SCULPTURE: A GENERATION OF INNOVATION

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It is generally agreed among art historians and critics that perhaps the most original and vital art that has been produced in the western world in the past twenty-five years, has come from sculptors. It may be argued that previously sculptors were far behind painters in their creative inventiveness and expression, but if a consensus were taken of the most significant artists of the past two or three decades, a fair percentage of these would have to be sculptors. What has brought this about has been not only revived interest in sculpture on the part of museums, corporations, and collectors, but also the opening up to the sculptor of various new mediums: welding, plastics, wire, string, found objects, machinery, lights, glass, and cast forms. To-day the sculptor is no longer tied to the restrictions of plaster, stone, wood, or bronze, but using new mediums or a combination of them, he can achieve an imagery which is fresh and original in its conception.

We are too close to our own times to gauge what may be lasting and what may not be, and therefore a critical judgment of a work of art must necessarily remain personal. In any generation, there are always personal preferences in appraising a work of art. Poussin versus Rubens, Hogarth versus Reynolds, Ingres versus Delacroix, or Matisse versus Picasso.

It is for this reason that personal preferences enter into the selection of any work of art or any exhibition. This exhibition, “Sculpture—A Generation of Innovation,” reflects the taste and critical judgment of A. James Speyer, Curator of Twentieth Century Art. Consequently, the exhibition has a kind of cohesiveness and an impact which are so often lacking in juried exhibitions. Group choices, except for the obvious, are rarely satisfactory. As Mr. Speyer points out in his introduction, there is a romantic and impersonal vein which pervades much of the work included in the exhibition, and pinpoints one very significant phase of contemporary sculpture. That important sculptors are missing is obvious. They have been eliminated not only because of space limitations, but because, more importantly, Mr. Speyer has wished to preserve the unity and character of the exhibition. In addition, the exhibition has been chosen to bring out contrasts in the use of space, as well as scale, among the pieces exhibited.

In assembling any exhibition such as this, a museum is naturally indebted to many people. To the lenders whose names are listed elsewhere, we are deeply grateful for their generosity. We are particularly indebted to Seymour H. Knox, President, and Gordon M. Smith, Director of the Albright-Knox Art Gallery, Buffalo, for lending us the beautiful but fragile “Room #2,” 1966, by Lucas Samaras. Madelaine Bullwinkel, a graduate student of the University of Chicago has been most helpful to Mr. Speyer in the preparation and assembling of the exhibition. To the distinguished French art critic, Denis Chevalier, we are indebted for his kindness in assisting Mr. Speyer in France and for arranging many visits to sculptors’ studios.

C. C. Cunningham
Director
"Generation," as used in the title of this exhibition, simply describes that period during which sculptors of different generations have made their contributions to the exhibition. The participants range from those born in the nineteenth century to others hardly older than the time-span of the exhibition itself, the period starting with the end of World War II and extending to the present.

The exhibition includes twenty-seven sculptors from five countries, with thirteen from Europe and Great Britain, and fourteen from the United States. Each artist is an outstanding figure whose relative significance to others in the exhibition is less important than his individual expression: this is a forum, not a pantheon. Not included are many sculptors whose work, of unquestioned virtue, but adhering to earlier traditions, does not fit into the context of the exhibition. Only a few of the old leaders, Picasso foremost, have transcended their own previous invention and continued in the vanguard of the new. Accordingly, Picasso is seen in this exhibition, but such outstanding sculptors as Arp, Pevsner, Gabo, or even Lipchitz are not included, because their real innovations were before World War II. Further, it is only too evident that it would be impossible really to cover the field. This is even true with respect to the most current activities, especially in America. We hope that the Chicago public will recall other exhibitions in this museum within the past five years which expressly emphasized the highly contemporary scene in this country. We have stopped short of the whole area of kinetic, mechanical, electronic, and light sculpture, as comprising a field too exhaustive to absorb in our context. Emphasis probably rests more on the romantic trends which emerged and matured in the 'fifties, both in abstract and figurative work, and on the international character and development of this expression. This is a period frequently available for inspection in retrospective surveys of one artist's work, but it has been conspicuously neglected in group exhibitions.

