

The sculpture of Richard Hunt

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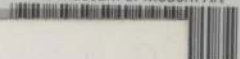
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from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.

THE
SCULPTURE
OF
RICHARD
HUNT





The Museum of Modern Art



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THE
SCULPTURE
OF
RICHARD
HUNT

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SCHEDULE OF THE EXHIBITION

The Museum of Modern Art
March 23–June 7, 1971

The Art Institute of Chicago
August 21–October 4, 1971

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ACKNOWLEDGMENTS

I would like to thank the artist for our friendship which has been almost as long as the years covered by this exhibition. His patience as well as trust has been essential.

On behalf of the Trustees of The Museum of Modern Art, I wish to extend grateful acknowledgment to the generous lenders to the exhibition whose names are listed on this page.

Several members of the Museum's staff have contributed assistance in many ways. First I would like to thank Carolyn Lanchner who has served as co-director of this exhibition as well as a contributor to its catalogue. Special thanks are also due to Monawee Richards and Judy Goldman who compiled, respectively, the checklist and bibliography, and to Gylbert Abrams, Harriet Schoenholz, and Jean Edith Weiffenbach. Wilder Green has again been a collaborator; his design of the galleries and the installation of the sculpture are, indeed, the presentation of the exhibition.

Last October, Mr. Hunt's representative in Chicago, B. C. Holland, was alerted to the event of this exhibition. Mr. Holland placed his files and warm humor at my disposal. I would also like to acknowledge my debt to Charles Allen, Richard Brown Baker, Mr. and Mrs. Edwin A. Bergman, Samuel Dorsky, Rebecca D. Lumpkin, and Mr. and Mrs. Wolfgang Schoenborn.

William S. Lieberman
Director of the Exhibition



INTRODUCTION

by
William S.
Lieberman

Not yet forty years of age, Richard Hunt ranks as one of America's foremost living sculptors. This exhibition traces his short career of only a decade and a half which, nevertheless, in quality and quantity, has been astonishingly productive. The sculpture and works on paper in this retrospective offer a clear, discernible stylistic progression. They suggest that as a sculptor Hunt followed no predictable or accepted pattern and, also, that he is not afraid to rearticulate and return to themes he has previously explored. Indeed, the Museum's survey presents a continuing dialogue not only between the artist and his materials, but, intellectually, between the artist and his work.

Hunt does not model or carve. His use of metal—as opposed to plaster, stone, and wood—has been consistent. A seminal influence was the forged, hammered, and welded metal sculpture of the Spaniard Julio González, examples of whose work Hunt first saw in 1953. Within two years the young American had taught himself to be a master welder. Hunt, however, does not forge and seldom hammers the disparate metal parts which comprise his constructions; the torch is the instrument with which he achieves control over his medium.

González's use of a base material, iron, was not only by choice but also because of economic necessity. This was also true of Hunt, but his materials were not raw. They were discarded and broken machine-made parts, the metal garbage of an industrial age. Until recently, most of Hunt's sculpture had been concerned with the metamorphosis of such shapes, conceived originally for other uses.

Hunt's decision to construct and weld his sculpture from the trophies of the junkyard, however, was made not only because he had found an inexpensive source of materials. The

prefabricated shapes—first in copper and iron and, later, in aluminum and steel—also offered him immediate, direct, and conceptually clean forms which he could manipulate in space. In addition, his early work should be seen within the context of two mid-century developments: the critical acceptance in the United States of "junk" sculpture, and the more general and international aesthetic of assemblage, both of which, of course, derive from Picasso and his innovative use of new materials. In a discussion of Hunt's method, one might parenthetically observe that in the utilization of ready-made elements to compose a work of art it is easy to parody the object found or to hide completely its original identity, but Hunt does neither.

His work of the last decade could be conveniently described as abstract. However, he has always made explicit reference to the human figure, and to plant and to animal shapes. Two early pieces in the exhibition, both of 1956, express most literally such references, the anthropoid *Arachne* and the classically evocative *Standing Figure*.

