

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

Rozzak, Airport Structure, 1932

Rozzak, Bipolar Ascent 1941

Rozzak, Cradle Song, 1956-57

Rozzak, 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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