In examining one's environment there is not only the demand of the immediate environment, but also the necessity to look backwards. Looking backwards is more feasible in relation to fixed points of historical emphasis. The end of World War II was indeed such an emphatic point. It marked the end of more than five years of complete upheaval, which were in large part unproductive for art. The catastrophe of the war and the hiatus in artistic activity combined to create a break between early 20th century artists and their students, the young group who emerged in 1944. For the latter, the lessons of Maillol, Brancusi, Arp, the Cubists, Expressionists, and the Constructivists were normal aspects of an education already absorbed. After the severe climate of geometric abstraction and purism in the early part of the century one can now observe the reawakened influence of Rodin broadening the fertile French school of postwar sculpture, as well as the effect of the late antique on Henry Moore or Reuben Nakian. Everything changed from what it had been before, and this is where our exhibition begins. Furthermore, everything has continued to change, and this is the rich period from which the work in the exhibition has been selected. Generations, like waves on the beach, succeed one another unevenly, falling short, overlapping, even erasing earlier marks. The artist's position in time can become vague indeed, with his identity established not only through his work and its intrinsic quality but also—inevitably—by its stylistic association. This identity is apt on occasion to place him for consideration with artists very much his juniors. Or, while the work remains concretely, it may still not register in public consciousness and relate the artist's image to another era. We are inhibited by the weight of constantly accelerating fashion and swayed by actualities at a time when present forces may well seem to be the most meaningful, because they are the most persuasive. However introspective we try to be, we are doubtlessly too close and involved to be objective, but the presence of such abundantly beautiful works of art seems sufficient justification to combine them in an exhibition of sculpture connected in time over a period which is both too close and too distant to permit independent analysis other than aesthetic.

A. James Speyer
Curator of Twentieth Century Art
MAX BILL
Swiss
born in Winterthur, Switzerland, 1908
studied at the School of Arts and
Crafts in Zürich
lives in Zürich, Switzerland

Construction With and Within A Cube, 1945
gilded bronze
23" x 13½" x 13"
Lent by the Richard Gray Gallery, Chicago

Monoangulated Surface in Space, 1959
gilded brass
15" x 18" x 26"
Lent by The Detroit Institute of Arts,
Gift of W. Hawkins Ferry

*Construction Out of a Circular Ring, 1944
black granite, executed in 1964
15½" x 15¾"
The Art Institute of Chicago,
William E. Hartmann Fund
1965.355
LEE BONTECOU

American
born in Providence, Rhode Island, 1931
studied at the Art Students League,
New York City; also in
Rome on a Fulbright Grant
lives in New York City

"Untitled, 1965-66
mixed media
40" x 126" x 48"
Lent by the Leo Castelli Gallery,
New York

"Untitled, 1966
mixed media
72" x 108" x 23"
Lent by the Leo Castelli Gallery,
New York
ALEXANDER CALDER

American
born in Philadelphia, 1898
studied engineering, Stevens Institute of Technology, Philadelphia; also attended the Art Students League, New York City
lives in Roxbury, Connecticut

"Clouds Over Mountains, 1962
painted welded steel
111" x 168"
The Art Institute of Chicago,
Kate Maremont Foundation
1963.207

Streetcar, 1951
painted steel, brass and wire 9'8"
The Art Institute of Chicago,
Gift of Florene May Schoenborn and Samuel A. Marx
1953.179
CÉSAR (BALACCINI)

French
born in Marseilles, 1921
studied at the Ecole des Beaux-Arts in
Marseilles, and at the Ecole des
Beaux-Arts in Paris
lives in Paris

"La Victoire de Villetaneuse, 1965
bronze
94" high
Lent by the Hanover Gallery, London

Marseille, 1960
welded iron, unique
96" high
Lent by the Joseph H. Hirshhorn
Collection,
New York