In the 1960s, the *Antique Study after Nike* initiated a series of sculpture whose subjects derive from classical themes. In their conception and with their suggestion of velocity and energy, however, they owe more to the few sculptures of Umberto Boccioni than to any specific Hellenistic examples. As Hunt became a master of direct metal techniques and as his forms evolved more directly from his technical experimentations, he began another series somewhat more open and fused in space. He called this series "hybrid figures"; and, in these works, elements derived from the human trunk and limbs interlock with those whose reference is botanical and organic. The *Winged Hybrid, Number 3* of 1965 is an eloquent demonstration of this synthesis.

Concurrently, as Hunt developed his "antique study" and "hybrid" series, he was also preoccupied with linear-spatial configurations.

"To draw in space" had been González's self-stated aim. Hunt's three-dimensional drawings in metal follow the Spaniard's tradition and are, as well, superficially reminiscent of the work of the American sculptor David Smith. Hunt's solutions, for instance *Organic Construction* (1962) or the first version of *The Chase* (1965), however, are unmistakably marked by his own imagery and vitality. Many of his works also bear affinities to surrealism, a quality not entirely unexpected since Chicago, where Hunt was born and where he lives, has always been hospitable to surrealist art, and since many of its best examples are owned in that city.

During the later 1960s, Hunt began to work less and less in a calligraphic way. His forms became monolithic and enclosed, more solid and dense, providing new weight for linear elements, and, in the series of "natural forms" (1966-68), his growing interest in rock formations and geology is reflected. The welded aluminum structures of *Pyramidal Complex* and *Rock Form*, monumental in scale, perhaps suggested the several public commissions he subsequently received.

