

Sculpture of the twentieth century

**[Catalogue of the exhibition] Philadelphia Museum
of Art, Fairmont Park Art Association, Oct.11-Dec.7,
1952, the Art Institute of Chicago, Jan.22-March 8,
1953, the Museum of Modern Art, April 29-Sept.7,
1953**

Author

Museum of Modern Art (New York, N.Y.)

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1952

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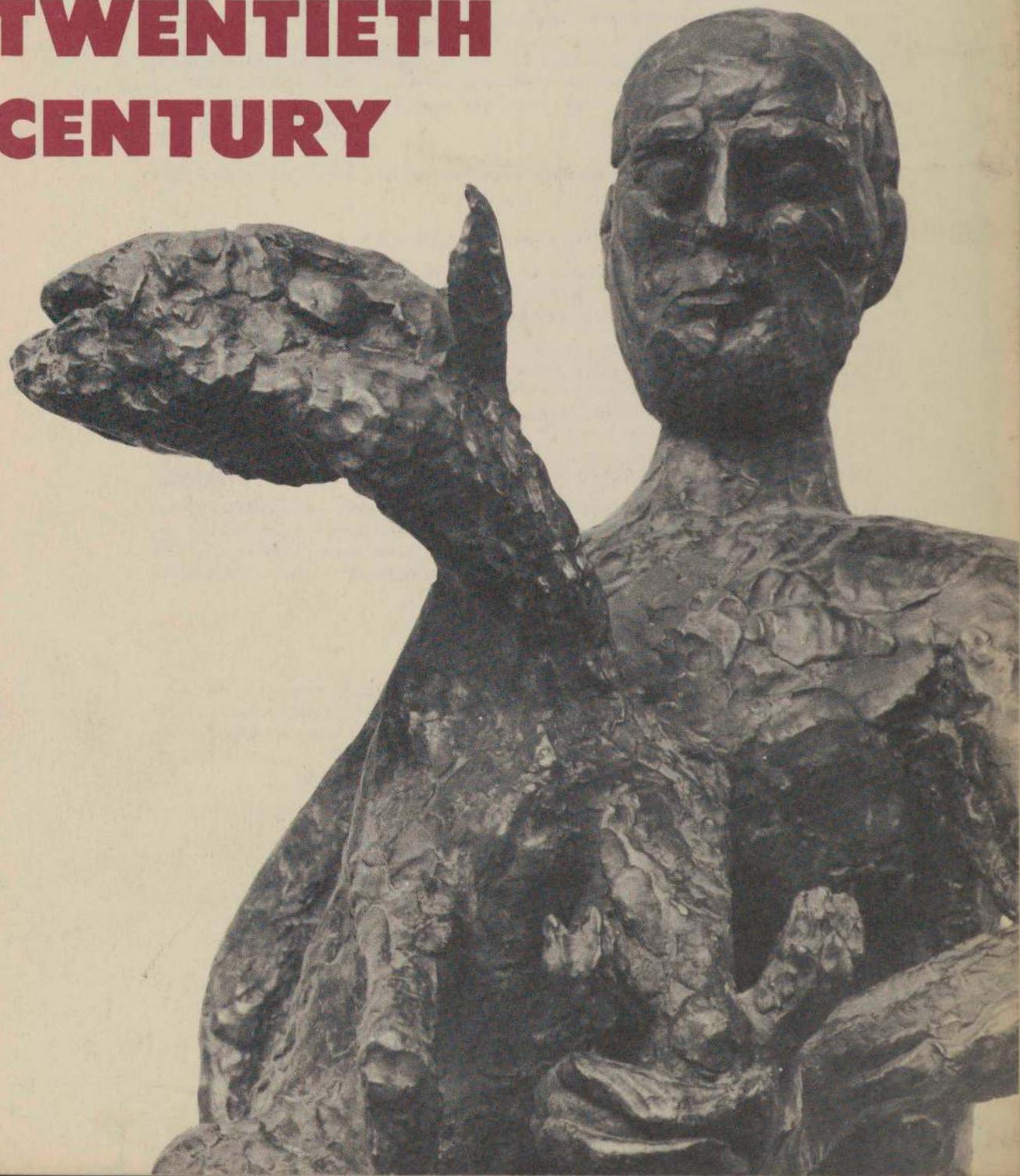
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SCULPTURE OF THE TWENTIETH CENTURY



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SCULPTURE OF THE TWENTIETH CENTURY

PHILADELPHIA MUSEUM OF ART
FAIRMOUNT PARK ART ASSOCIATION
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ACKNOWLEDGMENTS

On behalf of the Trustees of the Museum of Modern Art, New York, the Philadelphia Museum of Art, the Fairmount Park Art Association and The Art Institute of Chicago, I wish to convey my deepest gratitude to: Miss Margaret Miller for the preparation of the biographical notes in the catalogue and for her assistance in many other ways; Miss Alice Bacon, Miss Alicia Legg and Miss Jane Sabersky for research work in connection with the exhibition; my colleagues Alfred H. Barr, Jr., René d'Harnoncourt, Miss Dorothy C. Miller and Monroe Wheeler for their advice and assistance; the European and American collectors and museums, herein listed, who have graciously lent sculpture to the exhibition; and to the following for special assistance and counsel: Mr. R. Sturgis Ingersoll, Mr. Fiske Kimball, Mr. Henri Marceau, Mr. Daniel Catton Rich, Mr. and Mrs. Laurence P. Roberts, Mr. W. J. H. B. Sandberg, Mme. Roberta Gonzalez-Hartung, Mr. George Heard Hamilton, Mr. Philip James, Mr. Daniel Henry Kahnweiler, Dr. Alfred Hentzen, Mme. Gaston Lachaise, Mr. Marcel Duchamp, Mr. Pierre Matisse, and, for his extraordinary help in securing photographs and information, Mr. Curt Valentin.

ANDREW CARNDUFF RITCHIE
Director of the Exhibition

INTRODUCTION

One important feature of twentieth-century sculpture is the rôle the painter has played in it. Since the renaissance the painter has held a dominant position in the visual arts, for reasons too complex to examine here. This dominance was so great, in fact, between the seventeenth and nineteenth centuries, that sculpture, with few exceptions, was relegated to a very subsidiary position indeed and was all too often reduced to the making of dull portrait busts and insipid garden statuary. The revival of sculpture in the twentieth century has been largely the result of a healthy interaction between it and painting. Sculptors have looked at painting and have been deeply influenced by every modern painting movement. Painters have looked at sculpture, and many have produced important sculpture themselves.

While these two arts have drawn closer together, modern architecture, Corbusier and the Bauhaus notwithstanding, has for the most part taken a reticent, even stand-offish, position towards them. Whether for aesthetic or economic reasons this unfortunate isolation of one major art from the others is to be deplored. It is to be hoped that before long a union can again be established.

Many modern painters in search of inspiration outside the traditional fields made sterile by the overgrazing of academic artists have turned to non-Western cultures, for example Africa, the Near and Far East, pre-Conquest South America and Oceania, and from these sources, largely represented by sculpture, have received suggestions for new formal experiments and for the extension and enrichment of their imagery. Following their example the modern sculptor has enormously increased the resources of his art as the diversity and complexity of twentieth-century sculpture proves at a glance.

Between the seventeenth and nineteenth centuries the Western sculptor was dependent upon the renaissance-derived, Greco-Roman tradition. Rodin, the father of modern sculpture, remained largely within that tradition but, by the force of his personality, and under the stimulation of revolutionary movements in painting, he gave this tradition a new life after it had practically died at the hands of academic formalizers. Rodin's rhetoric may be difficult for us to accept today, skeptical and inhibited as we are in the face of cataclysmic events. And even during the first decade of the century there was a reaction on the part of such sculptors as Maillol and Brancusi to the dynamic explosiveness of Rodin's forms and subjects. As Cézanne had endeavored to control and give substance to the evanescent light

effects of the impressionists, so Maillol tamed the fiery gestures of Rodin and in the closed, compact rhythms of his compositions, based almost wholly on the female nude, presented a contained and idealized version of the human figure which has influenced a great many modern sculptors. He was in love with Greece as Cézanne was with Poussin and in their different ways they can be called neo-classic in temperament as opposed to the expressionist abandon of Rodin.

Rodin has had his followers and those who have associated themselves directly or indirectly with him, for example Matisse and Picasso in their beginnings, and after a long cubist phase, Lipchitz. Brancusi also, the third of the great triumvirate of modern sculptors, came under Rodin's influence in his youth. However, he early took a contrary direction in a search for a control and purification of form which owes nothing to Rodin nor to the tradition from which he stems. Born in Rumania, one of the crossroads between Asia and Europe, Brancusi retains much of the Asiatic's love for the occult and the mysterious. The abstract treatment of form in certain prehistoric art, the geometrical refinement of some Oriental sculpture, the elementary grasp of formal relations in African sculpture appealed to him and from their example he set out to by-pass the traditional sculpture of the West. To release the image imprisoned in the stone or wood by a reduction of the material to its absolute essence was his intention. The removal of particularizing detail is an objective comparable to the neo-classic idealization of form. Both points of view look to a type rather than to an individual. Maillol's woman is a formal idea, not a portrait of a particular nude. The idea in his case is bound to a great Western tradition. Brancusi's *Bird in Space*, on the other hand, reaches out to a universal, transcendental idea of flight, an idea, whatever its non-Western origins, that had never been as completely expressed before.

If the first decade of the century is dominated by three great personalities: Rodin, Maillol and Brancusi, the second decade is marked by three movements: cubism, futurism and constructivism. Each follows a more or less abstract direction. Between 1908 and 1914 the cubist revolution took place, a revolution comparable to the discovery of perspective in the renaissance. Cubism was actually a new multi-focus perspective for the examination or analysis simultaneously of different views of an object or figure either at rest, as with the cubists proper, such as Picasso, Braque, Lipchitz and Laurens, or in motion, as with the futurist Boccioni or the futurist-derived Duchamp-Villon. Brancusi's abstract purification of the object, the cubists' and futurists' geometrical dissection of it in a static or kinetic state all had to do with the animal or human figure or the still life in relation to space. The most extreme of all the abstractionists were the so-called constructivists. Deriving some of their ideas from the cubists, first in Russia, later in Germany, Holland, France and England, they pushed abstraction to its extreme geometrical limit by divorcing their shapes or forms from any organic or human reference. Theirs was an effort above all to make space rather than mass the primary consideration in sculpture.

The surrealists, beginning in the twenties, reacted violently to what they considered was the sterile intellectualism of abstract art of whatever degree. As a corrective

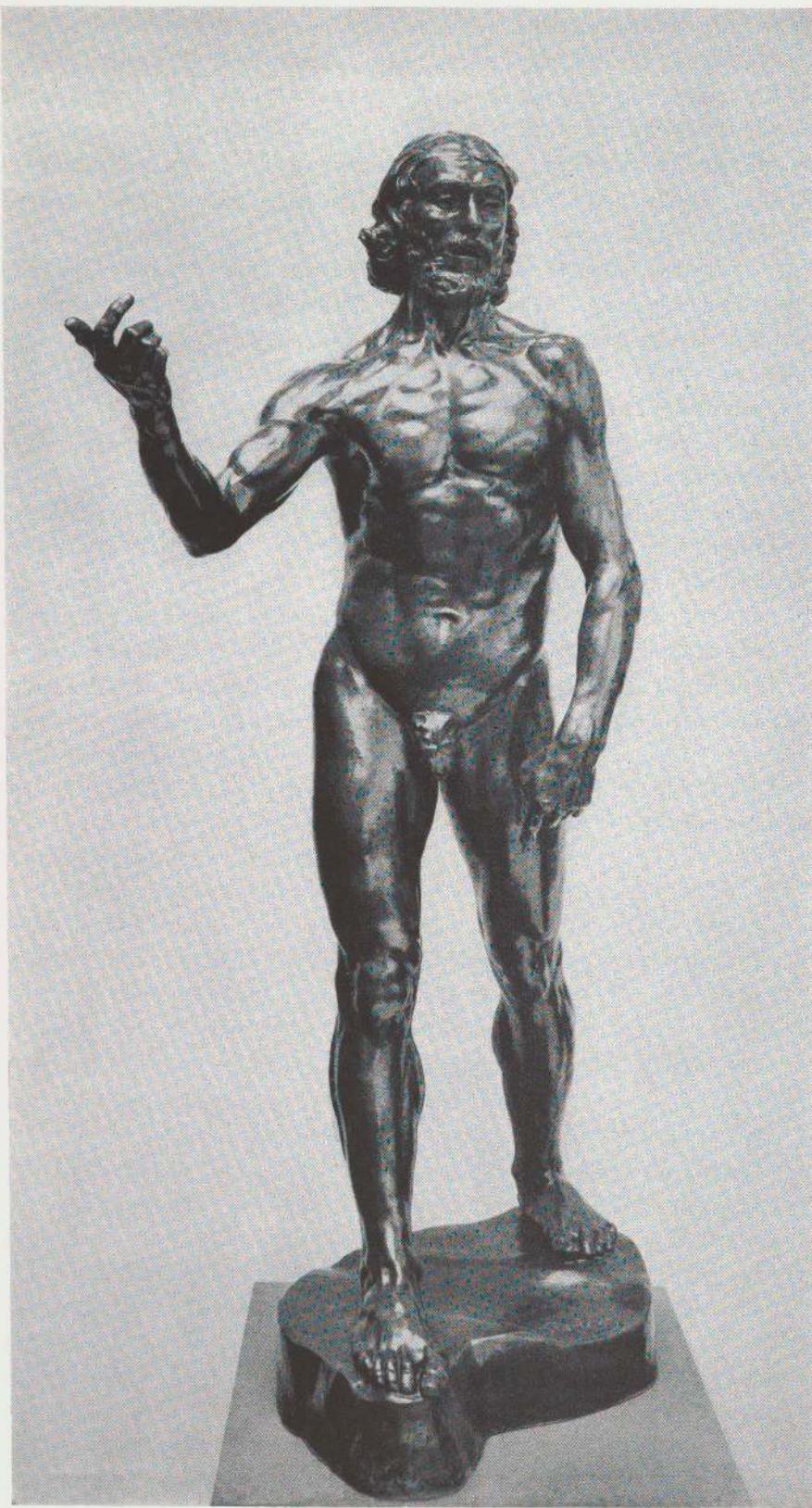
they explored the world of subconscious experience and from this source created an imagery of fantastic, horrific dimensions. Arp, Gonzalez and Giacometti are, or were, the leading exponents of surrealist sculpture and their influence, particularly Arp's and Gonzalez', has been widespread.

While surrealism ceased being an organized movement before the beginning of World War II, its influence, together with that of the constructivists, has continued until today. By a sort of fusion of the two, in fact, there has been produced a new avant-garde movement now vaguely called abstract expressionism, whose principal practitioners are American. At the same time, during the last decade and a half there has been a return by some of the older sculptors to more naturalistic forms. Picasso, Lipchitz and Laurens and some of the younger Italians such as Marini and Manzù are examples of this tendency.

In short, modern sculpture, like all other aspects of the twentieth century, has been in a constant state of flux and at the present moment shows no signs of arriving at any final resolution. Herein perhaps is the secret of its extraordinary diversity and nervous vitality.

The present exhibition is designed to give the observer as comprehensive a view as possible of twentieth-century sculpture in all its richness and variety of expression. What has been attempted is to present a balanced picture of the giants of modern sculpture, including outstanding painter-sculptors, the various movements they represent, their followers or those who are stylistically related to them and, finally, a limited selection of work being done today. The latter section is suggestive rather than representative since, for reasons of space, many younger artists from abroad have had to be omitted.

