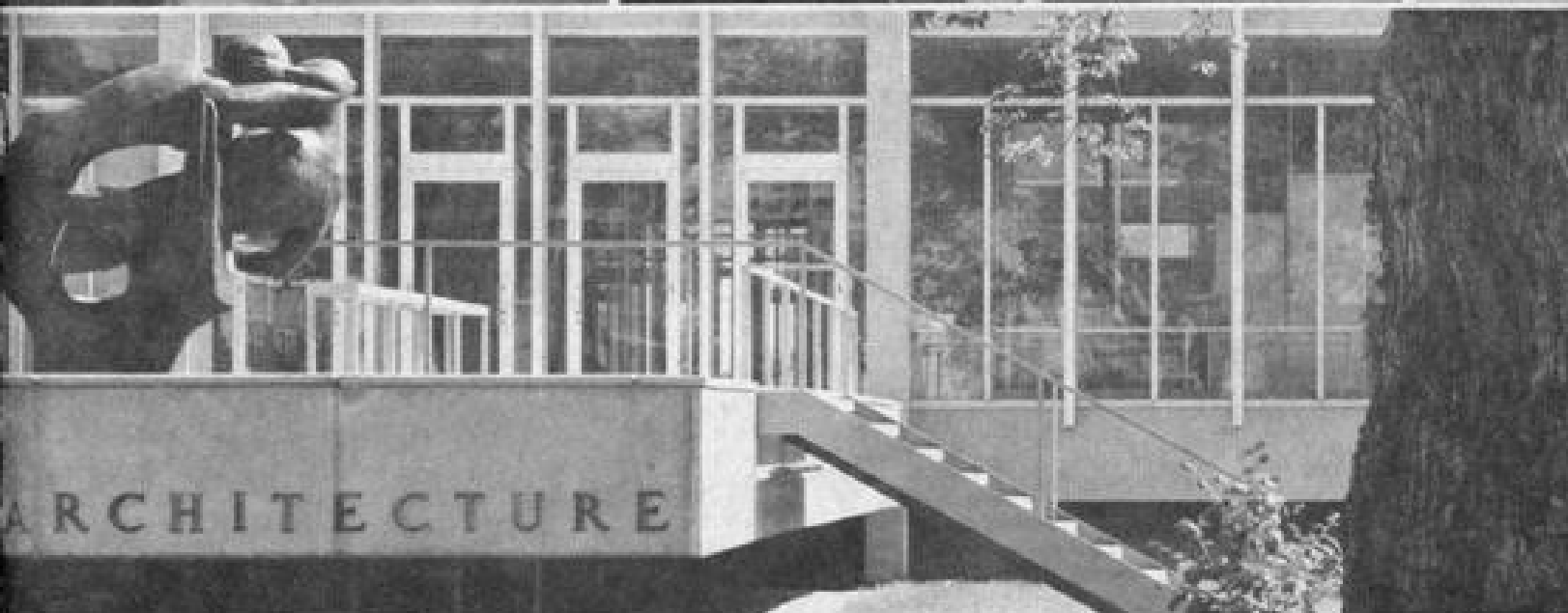
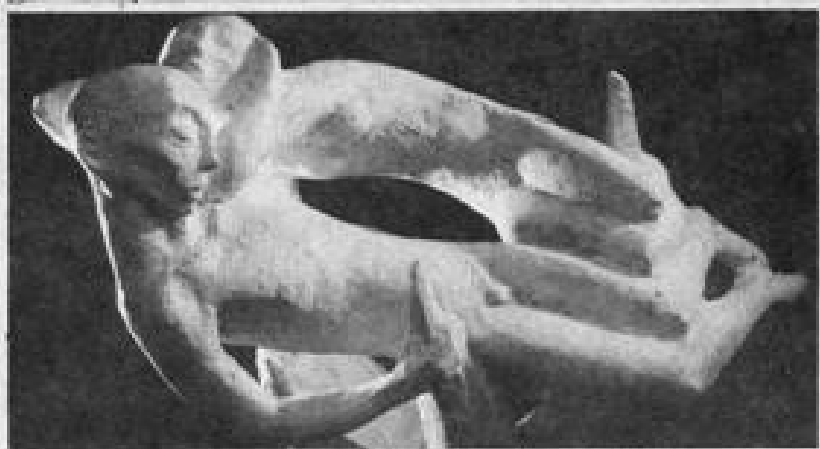
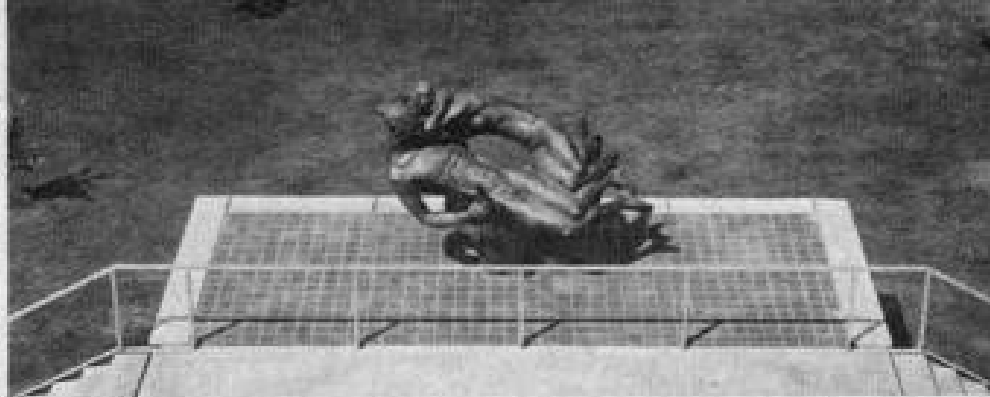