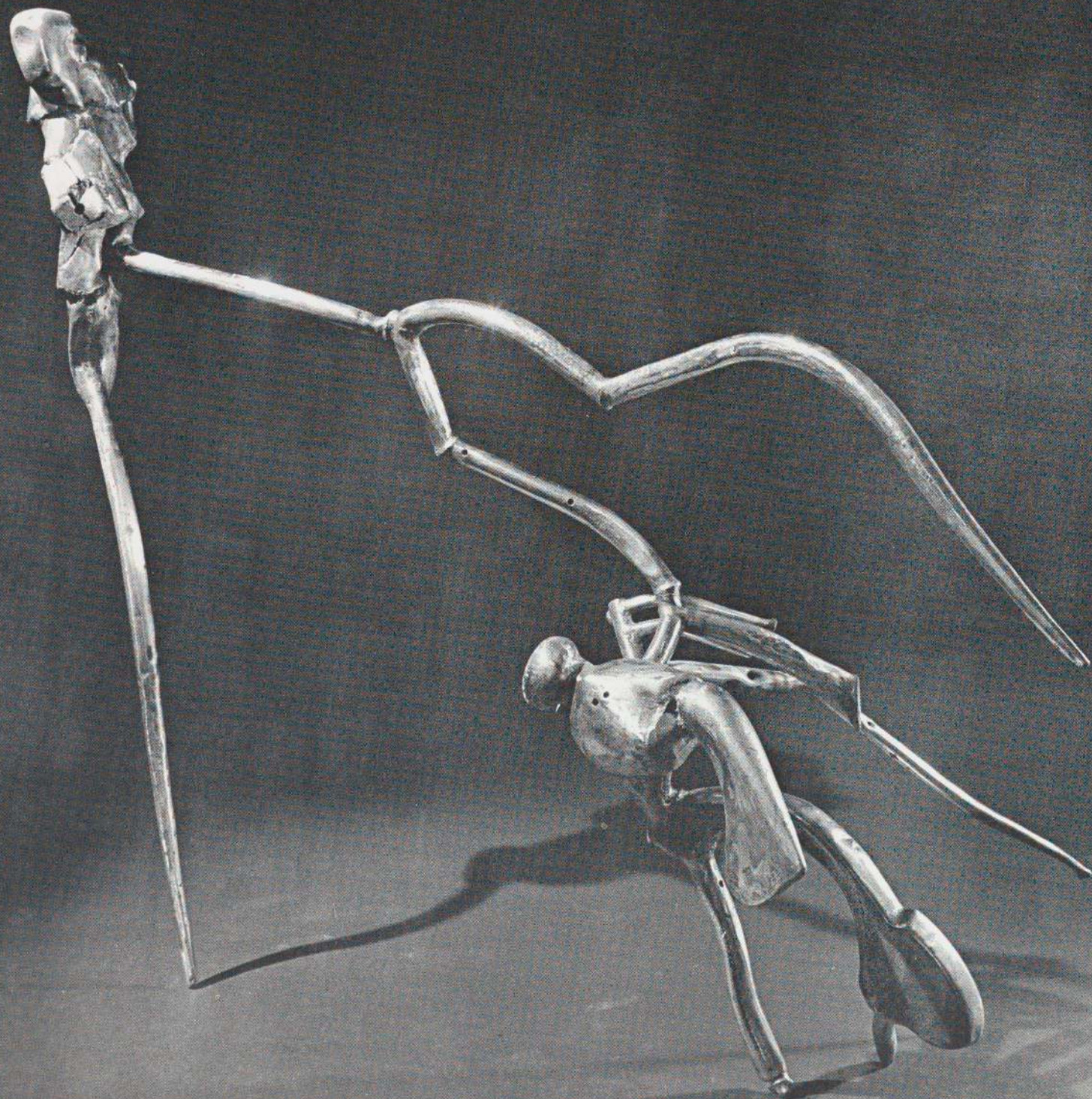
The physical scale of Hunt's recent sculpture has increased demonstrably. Today he sees himself evolving an architectural style which requires new formal and technical approaches. The commissions, listed in the Chronology, cannot be included in this exhibition, but the models and studies for *Play* (1968), a commission executed in Cor-ten steel, display a new development and suggest a less massive, more subtle, interpretation of solid forms in space.

Characteristically, his cast aluminum "hybrid variations" of last year reach back to themes explored during the previous decade and, at the same time, push forward to new conceptions and techniques. One of the most recent pieces in the exhibition is a study for his latest commission, an image of the Cross for St. Matthew's Methodist Church in Chicago.

The most perceptive critic of Hunt's work has been Hilton Kramer; his articles on the artist

are listed in the Bibliography. Mr. Kramer observes that Hunt's many forms "suggest highly agitated emotions without specific representational references," and as early as 1963 wrote: "I think that Hunt is one of the most gifted and assured artists working in the direct-metal, open-form medium—and I mean not only in his own country and generation, but anywhere in the world. What may not be so immediately apparent is the speed and the aesthetic ease with which he has achieved so remarkable a position."

Richard Hunt has accepted success with modesty, even detachment. As a man he is extremely reflective, and what he thinks is private and seldom shared. His constructed images are much less spontaneously conceived than they might seem. They have been first clearly articulated in his mind, and not until the fever of his imagination has passed does he begin to work. Today he is an artist in mid-career. He is only thirty-five, and his accomplishment has been extraordinary. One awaits his future with anticipation.



CHRONOLOGY

by
Carolyn
Lanchner

1935 Richard Howard Hunt, born September 12 in Woodlawn, a district of Chicago's South Side. Parents, Howard and Inez Henderson Hunt, a barber and a librarian.

1948 Summer. Enrolls in the Junior School of the School of The Art Institute of Chicago.

1949 Enters Englewood High School where he takes extracurricular courses in art while continuing studies at the Junior School of The Art Institute of Chicago.

1950 At the Junior School receives initial instruction in sculpture under Nelli Bar. Improvises a studio in his bedroom; begins to sculpt in clay.