ANDREW CARNDUFF RITCHIE



RODIN, AUGUSTE. FRENCH.
St. John the Baptist. 1878-80.
Bronze, 6'8½" high. Lent by the
City Art Museum of St. Louis



DEGAS, EDGAR. FRENCH.
Woman Seated in Armchair.
1896-1911. Bronze, 12½" high.
The Art Institute of Chicago

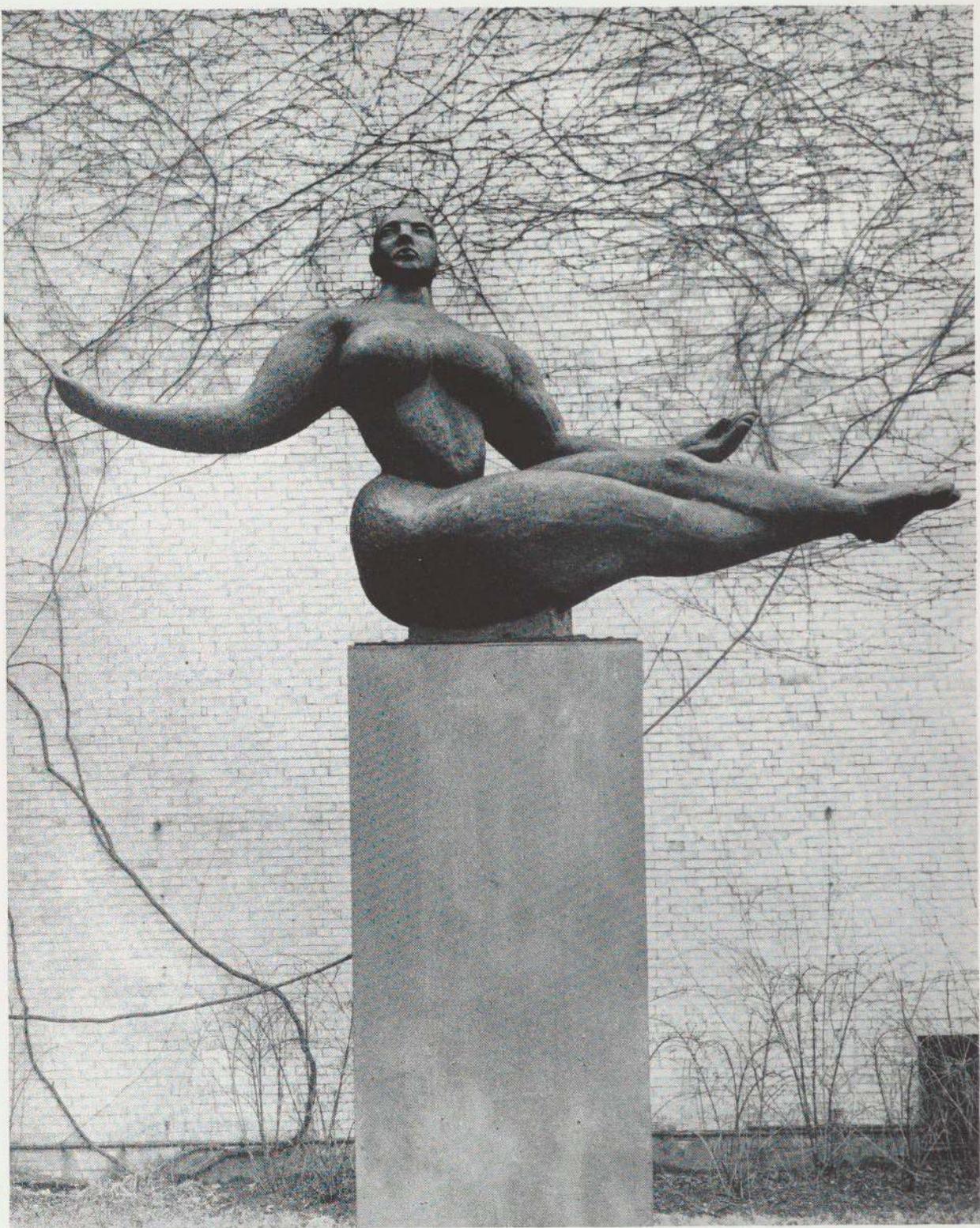


RENOIR, AUGUSTE. FRENCH.
Washerwoman. 1917. Bronze,
48" high. Lent by the
Philadelphia Museum of Art

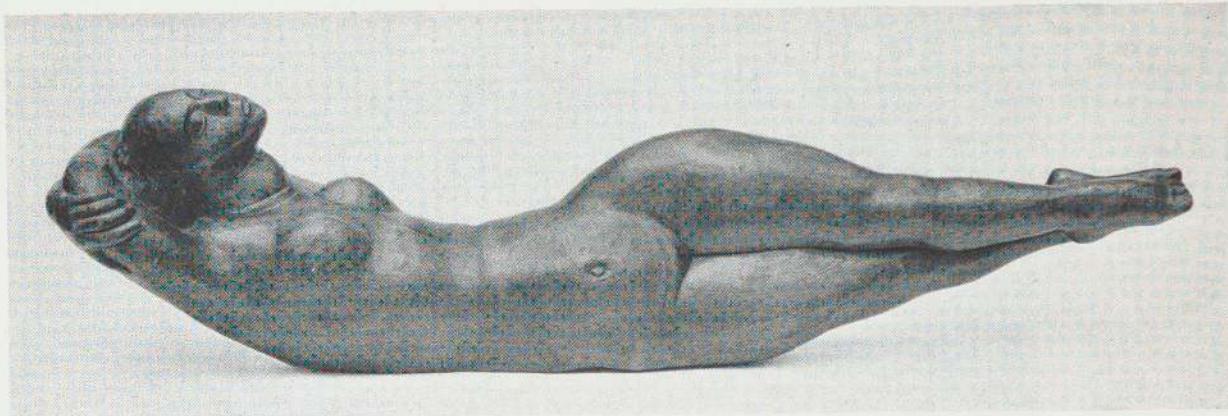


MAILLOL, ARISTIDE. FRENCH. *Mediterranean*. c. 1901. Bronze, 41" high. Lent by Stephen C. Clark, New York

LACHAISE, GASTON. AMERICAN. *Floating Figure*. 1927. Bronze (cast 1935), 53" high.
The Museum of Modern Art, New York, given anonymously in memory of the artist







ZORACH, WILLIAM, AMERICAN. *Floating Figure*. 1922. African mahogany, 9" high x 33½" long. Lent by the Albright Art Gallery, Buffalo, Room of Contemporary Art



Opposite:

LEHMBRUCK, WILHELM, GERMAN.
Seated Youth. 1918? Bronze,
41½" high. Lent by the
Kunstmuseum, Duisburg,
Germany

BARLACH, ERNST, GERMAN.
Man Drawing Sword. 1911.
Wood, 31" high. Lent by the
Museum of Cranbrook Academy
of Art, Bloomfield Hills, Michigan



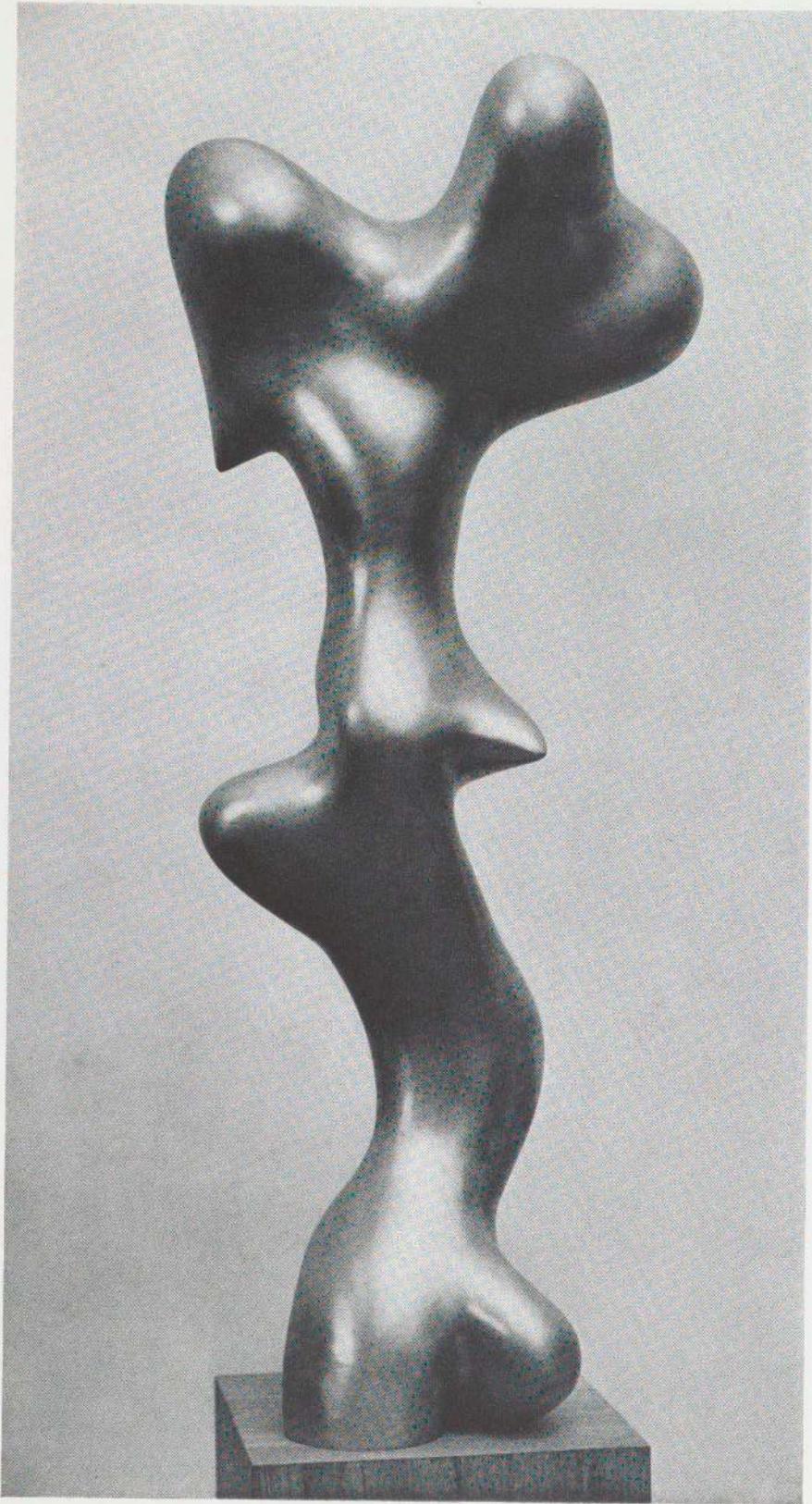
BRANCUSI, CONSTANTIN, RUMANIAN. *The Chief*. 1925. Wood, 20" high (with base, 71½" high). Lent by Mrs. Pierre Matisse, New York. (Exhibited in Chicago and New York)



MATISSE, HENRI. FRENCH. *The Back, III.* 1929? Bronze, 6'2 $\frac{3}{8}$ " high.
The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund



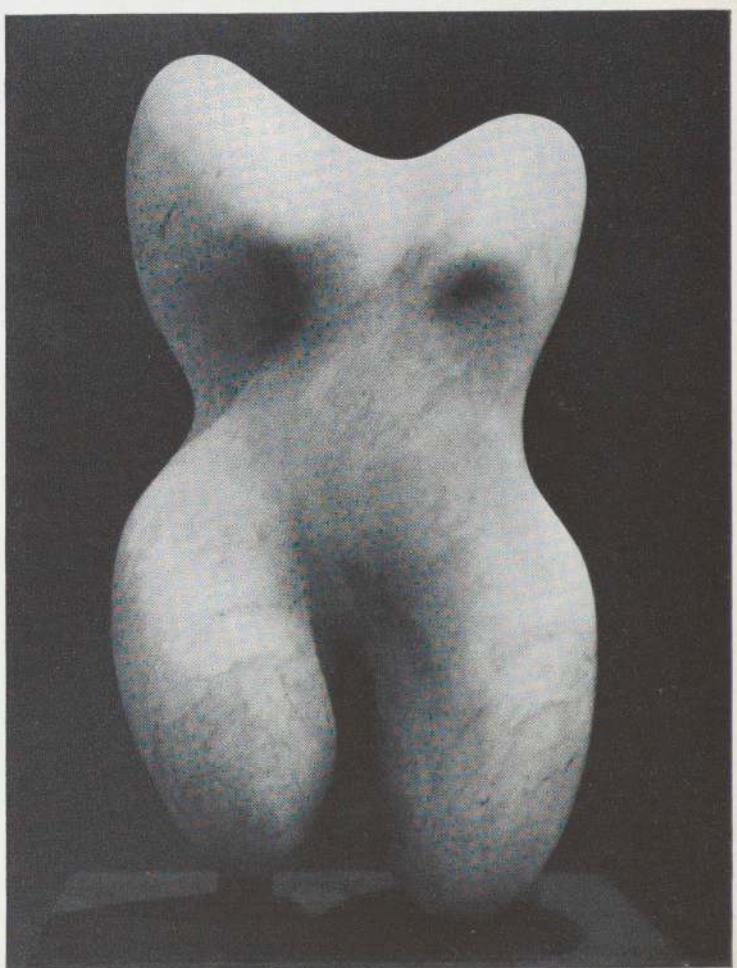
MODIGLIANI, AMEDEO. ITALIAN. *Caryatid.* c. 1914. Limestone, 36 $\frac{1}{4}$ " high.
The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund



ARP, JEAN (HANS). FRENCH.
Growth. 1938. Bronze, $31\frac{1}{2}$ " high.
Philadelphia Museum of Art



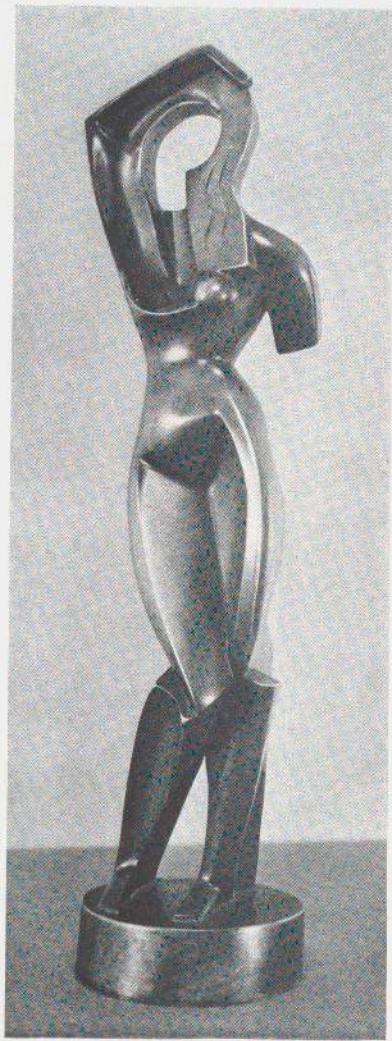
MOORE, HENRY, BRITISH. *Reclining Figure*. 1935. Elm wood, 19" high, 35" long. Lent by the Albright Art Gallery, Buffalo, Room of Contemporary Art



VIANI, ALBERTO, ITALIAN. *Torso*. 1945. Marble, 38" high. The Museum of Modern Art, New York



