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| David Roland Smith (1906-1965) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| David Smith was the pre-eminent sculptor of the New York School. Best known for his iron and steel constructions, Smith created cohesive sets of sculptures, each organised around a particular system of forms, metaphors, and methods. He studied painting in New York with Czech modernist Jan Matulka (1890-1972), and later worked for the WPA sculpture division (1939). He learned most about the European avant-garde from the émigré intellectual John Graham (1886-1961), originally a friend of Smith's wife Dorothy Dehner (American sculptor 1901-1994). Through Graham's introductions, the couple met avant-garde artists in Europe during their travels there in 1935-36. Smith considered the constructions of Julio Gonzalez and Pablo Picasso the forebears of his oeuvre. Smith sculpted found metal with the oxyacetylene torch and welded the cut shapes together. Planar parts are joined at angles to entrap space, or layered thinly to slice through space rather than to displace it. From the mid-fifties until his death in a car accident in 1965, Smith's output was prolific and monumental, his process driven by his wartime experience as a machinist and metals fabricator. Smith defined a new status for American sculpture with origins in European modernism and American industry and production, and by the critical validation his oeuvre attained. |
| David Smith was the pre-eminent sculptor of the New York School. Best known for his iron and steel constructions, Smith created cohesive sets of sculptures, each organised around a particular system of forms, metaphors, and methods. He studied painting in New York with Czech modernist Jan Matulka (1890-1972), and later worked for the WPA sculpture division (1939). He learned most about the European avant-garde from the émigré intellectual John Graham (1886-1961), originally a friend of Smith's wife Dorothy Dehner (American sculptor 1901-1994). Through Graham's introductions, the couple met avant-garde artists in Europe during their travels there in 1935-36. Smith considered the constructions of Julio Gonzalez and Pablo Picasso the forebears of his oeuvre. Smith sculpted found metal with the oxyacetylene torch and welded the cut shapes together. Planar parts are joined at angles to entrap space, or layered thinly to slice through space rather than to displace it. From the mid-fifties until his death in a car accident in 1965, Smith's output was prolific and monumental, his process driven by his wartime experience as a machinist and metals fabricator. Smith defined a new status for American sculpture with origins in European modernism and American industry and production, and by the critical validation his oeuvre attained.  File: TanktotemI.png  Figure :Tanktotem I, 1952, Steel, 228 x 99 x 42 cm (89 3/4 x 39 x 16 1/2 in.)  Smith was born in Dacatur, Indiana. His first series, fifteen cast reliefs entitled *Medals of Dishonor* (1937-40), satirise World War II atrocities, and rely on Surrealist influence amplified by Dehner. Smith's contemporaneous constructive sculpture is small in scale and exploits cubist subjects: heads, landscapes, and interiors pieced together from obsolete tools, offcuts, and scrap metal. By 1943 Clement Greenberg acclaims Smith's work for advancing modernism in America. As a recipient of the Guggenheim Fellowship (1951-53) Smith could afford new materials and to work on a larger scale. New monumental constructions like *Australia* (1951) emerged as he twisted and welded steel strips to trace his gesture in space. His concern with line was carried forward in the *Agricola* series, which he began in the same year; *Agricola* was developed from obsolete farm equipment. The *Tanktotem* series (1952-60), on the other hand, uses boiler parts ordered new from an industrial supply catalogue. Smith’s work was at the Venice Biennale in 1954 and 1958, and in 1962 he made sculpture for the Spoleto Festival by invitation. Smith welded twenty-seven monumental assemblages from tools and manufacturing equipment at the abandoned factory site in Voltri, Italy, in just one month to great acclaim. Afterwards, at his Bolton Landing studio, Smith carried on with the *Cubi* series and made additional constructions with material retrieved from Italy. Smith's spatial, material, and process innovations had a large impact on the sculpture of his generation, influencing artists such as Richard Stankiewicz, Mark di Suvero, Richard Serra and Sir Anthony Caro. Smith legitimated the direct-metal process, the use of industrial materials and fabricated elements, as well as overwhelming scale in post-war sculpture. His prestige secured the modernist foundation from which the next generation moved into Minimalism. |
| Further reading:  (Krauss)  (Merkert)  (Gimenez) |