1951 Finds part-time work in the zoological experimental laboratory of the University of Chicago, tending animals; retains job until 1957.

1953 January. *Sculpture of the Twentieth Century*, an exhibition organized by The Museum of Modern Art, New York opens at The Art Institute of Chicago. Sees for the first time the iron sculpture of Julio González. Creates studio in basement of his father's shop.

First prints, a series of lithographs, that he pulls himself while taking lithography course at The Art Institute of Chicago.

June. Graduates from Englewood High School.

September. Enters the School of The Art Institute of Chicago on scholarship from the Chicago Public School Art Society. Majors in Art Education.

1954 Begins to soldier.

1955 Teaches himself to weld metal.

June 2–July 4. Participates in *Fifty-eighth Annual Exhibition by Artists of Chicago and Vicinity* at The Art Institute of Chicago.

Joins the Art Students' League, a newly formed association of students and young artists, which organizes exhibitions in Chicago hotels and galleries.

1956 March 8–April 12. Participates in *Fifty-ninth Annual Exhibition by Artists of Chicago and Vicinity*, at the Art Institute of Chicago; receives Mr. and Mrs. Frank G. Logan Prize for *Construction D*, 1956, cottonwood and steel.

1957 January 17–March 3. Participates in *62nd American Exhibition* at The Art Institute of Chicago.

February. *Arachne*, 1956, welded steel, purchased by The Museum of Modern Art, New York, and in-

cluded in the Museum's exhibition *Recent American Acquisitions*, March 14–April 21.

February 2–26. Participates in *Chicago Artists No Jury Exhibition* at Navy Pier on Lake Michigan; receives the Pauline Palmer Prize for *Steel Bloom, Number 10*, 1957, welded steel.

During senior year at the School of The Art Institute of Chicago receives the James Nelson Raymond Foreign Travel Fellowship. June, graduates as Bachelor of Art Education.

October 17–December 1. Participates in the exhibition, *Irons in the Fire*, at the Contemporary Arts Museum, Houston.

Fall and winter. Travels in England, France, Spain, and Italy. In Florence does series of cast bronzes.

November 18. In Rome, marries Betty Scott, a former fellow student at The Art Institute of Chicago. Divorced 1966.

1958 Spring. Returns to Chicago.

April–March, 1959. Participates in the American Federation of the Arts traveling exhibition, *New Talent U.S.A.*

September. Drafted by the United States Army. Basic training at Fort Leonard Wood, Mo.; subsequently transferred to Brooke Army Medical Training Center, Fort Sam Houston, San Antonio.

Hero Construction, 1958, steel, acquired by The Art Institute of Chicago (gift).

Extending Horizontal Form, 1958, steel, acquired by Whitney Museum of American Art, N. Y. (gift).

September 29–October 18. First one-man exhibition is held at the Alan Gallery, New York.

November 19–January 4, 1959. Participates in the *Annual Exhibition*, Whitney Museum of American Art, New York.

December 5–February 8, 1959. Participates in *The 1958 Bicentennial International Exhibition of Contemporary Painting and Sculpture*, Carnegie Institute, Pittsburgh.

1959 May 13–August 16. Participates in the exhibition sponsored by the Junior Council of The Museum of Modern Art, *Recent Sculpture U. S. A.*, The Museum of Modern Art, New York. This exhibition subsequently travels nationally.

May 27–June 13. Participates in the exhibition *The New Chicago Decade*, Henry Durand Institute, Dept. of Art, Lake Forest College, Lake Forest, Ill.

Icarus, 1956, steel acquired by Albright-Knox Art Gallery, Buffalo Fine Arts Academy, Buffalo (gift).

Fall. One-man exhibition at the Stewart Rickard Gallery, San Antonio.

December 2–January 31, 1960. Participates in *63rd American Exhibition*, The Art Institute of Chicago. Represented by four works.