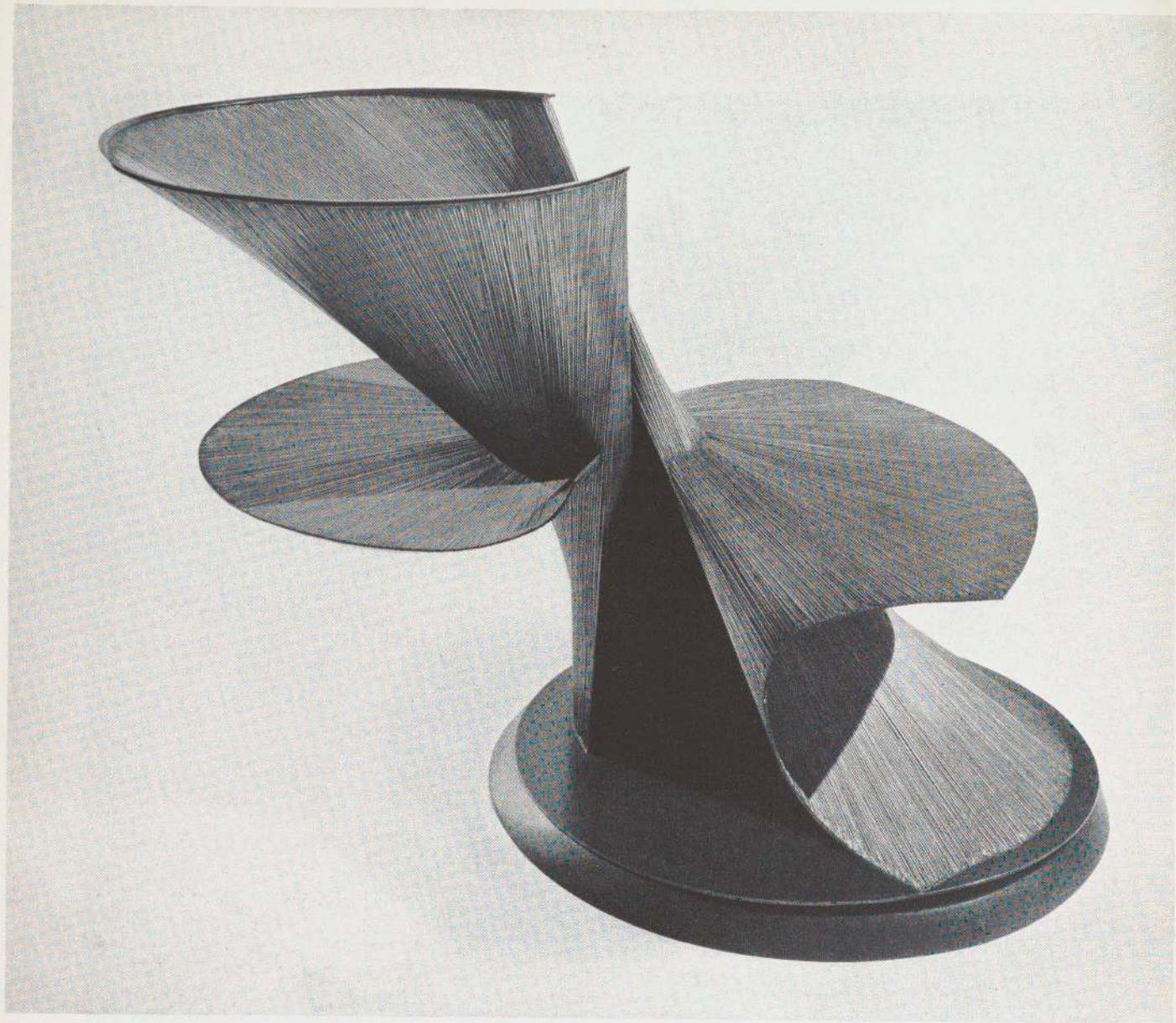
DUCHAMP-VILLON, RAYMOND. FRENCH. *The Horse*. 1914. Bronze, 40" high.
The Museum of Modern Art, New York, van Gogh Purchase Fund



ARCHIPELENKO, ALEXANDER. AMERICAN. *Woman Combing Her Hair*. 1915. Bronze, 13 3/4" high. Lent by Mr. and Mrs. George Heard Hamilton, New Haven



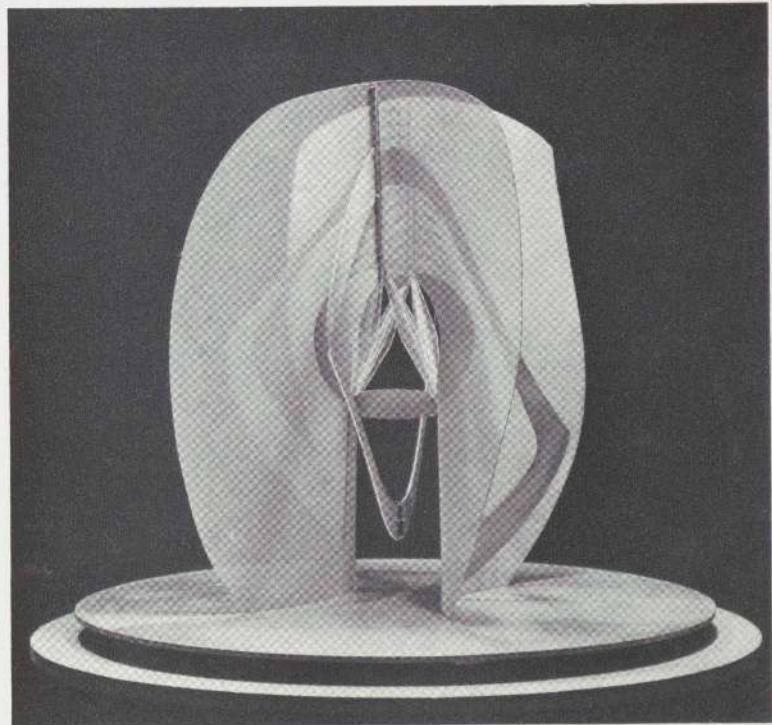
BOCCIONI, UMBERTO. ITALIAN. *Unique Forms of Continuity in Space*. 1913. Bronze, $43\frac{1}{2}$ " high. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest



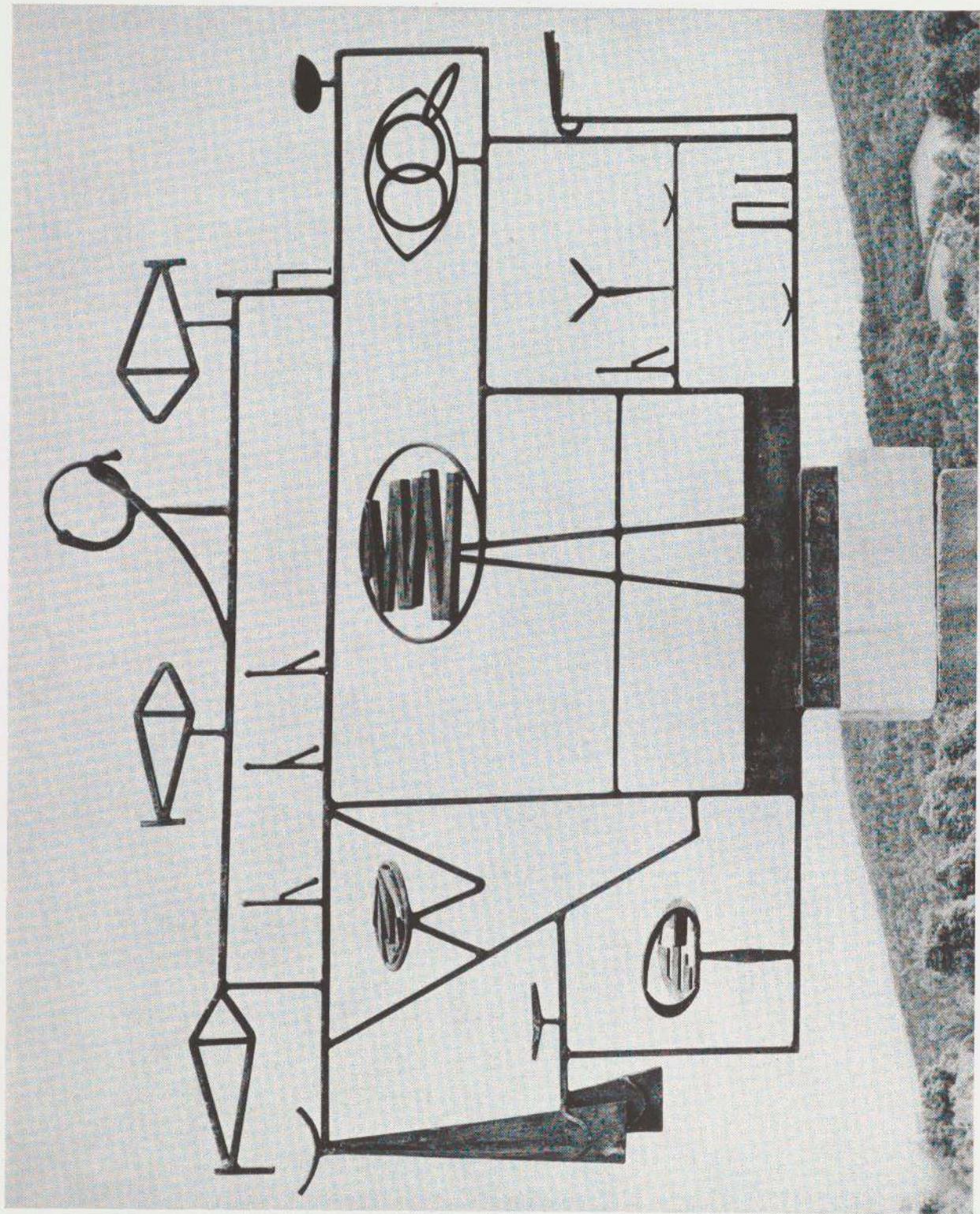
PEVSNER, ANTOINE. FRENCH. *Developable Column*. 1942. Brass and oxidized bronze, $20\frac{3}{4}$ " high. The Museum of Modern Art, New York



BILL, MAX. SWISS. *Tripartite Unity*. 1947-48.
Chrome-nickel steel, 46" high. Lent by the Mu-
seu de Arte Moderna, São Paulo, Brazil



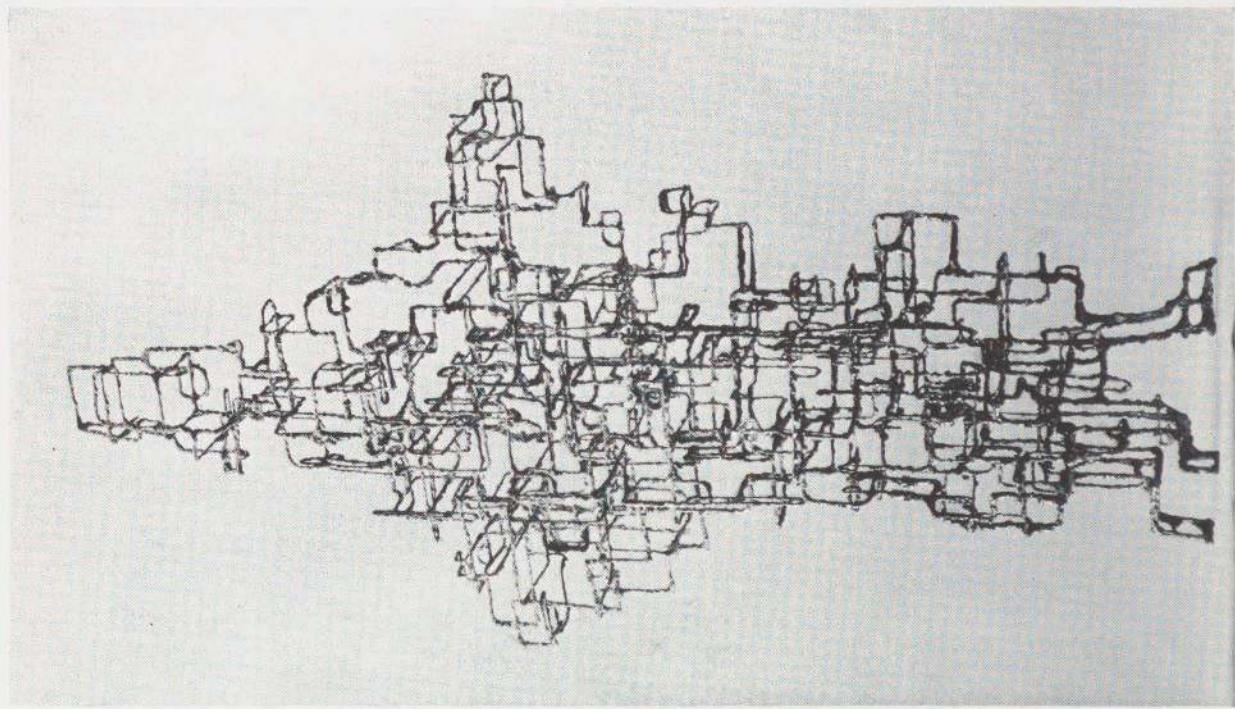
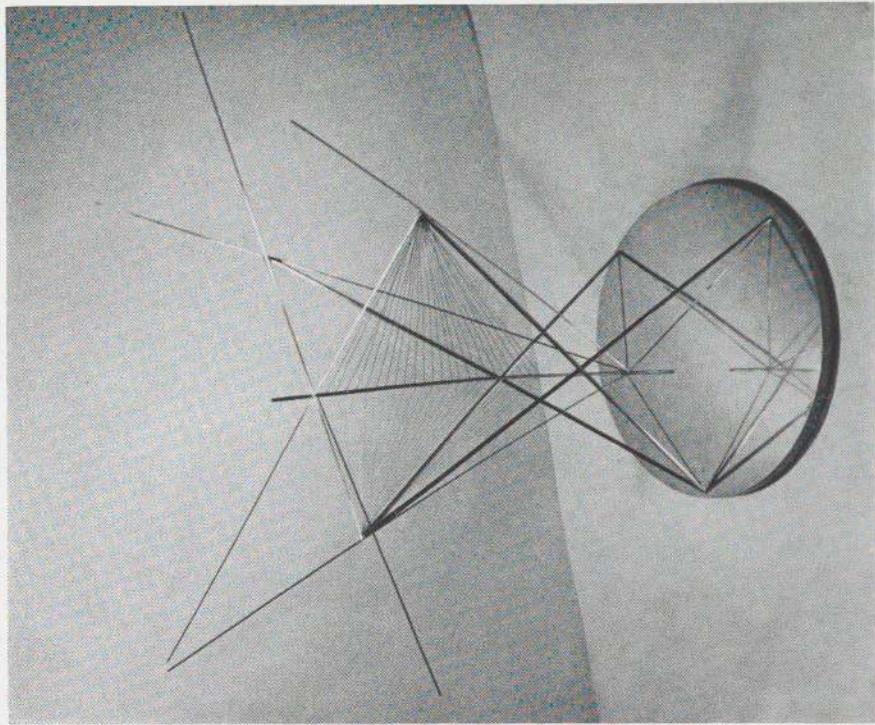
GABO, NAUM. AMERICAN.
Construction in Space. 1952.
Phosphor, bronze, aluminum,
stainless steel, c. 42 x 30".
Owned by the artist

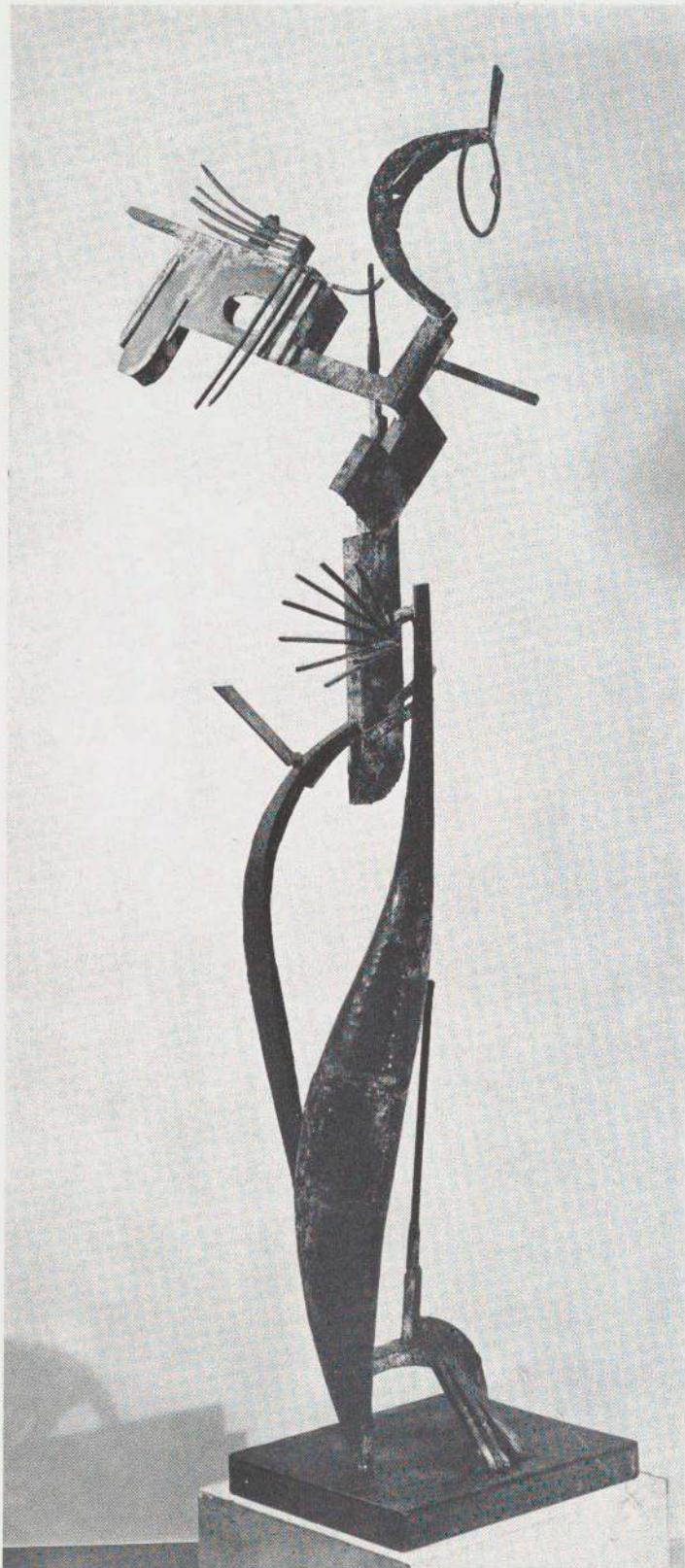


Above: SMITH, DAVID, AMERICAN. *The Banquet*. 1951. Steel, $53\frac{1}{8}'' \times 6'11''$. Lent by the Willard Gallery, New York

