

Q: Why didn't you make it larger so that it would loom over the observer?

A: I was not making a monument.

Q: Then why didn't you make it smaller so that the observer could see over the top?

A: I was not making an object.

—Tony Smith's replies to questions about his six-foot steel cube.

The size range of useless three-dimensional things is a continuum between the monument and the ornament. Sculpture has generally been thought of as those objects not at the polarities but falling between. The new work being done today falls between the extremes of this size continuum. Because much of it presents an image of neither figurative nor architectonic reference, the works have been described as "structures" or "objects." The word structure applies to either anything or to how a thing is put together. Every rigid body is an object. A particular term for the new work is not as important as knowing what its values and standards are.

In the perception of relative size, the human body enters into the total continuum of sizes and establishes itself as a constant on that scale. One knows immediately what is smaller and what is larger than himself. It is obvious yet important to take note of the fact that things smaller than ourselves are seen differently than things larger. The quality of intimacy is attached to an object in a fairly direct proportion as its size diminishes in relation to oneself. The quality of publicness is attached in