Maison de Davotte, 1960
welded iron, unique
72" high
Lent by the Joseph H. Hirshhorn
Collection,
New York
JOHN CHAMBERLAIN

American
born in Rochester, Indiana, 1927
studied at the School of the Art Institute
of Chicago; attended Black Mountain
College, North Carolina
lives in New York City

*Untitled, 1962*
painted iron and steel
57" x 57" x 25"
Lent by the Leo Castelli Gallery,
New York

*Untitled, 1965*
painted steel
59" x 57" x 39"
Lent by the Leo Castelli Gallery,
New York
EDUARDO CHILLIDA

Spanish
born in San Sebastián, Spain, 1924
studied architecture in Madrid
lives in Spain

"Modulation d'Espece IV, 1966
forged iron
22\(\frac{3}{4}\)" x 41\(\frac{1}{4}\)" x 37\(\frac{3}{4}\)"
Lent by the Galerie Maeght, Paris

"Abesti Gogora III, 1962-64
oak
81\(\frac{5}{8}\)" x 136\(\frac{3}{8}\)" x 72\(\frac{1}{2}\)"
Lent by the Galerie Maeght, Paris
MAX ERNST

French
born in Brühl, Germany, 1891
studied at Bonn University; self-taught painter and sculptor
lives in Paris

Le Roi Jouant avec la Reine, 1944
bronze, 1954
34" high
Lent by Mr. and Mrs. Joseph R. Shapiro

"Un Microbe Vu à Travers
Un Temperament, 1964
bronze
119" x 34"
Lent by the Alexander Iolas Gallery, New York

Deux et Deux Font Un, 1956
painted bronze
113¼" high
Lent by the Alexander Iolas Gallery, New York
ALBERTO GIACOMETTI
Swiss
born in Stampa, Switzerland, 1901
died in Chut, Switzerland, 1966
studied painting with his father Giovanni
Giacometti in Stampa; also attended the
École des Beaux-Arts et Métiers, Geneva;
and worked with Bourdelle in Paris

"Grand Tête, 1960
bronze
38" high
Lent by
Mr. and Mrs. Arnold H. Maremont,
Chicago

Walking Man, 1960
bronze
72" high
The Art Institute of Chicago,
Grant J. Pick Purchase Fund
1965.358

Femme Debout, 1960
bronze
89 1/2" high
Lent by Peter Bensinger,
Chicago
ROBERT HUDSON
American
born in Sharon, Pennsylvania, 1926
studied at the San Francisco Art Institute
lives at Stinson Beach, Marin County, California

Aeon, 1964
welded metal, painted
60" high
Private Collection, Chicago

Inner-Mission, 1965
welded metal, painted
24" high
Lent by
Mr. and Mrs. Walter A. Netsch, Jr.,
Chicago
JEAN IPOUSTEGUY

French
born in Dun-sûr-Meuse, France, 1920
studied with Robert Lesbounit, Paris
lives in Paris

"La Femme Au Bain, 1966
polished bronze
59" x 43" x 79"
Lent by the Allan Frumkin Gallery,
New York

Ecbatane, 1965
bronze
67" high
Lent by the Pierre Matisse Gallery,
New York
ETIENNE MARTIN

French
born in Loriol, France, 1913
studied at the École des Beaux-Arts, Lyon, and at the Académie Ranson, Paris
lives in Paris

"Le Grand Cri," 1963
wood
130" x 75" x 39"
Lent by the Galerie Givaudan, Paris

L'Arbre, 1953
bronze
89" x 49½"
Lent by Mrs. Stuart Haupt, New York

Nuit Ouverte, 1947
bronze
27½" x 31½" x 31½"
Lent by the Lefebre Gallery, New York
JOAN MIRÒ

Spanish
born in Barcelona, Spain, 1893
studied at the Barcelona Art Academy
and at the Gali Academy in Barcelona
lives in Palma, Mallorca
executes ceramic sculpture in
collaboration with the distinguished
Artigas family of Spanish ceramicists