Left: LASSAW, IBRAHIM, AMERICAN. *Monoceros*, 1952. Bronze, $46\frac{3}{4}''$ high. Lent by the Kootz Gallery, New York

Below: LIPPOLD, RICHARD, AMERICAN. *Reunion*. 1951. Copper, brass, nichrome, enamelled wires, $23\frac{1}{2}''$ high. Lent by the Willard Gallery, New York

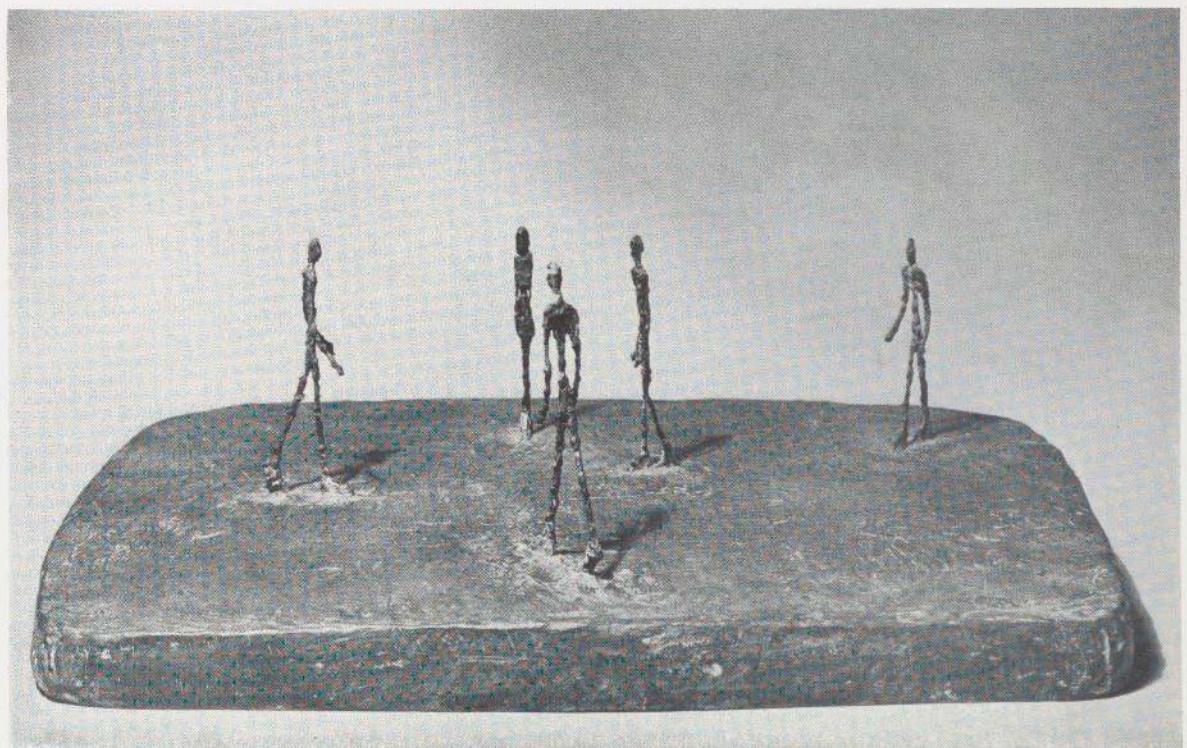
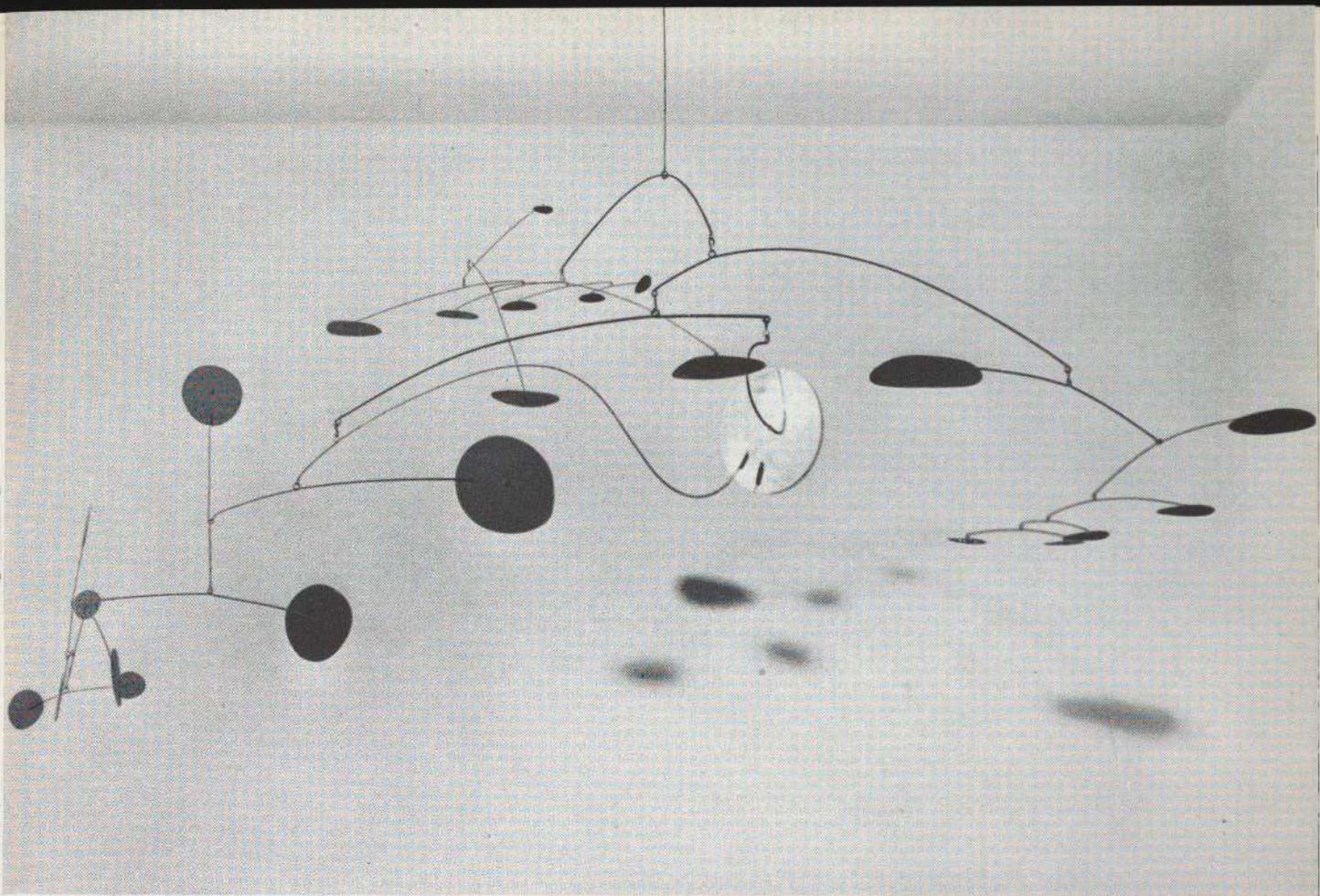


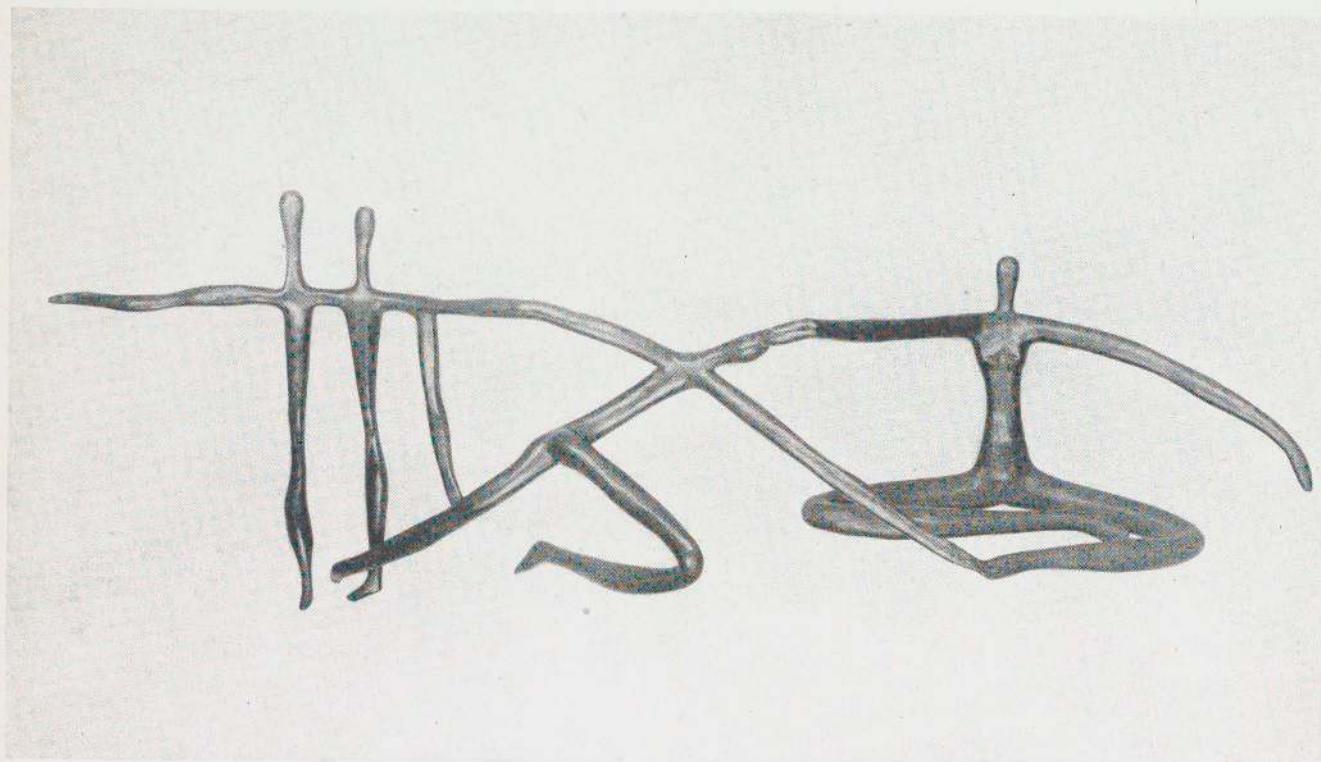


Opposite:
CALDER, ALEXANDER. AMERICAN. *Street-car*. 1951. Sheet metal, brass, wire, 9'8" long. Lent by the Art Institute of Chicago

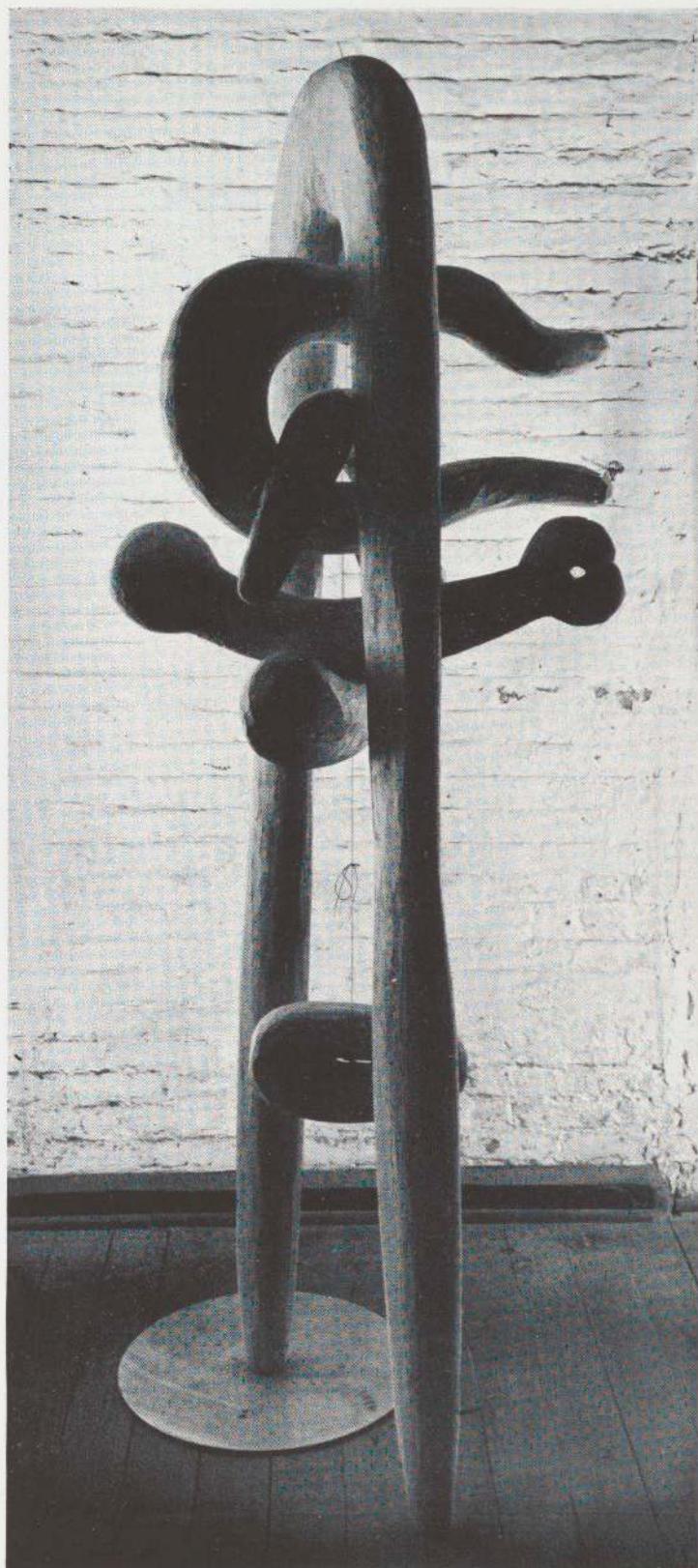
Opposite:
GIACOMETTI, ALBERTO. SWISS. *City Square*. 1948. Bronze, 8½" high, 25" long. The Museum of Modern Art, New York

GONZALEZ, JULIO. SPANISH. *Woman Combing Her Hair*. 1937. Wrought iron, 6'10" high. Lent by Mme Roberta Gonzalez-Hartung, Paris

