Week 3 Lecture 5: Abstract Expressionist Sculpture

I. The problem of “direct” sculpture (an echo of Surrealism: can there be automatist sculpture?)

A) Alexander Calder (1898-1976) (making modernism move in the ‘20s and ‘30s)
B) Isamu Noguchi (1904-1988) (truth to materials in the ‘30s and ‘40s)
C) Pablo Picasso’s direct welded iron and wire sculptures; Giacometti’s assemblages (both contemporary w/ Calder)

II. Less well-known practitioners attempt to address the issue

A) Theodore Roszak (1907-1981)
B) Seymour Lipton (1903-1986)
C) the Louises: Bourgeois (b. 1911); Nevelson (1899-1988)
   – was abstract expressionism even an issue, or is this more Surrealism?

III. The perceived solution: David Smith (1906-1965), the yeoman worker, direct welding, and “drawing in space”

SELECTED IMAGES

influences:
Giacometti The Palace at 4 a.m., 1933
Giacometti, Piazza, 1947
Picasso, Wire Construction, 1928-29

Noguchi (review): Lynched Figure, 1934
Noguchi (review): Kouros, 1944
Lipton, Lynched, 1933
Lipton, Imprisoned Figure, 1946
Lipton, Arctic Bird, 1960
Calder (review): Josephine Baker, 1926-28
Calder White Frame, 1934
Calder (review): Little Spider, 1940
Calder The Big Sail (MIT) 1965-66
Roszak, Airport Structure, 1932
Roszak, Bipolar Ascent, 1941
Roszak, Cradle Song, 1956-57
Roszak, Bell tower, MIT 1953
Bourgeois (review): Quarantania 1940s
Nevelson (review): First Personnage, 1956
Smith, Interior for Exterior, 1939
Smith, Medal for dishonor: 1. Propaganda for War, 1940
Smith, Home of the Welder, 1945
Smith, Blackburn, Song of an Irish Blacksmith, 1949-50
Smith, Cubi series 1961-65
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