Femme et Oiseau, 1962
ceramic
126" x 23\%" x 18"
Lent by the Pierre Matisse Gallery,
New York

Femme, 1962
enceramic and wood
63\%" x 24\%"
Lent by the Pierre Matisse Gallery,
New York

Homme et Femme, 1962
eceramic and wood
98\%" x 23\%" x 13\%"
Lent by the Pierre Matisse Gallery,
New York
HENRY MOORE

English
born in Castleford, Yorkshire, England, 1898
studied at the Leeds School of Art, Yorkshire; also studied at the Royal College of Art, London
lives in Hertfordshire, England

"Three-Piece Reclining Figure No. 1,
1961-62
bronze
114" x 59"
Lent by the Marlborough-Gerson Gallery, New York

Reclining Figure in Two Parts, 1961
bronze
6½" x 4½" x 8"
Lent by Mr. and Mrs. Joel Starrels, Chicago

Reclining Nude Female Form, 1945
bronze
6½" x 4½" x 8"
The Art Institute of Chicago,
Gift of Mr. and Mrs. Joel Starrels 1960.862

Reclining Draped Figure, 1952
bronze
5" x 5" x 7½"
The Art Institute of Chicago,
Gift of Mr. and Mrs. Joel Starrels 1960.863
REUBEN NAKIAN

American
born at College Point, Long Island,
New York, 1897
studied at the Art Students League, New
York City; attended the Independent Art
School, New York City; also worked as
apprentice to Paul Manship
lives in Stamford, Connecticut

"Judgment of Paris: Paris, Juno, Venus
and Minerva, 1963-66
plaster for bronze
6' 6½", 6' 11", 7' 4" and 8' 1"
Lent by the Charles Egan Gallery,
New York
LOUISE NEVELSON
American
born in Kiev, Russia, 1900
studied at the Art Students League,
New York City
lives in New York City

"America Dawn, 1962
painted wood
216" x 168" x 120"
Lent by the Pace Gallery,
New York
ISAMU NOGUCHI

American
born in Los Angeles, California, 1904
studied pre-medicine at Columbia
University; attended Leonardo da Vinci
Art School and East Side Art School,
New York City; worked with Brancusi,
and studied drawing in Peking
lives in New York City and Tokyo

Night Wind, 1966-67
black granite and stainless steel
62" high
Lent by the Cordier & Ekstrom Gallery,
New York

Night Voyage, 1949
marble
14" x 45" x 35"
Lent by Mr. and Mrs. Arnold Maremont,
Chicago
EDUARDO PAOLOZZI

English
born in Edinburgh, Scotland, 1924
studied at the Edinburgh College of Art,
also attended the Slade School of Art,
London
lives in London, England

"Eko-Akai, 1965
chrome plated steel
32" x 31" x 55½"
Lent by the Pace Gallery,
New York

Marok-Miosa, 1964
welded aluminum
39½" x 116" x 43½"
Lent by the Pace Gallery,
New York

Mechanic's Table, 1963
welded aluminum
71" x 72" x 19"
Lent by the Pace Gallery,
New York
PABLO PICASSO

Spanish
born in Malaga, Spain, 1881
lives in Cannes, France

Girl Reading a Book, 1952-53
painted bronze
6 5/8" high
Lent by Mr. and Mrs. Gerald Gidwitz, Highland Park, Illinois

Pregnant Woman, 1950
bronze
41 1/4" high
Lent by The Museum of Modern Art
Gift of Mrs. Bertram Smith

*Baboon and Young, 1951
bronze
21" high
Lent by The Museum of Modern Art, Mrs. Simon Guggenheim Fund

Angry Owl, 1950
bronze
14" high
Lent by
Mr. and Mrs. Morton G. Neumann, Chicago

Jug and Figs, 1953
painted bronze
11 1/2" high
Lent by
Mr. and Mrs. Morton G. Neumann, Chicago

La Grue, 1952
painted bronze
29 1/2" high
Lent by
Mr. and Mrs. Morton G. Neumann, Chicago