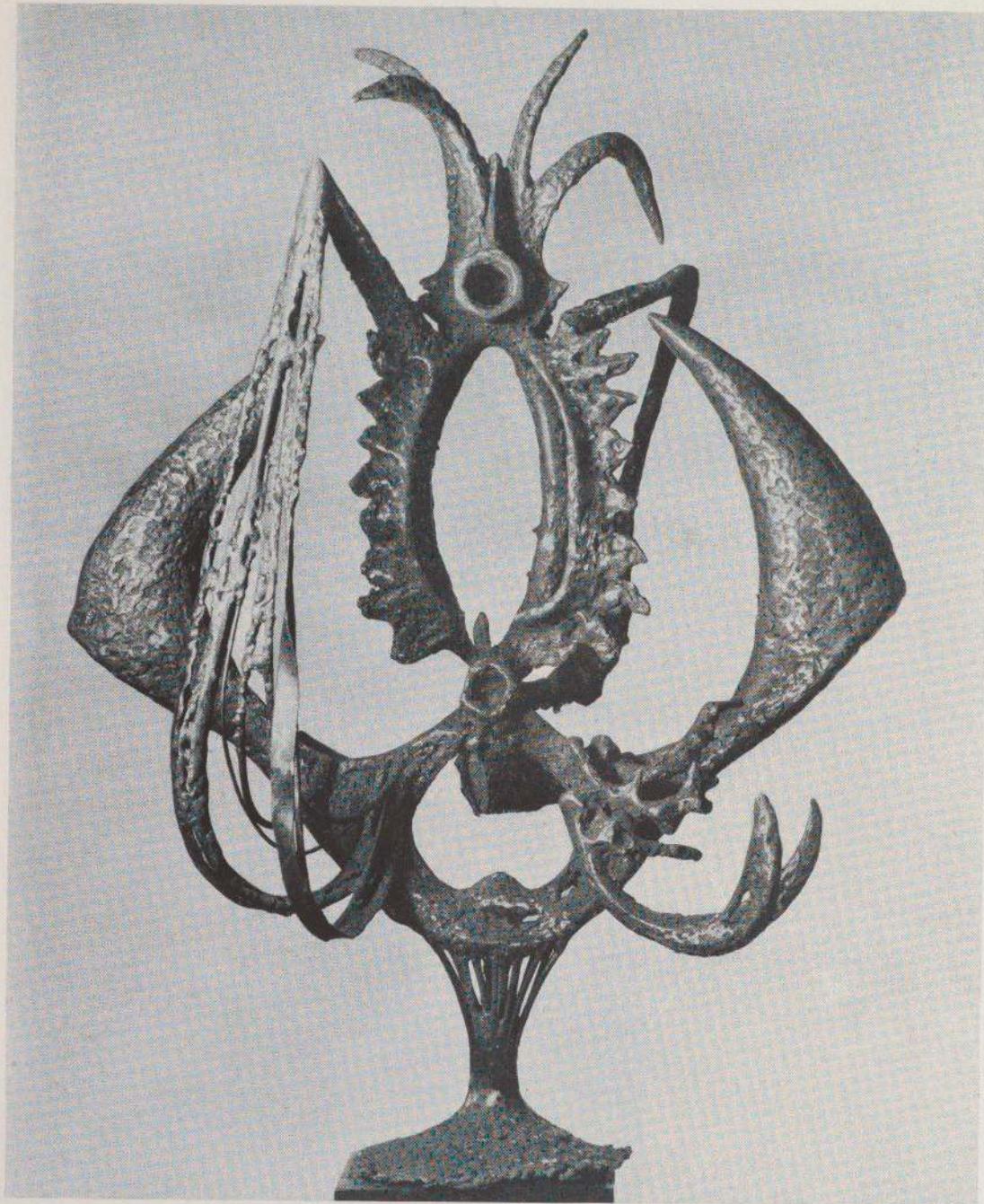




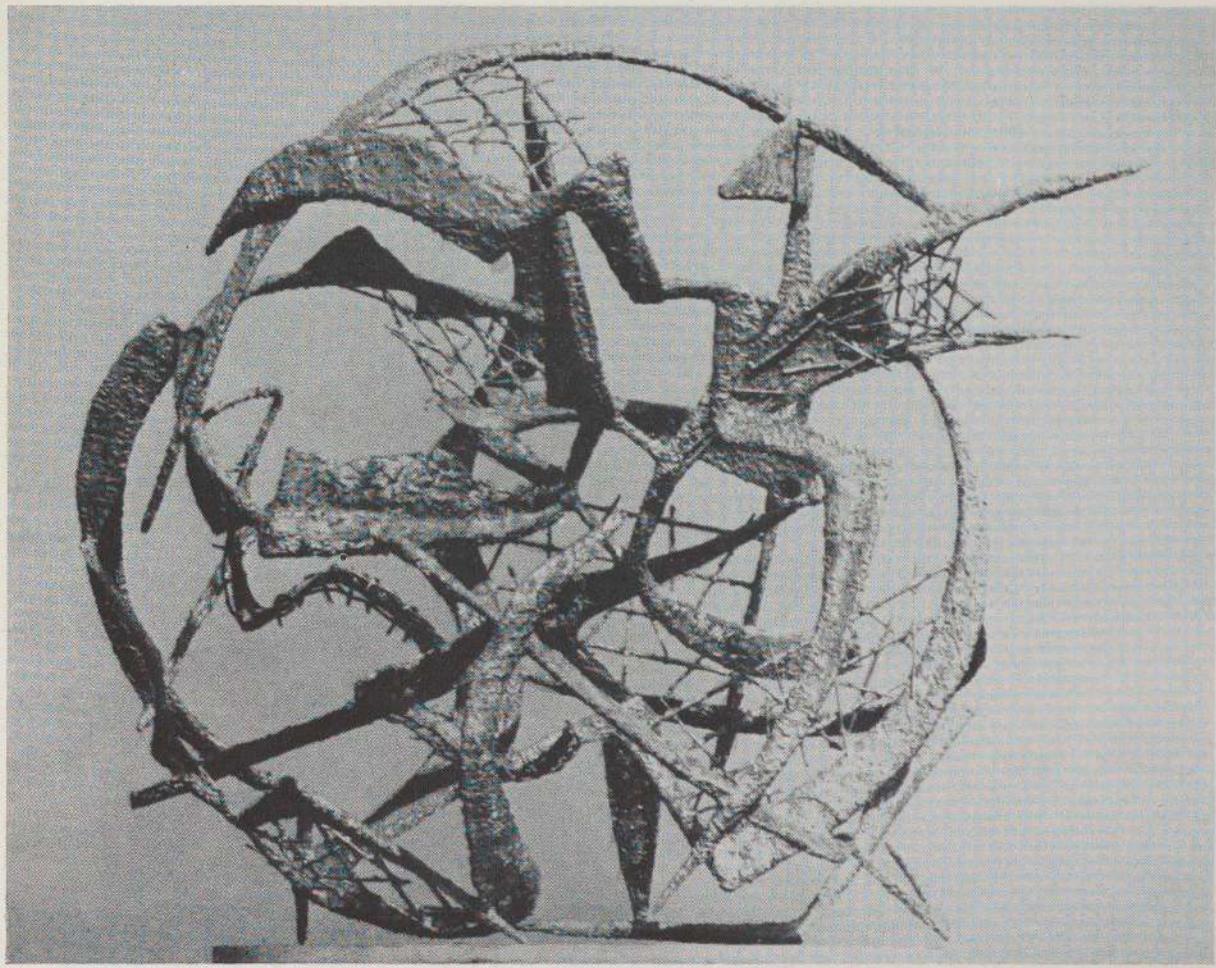
CALLERY, MARY. AMERICAN. *Mural Composition*. 1949. Bronze, 18" high, 57" long. Lent by Nelson A. Rockefeller, New York



NOGUCHI, ISAMU. AMERICAN. *Cronos*. 1949. Balsa
wood, 76" high. Lent by the Egan Gallery, N.Y.



ROSZAK, THEODORE J. AMERICAN. *Invocation*. 1946-47. Steel, $30\frac{1}{4}$ " high. Lent by the Pierre Matisse Gallery, New York



FERBER, HERBERT. AMERICAN. *Spheroid, II*. 1952. Copper, brass, lead, $33 \times 47''$. Lent by the Betty Parsons Gallery, N. Y.



HARE, DAVID. AMERICAN. *Figure with Bird*. 1951. Steel and iron, 35" high. Lent by the Kootz Gallery, New York

Opposite: ESHERICK, WHARTON. AMERICAN. *Reverence*. 1942. Wood, 12' high. Fairmount Park Art Association, Philadelphia





Opposite: EPSTEIN, JACOB. BRITISH.
Madonna and Child. 1927. Bronze,
57" high. Lent by Miss Sally Ryan,
Georgetown, Conn.

DESPIAU, CHARLES. FRENCH.
Antoinette Schulte. 1934. Bronze,
20" high. Lent by Miss Antoinette Schulte,
New York



HARKAVY, MINNA. AMERICAN. *Woman in Thought*.
1929-30. Bronze, 17" high. Lent by the Midtown
Galleries, New York





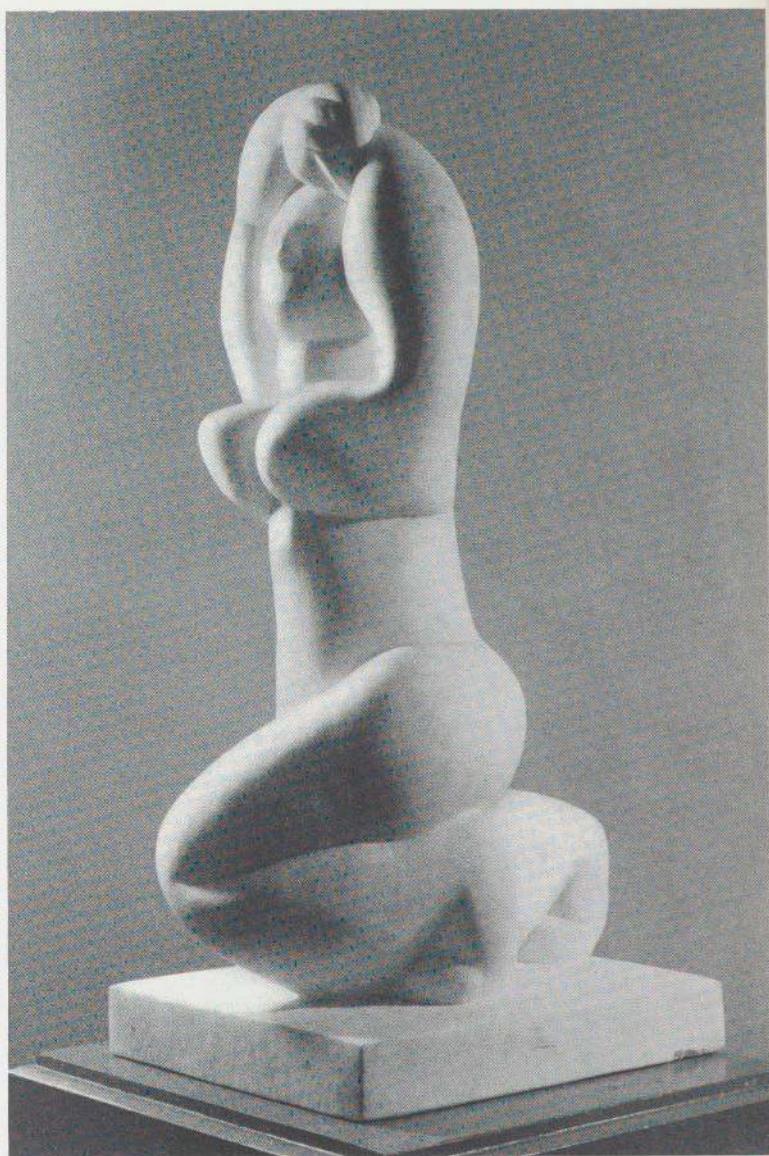
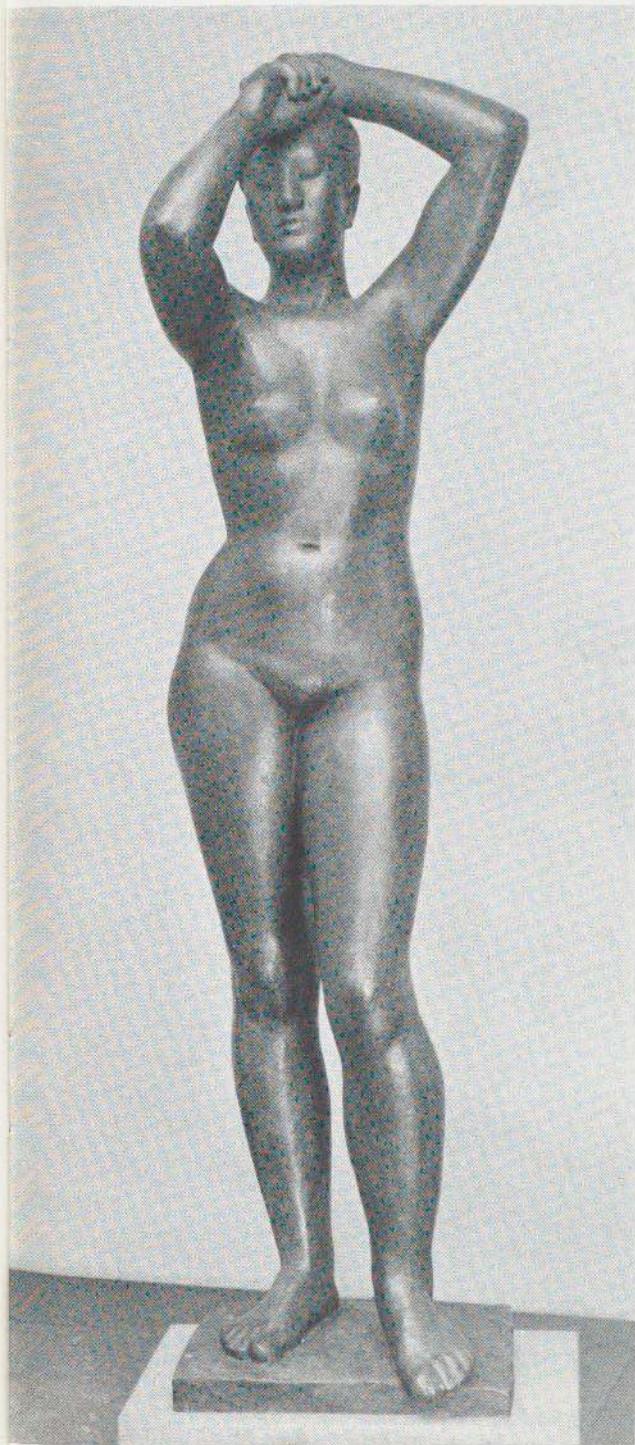
PICASSO, PABLO. SPANISH.
Shepherd Holding a Lamb.
1944. Bronze, 7'4" high.
Lent by Mr. and Mrs.
R. Sturgis Ingersoll,
Penllyn, Pa.



LIPCHITZ, JACQUES.
FRENCH. *Prayer*. 1943.
Bronze, $42\frac{1}{2}$ " high.
Lent by Mr. and Mrs. R.
Sturgis Ingersoll,
Penllyn, Pa.