# Night and Day

Early this summer, a large sculpture of cast bronze was placed on the end of the north entrance platform to the Architecture building, which had been planned for a sculpture when it was first built five years ago. The installation of the sculpture was one of the last steps to the completion of the building.

The piece of sculpture itself, by Cecil Richards of the School of Art is entitled "Night and Day" and was actually created four years ago, when he was asked to submit sketches for the proposed sculpture. By 1959 Richards had already produced a small bronze model, followed by a larger plaster of paris maquette a year later. By May of 1962, the plaster maquette was received at Oslo, Norway, and craftsmen began work on the huge armature, built of welded steel and wood, which was to hold the tremendous weight of clay. When Richards arrived in Norway, the clay was ready for him to begin work at full scale and he modelled the entire piece of sculpture himself. His craftsmen then cast it in plaster and the resulting bronze sculpture was molded at Kristiania Kunst and Metalstøberi, a foundry in Oslo. Leaving Oslo in the late spring, the sculpture arrived in Winnipeg six weeks later, where it became the subject of much praise and controversy.





"I wanted something floating — I knew it couldn't be heavy or solid because of the cantilever on which it was to sit. It would need lots of negative space to maintain the hovering appearance of the platform ledge.

"The sculpture is symbolic of man's imagination floating off, or reaching into the realm of cosmic space. To portray this I chose as the subject two floating figures — significant of "Day" just going to rest — represented by the male, and "Night" crouching over, in the figure of the female. Thus it portrays the twilight hour when day is ending and night slowly begins. To support the figures, I have used the tree design — symbolic of the earth. The texture of the bronze is free and loose.

"I am a strong believer in subject matter. Art is from the emotions, and emotions do not change with time. That is why throughout history, subject matter has been of such importance: I have little faith in deriving subject matter from the 'psychotic path'.

"To arrive at something in sculpture, it takes many years of training. Take for example Maillol — only in his old age were his best works produced.

"Of course, all great art is timeless — it doesn't fit into a little microcosm of time. We should be aiming towards this timeless quality, and stop sacrificing sincerity for sensation."