Bouquet, 1953
bronze
24" high
The Art Institute of Chicago,
Gift of Mrs. Suzette Morton Zurcher
1957.70
GERMAINE RICHIER

French
born in Grans, near Arles, France, 1904
died in Paris, 1959
studied at the Montpellier Art School;
and with Bourdelle in Paris

"Le Berger des Landes, 1951
bronze
60" high
Lent by the Creuzevault Gallery,
Paris

La Fourmi, 1953
bronze
39½" high
Lent by the Marlborough-Gerson Gallery,
New York

Le Cheval A Six Têtes, 1953
bronze
13½" high
Lent by Mr. and Mrs. Joel Starrels,
Chicago
LUCAS SAMARAS

American
born in Kastoria, Greece, 1936
studied at Rutgers University
and at Columbia University
lives in New York City

"Room #2, 1966
mirrors
8' x 10' x 8'
Lent by the Albright-Knox Art Gallery,
Buffalo,
Gift of Seymour H. Knox
DAVID SMITH

American
born in Decatur, Indiana, 1906
died in Albany, New York, 1965
studied at Ohio State University,
George Washington University,
Washington, D.C.,
and at the Art Students League

*Untitled*, 17 March 1964
painted steel
78" x 29" x 44"
Lent by the Marlborough-Gerson Gallery,
Estate of David Smith, New York

*Zig I*, 1961
painted steel
97" x 51" x 32"
Lent by the Marlborough-Gerson Gallery,
Estate of David Smith,
New York

*Cubi VII*, 28 March 1963
welded stainless steel, polished
111" high
The Art Institute of Chicago,
Grant J. Pick Purchase Fund
1964.1141
TONY SMITH

American
born in South Orange, New Jersey, 1912
studied at the Art Students League,
New York City, and attended the
New Bauhaus, Chicago
lives in South Orange, New Jersey

“We Lost,” 1966
painted plywood mock-up for steel
10'8" x 10'8" x 10'8"
Lent by the Fischbach Gallery,
New York
KENNETH SNELSON

American
born in Pendleton, Oregon, 1927
studied at the University of Oregon; and
at Black Mountain College with Josef
Albers and Buckminster Fuller;
also attended the Institute of Design in
Chicago; and worked with Léger at the
Académie Montmartre
lives in New York City

"Vine Street, 1966
stainless steel and steel wire
77" x 142" x 91"
Lent by the Dwan Gallery,
New York
FRANÇOIS STAHLY

French
born in Constance, Germany, 1911
studied at the Académie Ranson and in
Malfray's Studio, Paris
lives in Meudon (Seine-sûr-Oise)

"L'Été de la Forêt, 1964-66
oak
157" x 393" x 235"
Private collection
DAVID VON SCHLEGELL

American
born in St. Louis, Missouri, 1920
studied at the University of Michigan, Ann Arbor; attended the Art Students League, New York City; and studied painting with his father, William von Schlegell. 
lives in New York City and Ogunquit, Maine.

“Needle, 1967
polished aluminum
6'4½" x 36' x 6'1"
lent by the Royal S. Marks Gallery, New York.
H. C. WESTERMANN

American
born in Los Angeles, California, 1922
studied at the School of the Art Institute of Chicago,
lives in Brookfield Center, Connecticut

About A Black Magic Maker, 1959-60
slot machine covered with wood-grained linoleum, plastic, aluminum, fur, rubber and plaster
83" x 26" x 42"
Lent by Mr. and Mrs. Allan Frumkin, Chicago

Rotting Jet Wing, 1967
wood, glass and cloth
311/4" x 271/2" x 141/2"
Lent by the Allan Frumkin Gallery, New York

“Suicide Tower, 1965
wood
44” high
Lent by the Allan Frumkin Gallery, Chicago
JACQUES ZWOBADA
French
born at Neuilly-sur-Seine, France, 1900
studied at the École Nationale des Beaux-Arts, Paris
lives in Paris

°Chevauchée Nocturne, 1963
bronze ½
4’ high x 13’ long
Private Collection, Paris