MANZU, GIACOMO. ITALIAN. *Child on Chair*. 1949. Bronze, 49 $\frac{1}{4}$ " high. Lent by the artist

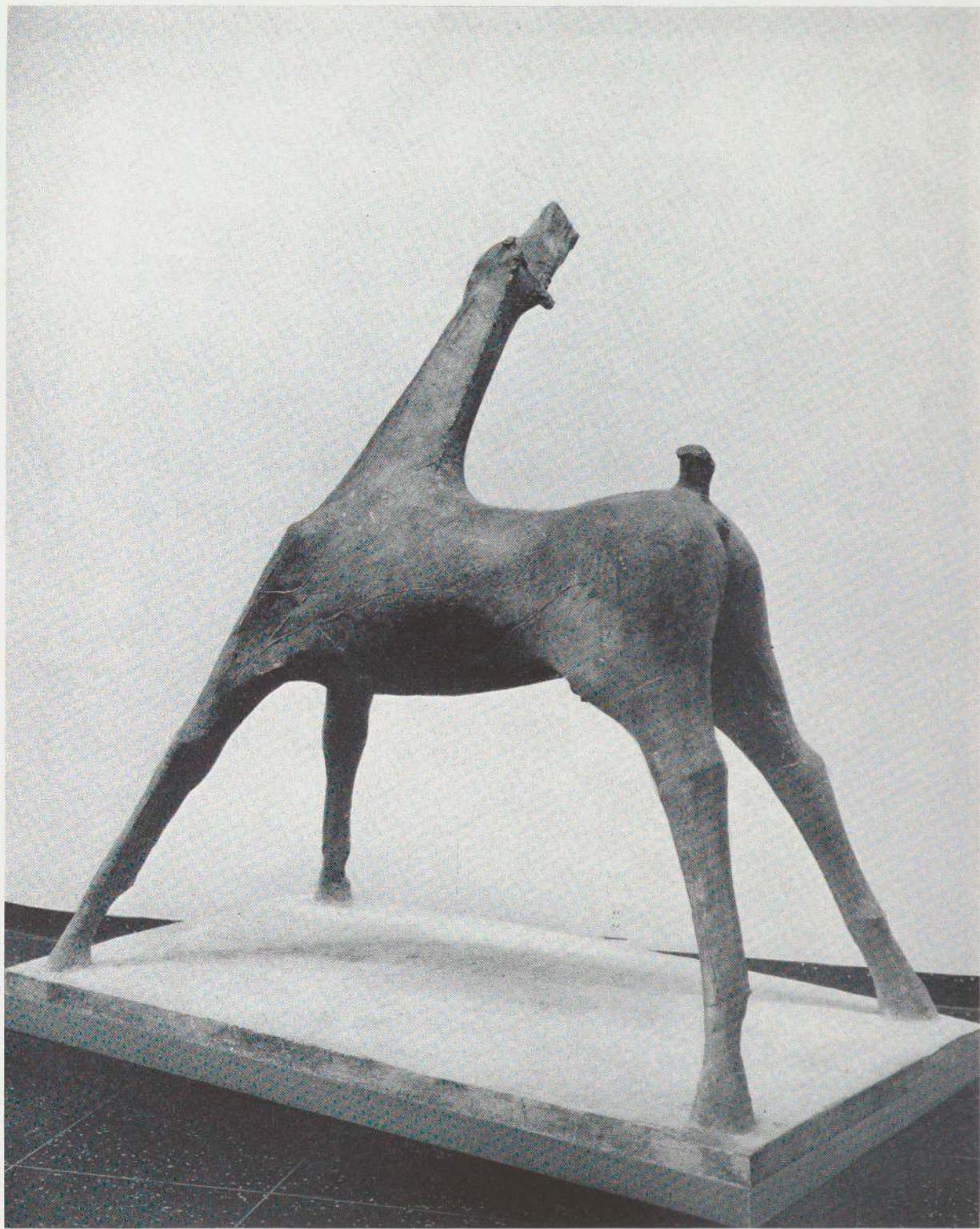


LAURENS, HENRI, FRENCH. *Luna*. 1948. Marble, 35 $\frac{3}{4}$ " high. Lent by the Curt Valentin Gallery, New York

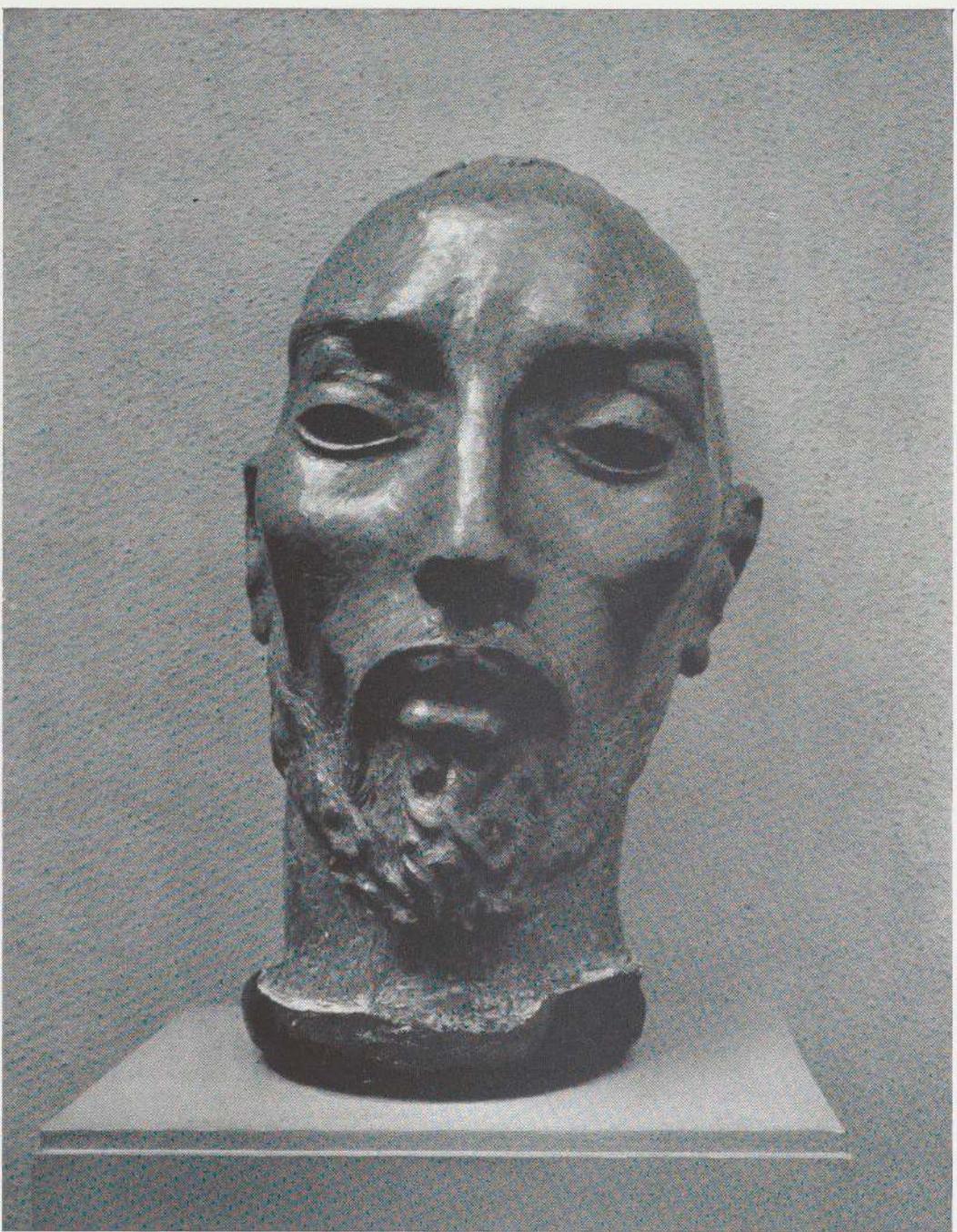
MARCKS, GERHARD, GERMAN. *Maja*. 1942. Bronze, 7' high. Fairmount Park Art Association, Philadelphia



MARTINI, ARTURO. ITALIAN. *Daedalus and Icarus*. 1934-35. Bronze, 24" high. The Museum of Modern Art, New York



MARINI, MARINO. ITALIAN. *Horse*. 1951. Bronze, c. 7'3" high. Lent by Nelson A. Rockefeller, New York



DE CREEFT, JOSÉ, AMERICAN. *Himalaya*. 1942. Beaten lead over plaster, 34" high. Lent by the Whitney Museum of American Art, New York



MALDARELLI, ORONZIO. AMERICAN. *Bianca, II*. 1950. Bronze, 28" high. Lent by the Midtown Galleries, New York

CATALOGUE OF THE EXHIBITION

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CATALOGUE

Works marked with an asterisk are illustrated

ARCHIPENKO, ALEXANDER. AMERICAN

Born Kiev, Russia, 1887. Studied 1902-08, first in Russia then Paris. Associated with cubists; experimented with unconventional materials; one of first to explore possibilities of concave surfaces and voids in three-dimensional sculpture. Berlin, 1921-23. Settled U.S., 1923. Lives in New York and Woodstock.

* 1 *Woman Combing Her Hair*. 1915. Bronze, 13 $\frac{3}{4}$ " high. Lent by Mr. and Mrs. George Heard Hamilton, New Haven. Ill. p. 16

ARP, JEAN (HANS). FRENCH

Born Strasbourg, 1888. Studied painting, Weimar, 1907. Met *Blue Rider* group, Munich, 1912. One of founders of dada, Zurich, 1916. Began abstract wood reliefs executed by jigsaw about 1917. Settled in Meudon, France, 1926; participated in surrealist movement; worked increasingly

in sculpture in the round. Second only to Brancusi in influence on organic abstract sculpture. Lives in France and Switzerland.

- 2 *Configuration*. 1932. Wood, c. 27 $\frac{1}{2}$ x 33 $\frac{1}{2}$ ". Philadelphia Museum of Art, A. E. Gallatin Collection
* 3 *Growth*. 1938. Bronze, 31 $\frac{1}{2}$ " high. Philadelphia Museum of Art. Ill. p. 14

BARLACH, ERNST. GERMAN

Born near Hamburg, 1870. Studied Hamburg and Dresden, 1888-1895. Paris, 1895-6: impressed by the work of van Gogh. Visited South Russia, 1910. Style formed principally under influence of Russian folk carvings and Gothic sculpture. Worked principally in wood. Settled permanently Güstrow, North Prussia, 1910. During 20's executed memorials in Güstrow, Kiel and Magdeburg. Influential also as graphic artist. Died, 1938.

- * 4 *Man Drawing Sword*. 1911. Wood, 31" high. Lent by the Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan. Ill. p. 11

BILL, MAX. SWISS

Born Winterthur, 1908. Studied Zurich School of Arts and Crafts, and Bauhaus, Dessau. Member of Paris *Abstraction-Création* group, 1932-36. Works in strictly geometrical abstract style. Lives in Zurich.

- * 5 *Tripartite Unity*. 1947-48. Chrome-nickel steel, 46" high. Lent by the Museu de Arte Moderna, São Paulo, Brazil. Ill. p. 19

BOCCIONI, UMBERTO. ITALIAN

Born Reggio, Calabria, 1882. Studied with Balla in Rome and at Academy of the Brera in Milan. Met Marinetti, 1909. The most gifted of the futurists, he participated in the movement as painter, sculptor and theorist. *Technical Manifesto of Futurist Sculpture* published in 1912, advocated principally sculpture of movement, the opening up of forms and their fusion in space. Died Verona, 1916.

- 6 *Development of a Bottle in Space*. 1912. Bronze, 15" high. The Museum of Modern Art, New York, Aristide Maillol Fund

- * 7 *Unique Forms of Continuity in Space*. 1913. Bronze, 43 $\frac{1}{2}$ " high. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. Ill. p. 17

BRANCUSI, CONSTANTIN. RUMANIAN

Born Craiova, Rumania, 1876. Attended local art school; trained also in cabinet making. Studied Bucharest academy until 1902. Settled permanently Paris, 1904. Studied Ecole des Beaux-Arts under Mercier, left 1906 at advice of Rodin. Early work influenced by Rodin. Pioneer in use of abstract forms; influenced by primitive art, principally in wood carvings. Style has been perfected and expanded, but virtually unchanged since about 1910. Has been a pervasive influence on 20th-century sculpture. Lives in Paris.

- 8 *The Prodigal Son*. 1914. Wood, 29 $\frac{5}{8}$ " high. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection. (Exhibited in Philadelphia only)
- 9 *Bird in Space*. 1919. Bronze, 54" high. The Museum of Modern Art, New York. (Exhibited in New York only)
- 10 *Golden Bird*. 1919. Polished bronze, 37" high, stone pedestal 9", wood pedestal 39". Lent by The Arts Club of Chicago. (Exhibited in Chicago only)
- 11 *Mlle Pogany*. 1920. Polished bronze, 17" high. Lent by the Albright Art Gallery, Buffalo. (Exhibited in Chicago and New York)
- 12 *Bird in Space*. 1920-24. Bronze, 56 $\frac{3}{4}$ " high (with base). Philadelphia Museum of Art, The Louise and Walter Arensberg Collection. (Exhibited in Philadelphia only)
- 13 *Yellow Bird*. c. 1922-24. Marble, 50 $\frac{1}{2}$ " high (with base). Philadelphia Museum of Art, The Louise and Walter Arensberg Collection. (Exhibited in Philadelphia only)
- *14 *The Chief*. 1925. Wood, 20" high (with base, 71 $\frac{1}{2}$ " high). Lent by Mrs. Pierre Matisse, New York. (Exhibited in Chicago and New York.) Ill. p. 12
- 15 *Mlle Pogany*. c. 1928-29. Marble on stone base, 27 $\frac{1}{2}$ " high. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection. (Exhibited in Philadelphia only)
- 16 *The Fish*. 1930. Marble, 71" long. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. (Exhibited in New York only)
- 17 *The Miracle*. 1938. Marble, 60" long. The Museum of Modern Art, New York, on loan from the artist

CALDER, ALEXANDER. AMERICAN

Born Philadelphia, 1898. Studied engineering, later painting. First sculpture wood carvings c. 1926-27. Wire portraits and figures, 1928-29. First *mobiles* (moving abstract constructions of wire and sheet metal) 1931. Painting of Mondrian and Miró principal influence. Since 1938 has worked also in stationary sheet metal constructions. Before World War II divided time between France and U.S. Lives in Roxbury, Conn.

- 18 *Black Thing*. 1942. Sheet steel, 31 $\frac{1}{4}$ " high. Private collection, New York. (Exhibited in New York only)

19 *Constellation*. 1950. Wood and metal, 39" high. Lent by the Curt Valentin Gallery, New York

20 *Loop on Platform*. c. 1950. Sheet metal, 27 $\frac{3}{4}$ " high. Lent by the Curt Valentin Gallery, New York

*21 *Streetcar*. 1951. Sheet metal, brass, wire, 9'8" long. Lent by the Art Institute of Chicago. Ill. p. 23

CALLERY, MARY. AMERICAN

Born New York, 1903. Studied U.S. and France. Lived in Paris, 1930-40. First American exhibition, 1944. Lives in New York.

*22 *Mural Composition*. 1949. Bronze, 18" high, 57" long. Lent by Nelson A. Rockefeller, New York. Ill. p. 24

DE CREEFT, JOSE. AMERICAN

Born Guadalajara, Spain, 1884. At 12 apprenticed in bronze foundry, Barcelona. To Paris, 1905. Studied Académie Julian; worked as stone cutter. Early in career became exponent of direct handling of materials. Settled in U.S., 1927. Lives in New York.

*23 *Himalaya*. 1942. Beaten lead over plaster, 34" high. Lent by the Whitney Museum of American Art, New York. Ill. p. 38

DEGAS, EDGAR. FRENCH

Painter-sculptor. Born Paris, 1834. Formal training in Paris supplemented by long sojourns in Italy, 1854-60. Met Manet, 1862. Active as painter in impressionist group from the beginning. About 1866 began modeling small figures in wax as studies for paintings. Exhibited costumed wax figure of dancer in impressionist exhibition, 1881. Sculpture not publicly exhibited again; continued modeling throughout his life. Died 1917.

*24 *Woman Seated in Armchair*. 1896-1911. Bronze, 12 $\frac{1}{2}$ " high. The Art Institute of Chicago. Ill. p. 7

25 *Study in the Nude for Clothed Dancer*. c. 1872. Bronze (cast c. 1919-21), 28 $\frac{3}{4}$ " high. Lent by The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection

DESPIAU, CHARLES. FRENCH

Born Mont-de-Massan, 1874. Father and grandfather master stuccoists. Decided on sculpture at 16. To Paris, c. 1891; studied Ecole des Arts Décoratifs and Ecole des Beaux-Arts. Learned stone cutting from an artisan. Began exhibiting 1902. From 1907-14 served as executant in stone for Rodin, reserving time for own work. Personal style, formed in opposition to prevailing taste c. 1904, virtually unchanged throughout career. By preference a modeler. Life-long interest in portrait heads, often uncommissioned. Died Paris, 1946.

*26 *Antoinette Schulte*. 1934. Bronze, 20" high. Lent by Miss Antoinette Schulte, New York. Ill. p. 30

DUCHAMP-VILLON, RAYMOND. FRENCH

Born Damville, 1876. Brother of Marcel Duchamp and Jacques Villon. Gave up medical studies for sculpture, c. 1898. Self-taught. Early work influenced by Rodin; cubism point of departure for work after 1912. Concerned also with architecture; designed exhibition house for Salon d'Automne, 1912. Served as army doctor in World War I. Died Cannes, 1918.

- 27 *Baudelaire*. 1911. Bronze, 15½" high. Lent by Mr. and Mrs. Alexander M. Bing, New York

- *28 *The Horse*. 1914. Bronze, 40" high. The Museum of Modern Art, New York, van Gogh Purchase Fund. This cast was made after the sculptor's death by his brothers Jacques Villon and Marcel Duchamp, who enlarged the original model according to the artist's instructions. Ill. p. 16

EPSTEIN, JACOB. BRITISH

Born New York, 1880. Worked in bronze foundry 1901, studied evenings Art Students League with George Gray Barnard. Paris, 1902-06; attended Ecole des Beaux-Arts. Settled in England c. 1906, later becoming British subject. First important commission 1907, first portraits 1908. Paris 1912, knew Brancusi, Modigliani. Influenced by vorticism and African art. Has worked as carver in architectural sculpture and large-scale figure pieces, as modeler in portraits. Lives in London.

- 29 *Professor Albert Einstein*. c. 1933. Bronze, 20" high. Lent by M. Knoedler & Co., New York

- *30 *Madonna and Child*. 1927. Bronze, 67" high. Lent by Miss Sally Ryan, Georgetown, Connecticut. Ill. p. 31

ESHERICK, WHARTON. AMERICAN

Born Philadelphia, 1887. Trained as a painter, Philadelphia Academy. Began carving in wood during 20's. Influenced principally by Oriental art. Lives in Paoli, Pa.

- *31 *Reverence*. 1942. Wood, 12' high. Fairmount Park Art Association, Philadelphia. Ill. p. 29

FERBER, HERBERT. AMERICAN

Born New York, 1906. Studied dentistry and oral surgery; art training, Beaux Arts Institute of Design, New York. First sculpture show, 1937. Has since become one of the principal exponents of abstract expressionism in sculpture. Works in soldered metal. Executed large-scale relief construction for synagogue exterior, 1951-52. Lives in New York.

- *32 *Spheroid, II*. 1952. Copper, brass, lead, 33x47". Lent by the Betty Parsons Gallery, New York. Ill. p. 27

FLANNAGAN, JOHN B. AMERICAN

Born Fargo, North Dakota, 1895. Studied painting 1914-17, Minneapolis Institute of Arts. Began carving in wood c.

1922 with encouragement of Arthur B. Davies. After 1928 worked exclusively as sculptor. Preferred direct carving as method, fieldstone as material. Gave up stone cutting in 1939 for reasons of health; turned to metal, working directly on unfinished bronze casts. Died by suicide, 1942.

- 33 *Triumph of the Egg*. 1937. Granite, 16" long. The Museum of Modern Art, New York

GABO, NAUM. AMERICAN

Born Briansk, Russia, 1890. Brother of Antoine Pevsner. Entered University of Munich, 1909; studied mathematics, physics, engineering. Norway, 1914-17 with Pevsner: compartmented reliefs influenced by cubism. Moscow, 1917-21: projects for monuments on constructivist principles; issued joint manifesto with Pevsner, 1920. Worked subsequently in Germany, 1922-32; Paris, 1932-37; London, 1937-46. To U.S., 1946. Lives in Woodbury, Conn.

- 34 *Column*. 1923. Glass, plastic, metal, wood, 41" high. Lent by the artist.

- 35 *Kinetic Stone Sculpture*. 1936. Portland stone, 14½" long. Lent by the artist.

- *36 *Construction in Space*. 1952. Phosphor, bronze, aluminum, stainless steel, c. 42 x 30". Lent by the artist. Ill. p. 19

GIACOMETTI, ALBERTO. SWISS

Born Stampa, Switzerland, 1901. Son of noted Swiss painter, Giovanni Giacometti. Studied sculpture 1919, Ecole des Arts et Métiers, Geneva, Italy, 1920-22. To Paris, 1922. Worked several years in studio of Bourdelle. After 1926 quasi-abstract constructions with quality of objects. Joined surrealists about 1930. Worked from model 1935-40, beginning of long series of elongated heads and figures. Lives in Paris.

- 37 *Slaughtered Woman*. 1932. Bronze, 34½" long. The Museum of Modern Art, New York

- *38 *City Square*. 1948. Bronze, 8½" high, 25¾" long. The Museum of Modern Art, New York. Ill. p. 23

- 39 *Chariot*. 1950. Bronze, 57" high. The Museum of Modern Art, New York

GONZALEZ, JULIO. SPANISH

Born Barcelona, 1876. Father and grandfather master goldsmiths. Instructed in metal-working from childhood by father; at 16 won gold medal Barcelona Exposition, 1892. Studied painting, Barcelona School of Fine Arts. Settled in Paris about 1900. Active principally as a painter until 1927. Worked thereafter in fantastic, forged iron constructions, returning from time to time to more realistic style. Instructed Picasso in metal techniques 1930-32. *La Montserrat* exhibited Spanish Pavilion, Paris Exposition, 1937. Died Arcueil, 1942.

- 40 *Sculpture*. 1932. Silver, 9" high. Philadelphia Museum of Art, A. E. Gallatin Collection

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- 41 *Maternity*. 1933. Wrought iron, 55" high. Lent by Mme Roberta Gonzalez-Hartung, Paris
- 42 *Head*. 1936? Wrought iron, 17½" high. The Museum of Modern Art, New York
- 43 *La Montserrat*. 1937. Sheet iron, 65" high. Lent by the Stedelijk Museum, Amsterdam
- *44 *Woman Combing Her Hair*. 1937. Wrought iron, 6'10" high. Lent by Mme Roberta Gonzalez-Hartung, Paris. Ill. p. 22

HARE, DAVID. AMERICAN

Born New York, 1917. Worked first in color photography. First sculpture, 1942, with surrealist work of Giacometti as point of departure. France, 1951-52.

- *45 *Figure with Bird*. 1951. Steel and iron, 35" high. Lent by the Kootz Gallery, New York. Ill. p. 28

HARKAVY, MINNA. AMERICAN

Born Estonia, 1895. Studied Hunter College, and Paris, 1921-22, with Bourdelle. Passing influence of Brancusi. First one-man show, Galerie Bing, Paris, 1931. During 30's work oriented by social commentary. Lives in New York.

- *46 *Woman in Thought*. 1929-30. Bronze, 17" high. Lent by the Midtown Galleries, New York. Ill. p. 30

HEPWORTH, BARBARA. BRITISH

Born Wakefield, Yorkshire, 1903. Studied, 1919-23, Leeds School and Royal College of Art, London. Italy three years, turned from modeling to carving. First exhibition, 1929. Influenced by Moore and Arp. Worked in purely abstract forms from c. 1934-47. Lives in St. Ives, Cornwall.

- 47 *The Corden Head*. 1949. Blue marble, 24" high. Lent by the City Museum and Art Gallery, Birmingham, England

KOLLWITZ, KATHE. GERMAN

Graphic artist-sculptor. Born Königsberg, East Prussia, 1867. Grandfather noted Lutheran minister; father master stone mason. Studied Berlin and Munich, 1885-88. After 1890 concentrated on printmaking with social criticism of Zola and Hauptmann as point of departure. First sculpture, 1910; turned to sculpture again, 1923, under inspiration of Barlach, though graphic work remained major concern. Monument to German war dead, 1914, 1924-32. Considerable time devoted to small sculpture after 1938. Died 1945.

- 48 *Grief*. c. 1938. Bronze, 10½ x 10". Lent by Mr. and Mrs. Erich Cohn, New York

LACHAISE, GASTON. AMERICAN

Born Paris, 1882. Studied Bernard Palissay craft and technical school, 1895-98, and Ecole des Beaux-Arts, 1898-1903. Began exhibiting, Paris salon at 16. Settled permanently in U.S., 1906. Until 1920 worked full time as sculptor's assistant, first in Boston with Kitson, later in New York with

Manship. First major work, *Standing Woman*, 1912-27. Portraits of contributors to the *Dial*, 1919-25. Figure style of unique vitality and power summarized in *Floating Woman* (1927) and *Woman* (1932). Architectural sculpture: reliefs for Rockefeller Center, 1931 and 1935. First public commission Fairmount Park Art Association, Philadelphia, 1935. Died October, 1935.

- 49 *Standing Woman*. 1912-27. Bronze, 70" high. The Art Institute of Chicago. (Exhibited in Chicago only)

- 50 *Two Floating Figures*. c. 1925-28. Bronze, 12" high. Lent by Dr. Maurice Fried, New York

*51 *Floating Figure*. 1927. Bronze (cast 1935), 53" high. The Museum of Modern Art, New York, given anonymously in memory of the artist. Ill. p. 9

- 52 *Standing Woman*. 1932. Bronze, 7'4" high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. (Exhibited in Philadelphia and New York)

LASSAW, IBRAM. AMERICAN

Born Alexandria, Egypt, 1913. Studied Clay Club, and Beaux Arts Institute of Design, New York. Constructions since mid 30's. Has worked intensively in brazed metal. Lives in New York.

- *53 *Monoceros*. 1952. Bronze, 46¾" high. Lent by the Kootz Gallery, New York. Ill. p. 21

LAURENS, HENRI. FRENCH

Born Paris, 1885. Apprenticed as sculptor decorator; worked later as ornamental stone cutter. Introduced to cubism by Braque, 1911. Worked in cubist style, 1911-25; still-life constructions, reliefs and sculpture in the round, experiments in polychromy. After 1925 more direct contact with natural forms. Lives in Paris.

- 54 *Mermaid*. 1945. Bronze, 45¼" high. Lent by the Curt Valentin Gallery, New York

- *55 *Luna*. 1948. Marble, 35¾" high. Lent by the Curt Valentin Gallery, New York. Ill. p. 35

LEHMBRUCK, WILHELM. GERMAN

Born Duisburg-Meiderich, Germany, 1881. Father a miner. Studied Düsseldorf Academy, 1901-07. Visited Italy, 1905. Paris, 1910-14: first influenced by Maillol. About 1911 began working in the elongated proportions which became characteristic of his style. First retrospective exhibition, Paris 1914. Berlin, 1914-17. Zurich, 1917-18. Died by suicide, Berlin, 1919.

- 56 *Standing Woman*. 1910. Bronze, 6'4" high. The Museum of Modern Art, New York

- 57 *Dancer*. 1913-14. Artificial stone, 11½" high. Lent by Nelson A. Rockefeller, New York

- *58 *Seated Youth*. 1918? Bronze, 41½" high. Lent by the Kunstmuseum, Duisburg, Germany. Ill. p. 10

LIPCHITZ, JACQUES. FRENCH

Born Druskienski, Russia, 1891. Father building contractor. Made sculpture from age of 8. To Paris, 1909. Studied Académie Julian; learned stone cutting, modeling and casting in various commercial ateliers. After 1913 evolved sculpture of solid forms based on cubism. 1925-32 explored open-form sculpture in *cire-perdu* bronzes. After 1930 cubist iconography replaced by more violent, sometimes mythological themes. Style shows increasing concern with movement and relations of solids and voids. Settled in U.S., 1941. Major architectural commission, façade relief, Ministry of Education, Rio de Janeiro, 1944. Lives in Hastings-on-Hudson.

- 59 *Man with a Guitar*. 1915? Stone, 38 $\frac{1}{4}$ " high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund
- 60 *Pegasus*. 1929. Bronze, 14 $\frac{1}{2}$ " high. Lent by Mrs. T. Catesby Jones, New York
- 61 *Mother and Child, II*. 1941-45. Bronze, 50" high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund
- *62 *Prayer*. 1943. Bronze, 42 $\frac{1}{2}$ " high. Lent by Mr. and Mrs. R. Sturgis Ingersoll, Penllyn, Pa. Ill. p. 33

LIPPOLD, RICHARD. AMERICAN

Born Milwaukee, Wisconsin, 1915. Studied industrial design, school of Art Institute of Chicago, 1933-37. Worked as industrial designer, 1937-41. Began working as a sculptor, 1942. Wire constructions, geometric in form, evocative in feeling. Lives in New York.

- *63 *Reunion*. 1951. Copper, brass, nichrome, enameled wires, 23 $\frac{1}{2}$ " high. Lent by the Willard Gallery, New York. Ill. p. 21

MAILLOL, ARISTIDE. FRENCH

Born Banyuls, 1861. To Paris; studied painting Ecole des Beaux-Arts with Gérôme and Cabanel. Influenced by Gauguin and Maurice Denis. About 1887 returned to Banyuls to set up tapestry workshop; made wood carvings as pastime. Threatened by blindness, gave up tapestry design c. 1899. Turned seriously to sculpture at age of 40. First one-man show Vollard, 1902. *Mediterranean* exhibited Salon d'Automne, 1905. Visited Greece, 1906. Classical repose and serenity of his figure style broke influence of Rodin's impressionism. Died 1944.

- *64 *Mediterranean*. c. 1901. Bronze, 41" high. Lent by Stephen C. Clark, New York. Ill. p. 8
- 65 *Young Cyclist*. c. 1904. Bronze, 38 $\frac{3}{4}$ " high (with base). Lent by the Curt Valentin Gallery, New York
- 66 *Seated Figure*. c. 1930? Terra cotta, 9" high. The Museum of Modern Art, New York, gift of Mrs. Saidie A. May

- 67 *The River*. c. 1939-43. Lead, 7'6" long, 53 $\frac{3}{4}$ " high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund

MALDARELLI, ORONZIO. AMERICAN

Born Naples, 1892. To U.S., 1900. Studied Cooper Union, National Academy of Design, and Beaux Arts Institute of Design, New York. Europe, 1931-32: forms treated more abstractly. Now works in the tradition of Maillol. Lives in New York.

- *68 *Bianca, II*. 1950. Bronze, 28" high. Lent by the Midtown Galleries, New York. Ill. p. 39

MANZU, GIACOMO. ITALIAN

Born Bergamo, 1908. Youngest in family of 12; father convent sacristan. Apprenticed at 11 to a carver and gilder; worked later as assistant to stucco worker. To Verona 1928 for military service; frequented academy, soon worked independently. Formative influences Maillol, Donatello, Medardo Rosso. Mature style dates from 1934. Crucifixion reliefs, 1939-43, criticized by both Fascists and Church. Now completing Stations of the Cross for Sant' Eugenio, Rome. Lives in Milan.

- *69 *Child on Chair*. 1949. Bronze, 49 $\frac{1}{4}$ " high. Lent by the artist. Ill. p. 34

MARCKS, GERHARD. GERMAN

Born Berlin, 1889. From 1907 worked in studio of Richard Scheibe. Director of ceramics, Bauhaus, Weimar, 1920-25. Traveled Greece, Italy, France. Settled in Mecklenburg, 1933. After World War II taught Hamburg (1946-50); important commissions Lübeck, Cologne, Hamburg. Lives in Cologne.

- *70 *Maja*. 1942. Bronze, 7' high. Fairmount Park Art Association, Philadelphia. Ill. p. 35

MARINI, MARINO. ITALIAN

Born Pistoia, 1901. Studied Florence Academy under naturalist Trentacosta. Worked as painter and draftsman until 1928. Paris, 1928-29. Has traveled in Greece and many European countries, though not appreciably influenced by contemporary sculpture outside Italy. Won recognition in 30's for portraits and figures of wrestlers and acrobats. Worked in Switzerland, 1942-46. Primarily a modeler. Lives in Milan.

- 71 *Dancer*. 1949. Bronze, 68" high (with base). Lent by the Curt Valentin Gallery, New York

- 72 *Stravinsky*. 1950. Bronze, 9" high. Lent by the Curt Valentin Gallery, New York

- *73 *Horse*. 1951. Bronze, c. 7'3" high. Lent by Nelson A. Rockefeller, New York. Ill. p. 37

MARTINI, ARTURO. ITALIAN

Born Treviso, 1899. Apprenticed in ceramic workshop; later studied sculpture in Treviso and Munich under Hildebrand. Visited Paris 1911 and 1914. Uninfluenced by cubism or other group movements. Works reproduced *Valori Plastici*, 1921. Subsequent work marked by restless changes of style. Influential as teacher, Venice Academy. Repudiated sculpture for painting at end of life; his rationale, *La Scultura Lingua Morta*, published posthumously. Died 1947.

- *74 *Daedalus and Icarus*. 1934-35. Bronze, 24" high. The Museum of Modern Art, New York. Ill. p. 36

MATISSE, HENRI. FRENCH

Painter-sculptor. Born Le Cateau, 1869. As leader of the fauves became decisive figure in French painting, c. 1905. First sculpture, 1899, under influence of Barye and Rodin. Studied briefly with Bourdelle, 1900. Exhibited 13 bronzes and terra cottas, Salon d'Automne, 1908. Has turned to sculpture frequently during subsequent career, working always as modeler. Lives in Nice.

- 75 *The Slave*. 1900-03. 36 $\frac{1}{4}$ " high. The Art Institute of Chicago, Edward E. Ayer Collection
76 *Reclining Nude, I*. 1907. Bronze, 13 $\frac{1}{2}$ " high. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
77 *Jeannette, V*. 1910-11? Bronze, 22 $\frac{7}{8}$ " high (with base). The Museum of Modern Art, New York
*78 *The Back, III*. 1929? Bronze, 6' 2 $\frac{3}{8}$ " high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. Ill. p. 13

MODIGLIANI, AMEDEO. ITALIAN

Painter-sculptor. Born Leghorn, Italy, 1884. Studied painting in Italy. Settled in Paris, 1906. From about 1909-15 worked almost exclusively at sculpture, first with instruction from Brancusi. Influenced also by African Negro carvings. Died 1920.

- *79 *Caryatid*. c. 1914. Limestone, 36 $\frac{1}{4}$ " high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. Ill. p. 13

MOORE, HENRY. BRITISH

Born Yorkshire, England, 1898. Father coal miner. Trained first as school teacher. Studied Leeds School, 1919-21; Royal College of Art, London, 1921-25. Visited France and Italy, 1925. Writings of Roger Fry and African and pre-Columbian sculpture initial influences. First one-man show and first public commission, 1928. Work increasingly abstract during 30's; figure style built on fluid transitions from solids to voids. During World War II war artist: Underground shelter drawings. Post-war commissions: Church of St. Matthew, Northampton; Darlington Hall Memorial; Arts Council for Festival of Britain. Lives in Hertfordshire.

*80 *Reclining Figure*. 1935. Elm wood, 19" high, 35" long. Lent by the Albright Art Gallery, Buffalo, Room of Contemporary Art. Ill. p. 15

- 81 *Sculpture*. 1937. Bird's eye marble, 15 $\frac{1}{2}$ " long. Lent by the Curt Valentin Gallery, New York

82 *Family Group*. 1945. Bronze, 9 $\frac{3}{8}$ " high. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest

83 *Family Group*. 1945-49. Bronze, 59 $\frac{1}{4}$ " high. The Museum of Modern Art, New York, A. Conger Goodyear Fund

84 *Double Standing Figure*. 1950. Bronze, 7' 3" high. Lent by the Curt Valentin Gallery, New York

NOGUCHI, ISAMU. AMERICAN

Born Los Angeles, 1904. Childhood, Japan. Abandoned pre-medical studies for sculpture, New York, 1924. Worked as assistant to Brancusi, Paris, 1927-29. To U.S., 1929; exhibited abstract metal constructions. China and Japan, 1929-31; studied terra-cotta techniques. Large-scale architectural sculpture: colored cement relief, Rodriguez Market, Mexico City, 1936; aluminum relief, Rockefeller Center, 1938. During 40's series of large interlocking constructions, principally in stone. Traveled Mediterranean and Far East, 1949-50. Now lives in Japan.

*85 *Cronos*. 1949. Balsa wood, 76" high. Lent by the Egan Gallery, New York. Ill. p. 25

PEVSNER, ANTOINE. FRENCH

Born Orel, Russia, 1886. Brother of Naum Gabo. Studied Kiev, later St. Petersburg. Paris, 1911 and 1913-14; influenced by cubism. Norway, 1914-17. Moscow, 1917-22: active in Russian constructivist movement; issued joint manifesto with Gabo, 1920. Settled Paris, 1923. Worked principally in transparent and opaque plastics, turning to metal during 30's. Lives in Paris.

86 *Portrait of Marcel Duchamp*. 1926. Celluloid on zinc, 37 $\frac{1}{8}$ x25 $\frac{5}{8}$ ". Lent by the Yale University Art Gallery, New Haven. (Exhibited in New York only)

87 *Abstraction*. 1927. Brass, 23 $\frac{3}{4}$ x24 $\frac{5}{8}$ ". Lent by Washington University, St. Louis

* 88 *Developable Column*. 1942. Brass and oxidized bronze, 20 $\frac{3}{4}$ " high. The Museum of Modern Art, New York. Ill. p. 18

PICASSO, PABLO. SPANISH

Painter-sculptor. Born Malaga, Spain, 1881. Carved, modeled and constructed sculpture occasionally during early career: 1899-1905, modeled heads and figures; "Negro" period, 1907, wood carvings; cubism, 1912-14, cubist still-life constructions. Turned again to sculpture, 1929-34, working in many directions, notably metal constructions with technical instruction from Gonzalez. Set up sculpture

studio at Boisgeloup, 1933, began working in larger scale. Since 1941 has again devoted considerable time to sculpture. Lives in Vallauris, France.

89 *Woman's Head*. 1909. Bronze, 16 $\frac{1}{4}$ " high. Lent by Mr. and Mrs. Samuel A. Marx, Chicago

90 *Figure*. 1931. Bronze, 23 $\frac{3}{4}$ " high. Lent by Mrs. Meric Callery, New York

* 91 *Shepherd Holding a Lamb*. 1944. Bronze, 7 $\frac{1}{4}$ " high. Lent by Mr. and Mrs. R. Sturgis Ingersoll, Penllyn, Pa. Ill. p. 32

92 *Owl*. 1950. Bronze, 14 $\frac{1}{4}$ " high. Lent by Mrs. John D. Rockefeller, III, New York

RENOIR, AUGUSTE. FRENCH

Painter-sculptor. Born Limoges, 1840. Apprenticed to porcelain painter, later studied painting Ecole des Beaux-Arts. Active in organization of impressionist group, 1874. First sculpture, c. 1907, during visit of Maillol. Later more ambitious work executed by sculptor-assistant, c. 1915-16. Experiments in own kiln with colored terra cotta. Sculpture not exhibited until after painter's death. Died 1919.

93 *Judgment of Paris*. 1914. Bronze, 28 $\frac{3}{4}$ x 35 $\frac{1}{2}$ x 6". Lent by the Cleveland Museum of Art, J. H. Wade Collection

* 94 *Washerwoman*. 1917. Bronze, 48" high. Lent by the Philadelphia Museum of Art. Ill. p. 7

RODIN, AUGUSTE. FRENCH

Born Paris, 1840. Began studying at age of 14, first at La Petite Ecole, later under Barye. Refused admittance three times to Ecole des Beaux-Arts. Worked over ten years in decorator's atelier executing architectural ornament; then as sculptor's assistant. Brussels, 1871-76: architectural sculpture, first recognition. Visited Italy to study Michelangelo, Germany to see Gothic cathedrals. Still unknown in France, returned to Paris, exhibited *Age of Bronze* in Salon of 1877. Accused of casting figure from model; three years of litigation to disprove charges. Second major work, *St. John the Baptist*, begun 1877. Competed unsuccessfully for monument to war of 1870 with *The Defense*. First public commission, 1880, portal for Musée des Arts Décoratifs (*Gate of Hell*). Reputation established within following decade. Principal monuments: *The Burghers of Calais*, 1884-86; *Balzac Monument*, 1892-96. Joint exhibition with Monet, 1889. Retrospective exhibition, Paris Exposition, 1900. Died Meudon, 1917.

95 *The Defense*. 1878. Bronze, 45" high. Private collection, New York

* 96 *St. John the Baptist*. 1878-80. Bronze, 6'8 $\frac{1}{2}$ " high. Lent by the City Art Museum of St. Louis. Ill. p. 6

97 *Les Trois fauneses*. 1882. Bronze, 9 $\frac{1}{2}$ " high. Lent by the Curt Valentin Gallery, New York

98 *Study for Balzac Monument*. c. 1893. Bronze, 49 $\frac{1}{2}$ " high. Lent by Jacques Seligmann & Co., New York

ROSZAK, THEODORE J. AMERICAN

Born Posen, Poland, 1907. Studied Columbia University, National Academy of Design and Art Institute of Chicago. Europe, 1929-31. Worked first as painter. Abstract constructions c. 1935-45, severely geometric in form, impersonal in finish. Marked change of style after 1945: molten forms in welded and brazed metal, violent or cataclysmic in theme. Lives in New York.

* 99 *Invocation*. 1946-47. Steel, 30 $\frac{1}{4}$ " high. Lent by the Pierre Matisse Gallery, New York. Ill. p. 26

SMITH, DAVID. AMERICAN

Born Decatur, Indiana, 1906. Attended Ohio, Notre Dame and George Washington Universities; worked one year Studebaker Factory, South Bend, Indiana. Studied painting Art Students League, work oriented by cubism, Mondrian and Kandinsky. Example of Gonzalez suggested use of iron and forge for sculpture. First steel sculpture, 1933; set up workshop in Terminal Iron Works, Brooklyn. Since 1941 has lived in Bolton Landing, New York.

* 100 *The Banquet*. 1951. Steel, 53 $\frac{1}{8}$ " x 6'11". Lent by the Willard Gallery, New York. Ill. p. 20

VIANI, ALBERTO. ITALIAN

Born Quistello, 1906. Studied Venice Academy, assistant in sculpture to Arturo Martini, 1944-47. Member of post-war *Fronte Nuovo delle Arti*. Now works in the tradition of Arp. Lives in Venice.

* 101 *Torso*. 1945. Marble, 38" high. The Museum of Modern Art, New York. Ill. p. 15

ZORACH, WILLIAM. AMERICAN

Born Eurburg, Lithuania, 1887. Family settled in Cleveland, 1891. Studied painting Cleveland School of Design, National Academy of Design, N.Y., 1908-10. Paris, 1910-12. Turned seriously to sculpture, c. 1922. An advocate of direct carving. Lives in New York.

* 102 *Floating Figure*. 1922. African mahogany, 9" high x 33 $\frac{1}{4}$ " long. Lent by the Albright Art Gallery, Buffalo, Room of Contemporary Art. Ill. p. 11

103 *Torso*. 1932. Labrador granite, 33" high. Lent by the Downtown Gallery, New York

A FEW BOOKS ON SCULPTURE

CASSON, STANLEY. *Some modern sculptors*. London, Oxford, 1928. Supplemented by *XXth century sculptors*. London, Oxford, 1930.

GIEDION-WELCKER, C. *Modern plastic art*. Zurich, Girsberger, 1937. (A new edition of this important work will be issued in 1953 by Wittenborn, Schultz, New York.)

RAMSDEN, E. H. *Twentieth century sculpture*. London, Pleiades, 1949.

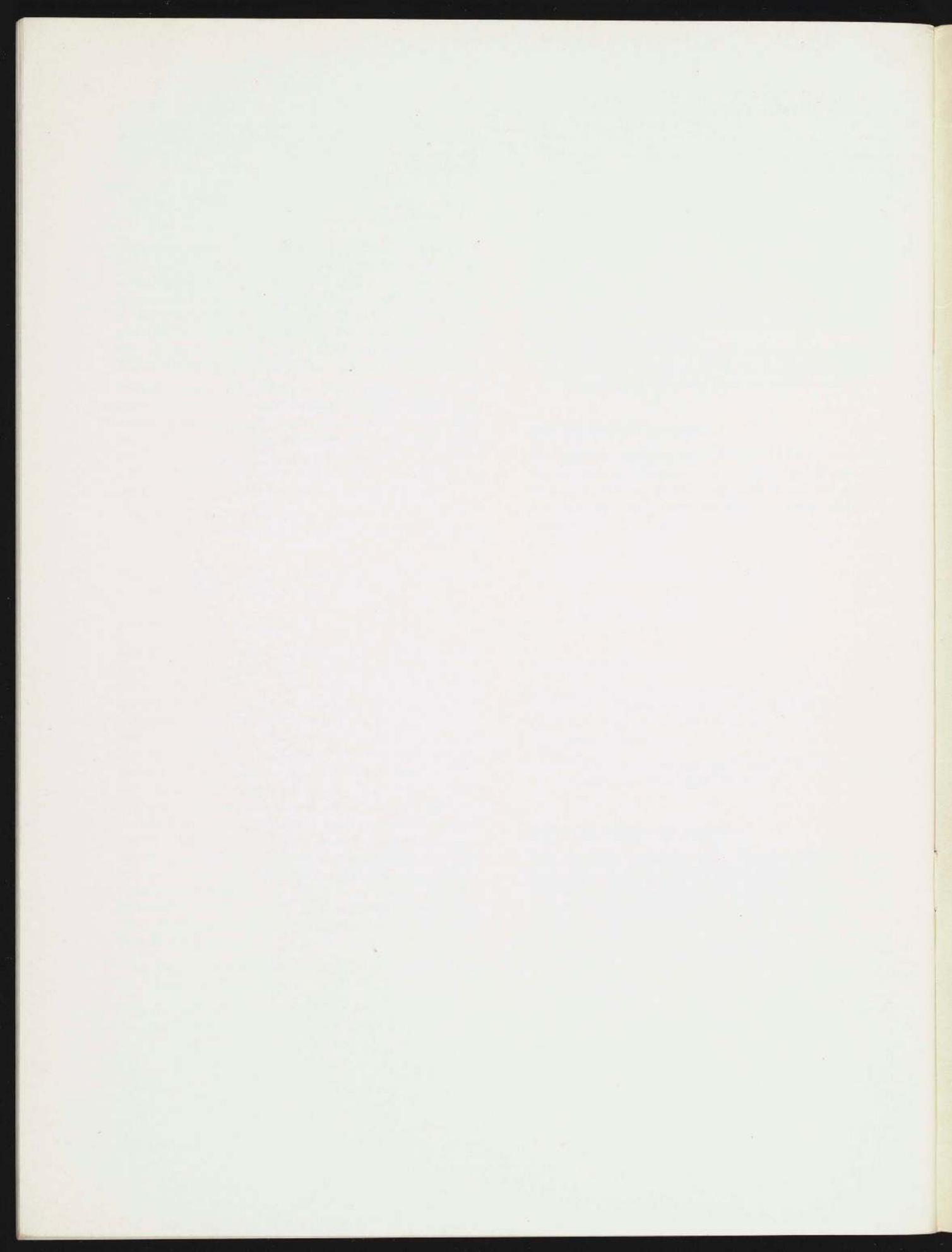
RITCHIE, ANDREW CARNDUFF. *Sculpture of the twentieth century*. N.Y., Museum of Modern Art, 1953

ROTHSCHILD, LINCOLN. *Sculpture through the ages*. N.Y., McGraw-Hill, 1942.

SEYMOUR, CHARLES, JR. *Tradition and experiment in modern sculpture*. Washington, D. C., American University Press, 1949.

VALENTINER, WILHELM R. *Origins of modern sculpture*. N.Y., Wittenborn, Schultz, 1946.

See also extensive list of catalogues and monographs published by the Museum of Modern Art, New York, on individual sculptors such as Alexander Calder, John B. Flanagan, Naum Gabo, Antoine Pevsner, Gaston Lachaise, as well as national and international exhibitions such as *Cubism and Abstract Art*, *German Painting and Sculpture*, *Twentieth-Century Italian Art*, *Abstract Painting and Sculpture in America*, *14 Americans* and many others.



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