1960 June. Discharged as Private First Class from the United States Army.

Instructor (through part of 1961) at the School of The Art Institute of Chicago.

Instructor (through part of 1962) in the Department of Architecture and Art, College of Engineering, University of Illinois, Chicago.

October. One work included in the exhibition, *Aspects de la sculpture américaine*, Galerie Claude Bernard, Paris.

October 24–November 12. One-man exhibition at the Alan Gallery, New York.

Executes commission for Louisiana Southern University, Baton Rouge.

1961 January 6–February 5. Participates in *64th Annual American Exhibition*, Art Institute of Chicago.

January 13–February 5. Participates in *Contemporary Sculpture, 1961: Works by Artists Resident in Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Kentucky and Missouri*, an exhibition at the Cincinnati Art Museum, subsequently shown at the John Herron Art Institute, Herron Museum of Art, Indianapolis, February 12–March 12.

March 10–April 6. Participates in the exhibition *The New Sculpture Group*, the Holland-Goldowsky Gallery, Chicago.

March 31–May 28. Participates in *Sixty-fourth Annual Exhibition by Artists of Chicago and Vicinity* at The Art Institute of Chicago. Receives the Mr. and Mrs. Frank G. Logan Prize for *Construction with Branching Forms*, 1961, steel.

June 1–30. Participates in *New Sculpture*, an exhibition at the Alan Gallery, New York. Represented by five pieces.

October 27–January 7, 1962. Participates in *The 1961 International Exhibition of Contemporary Painting and Sculpture*, Carnegie Inst., Pittsburgh.

December 10–April 27, 1962. Participates in *Recent American Painting and Sculpture*, an exhibition organized by The Museum of Modern Art, New York, which travels nationally and is also shown at the Finnish National Union of Students, Helsinki.

1962 January 5–February 18. Participates in *65th Annual American Exhibition* at The Art Institute of Chicago. Receives the Water H. Campana Memorial Prize for *Antique Study after Nike*, 1961, steel.

February 12–March 3. Participates in exhibition, *New Work by Hunt, Ohashi, Oliveira*, at the Alan Gallery, New York.

April 21–October 21. Participates in the exhibition, *Art Since 1950: American and International*, at the Seattle World's Fair.

Unicycle Built for Two. ca. 1956

Forms Carried Aloft, Number 2, 1960, brazed and welded steel, acquired by the Cleveland Museum of Art (purchase).

May 4–June 3. Participates in *Sixty-fifth Annual Exhibition by Artists of Chicago and Vicinity*, The Art Institute of Chicago. Receives the Mr. and Mrs. Frank G. Logan Prize for *Organic Construction*, 1962, steel.

May 10–October 20. Participates in the exhibition *A Survey of American Sculpture: Late 18th Century to 1962* at the Newark Museum.

May 16–June 17. *Extending Horizontal Form*, 1958, steel; included in the exhibition *Acquisitions by the Friends of the Whitney Museum of American Art*, New York.

June 29–July 24. Participates in the exhibition *Five Sculptors*, Wisconsin Union Galleries, Madison. Represented by three works.

September 10. Daughter, Cecilia Elizabeth born.

October 3–January 6, 1963. One work included in the exhibition *Modern Sculpture from the Joseph H. Hirshhorn Collection* at the Solomon R. Guggenheim Museum, New York.

Awarded John Simon Guggenheim Memorial Fellowship.

1963 February 25–March 16. One-man exhibition at the Alan Gallery, New York.

March 3–April 7. Participates in the exhibition *Contemporary American Painting and Sculpture 1963* at the Krannert Art Museum, University of Illinois, Urbana.

June 18–July 27. One work included in *Art Dealers Association Summer Exhibition*, Parke-Bernet Galleries, New York.

November 15–December 27. One-man exhibition at the B. C. Holland Gallery, Chicago.

1964 March 1–March 14. Visiting Artist at Yale University, New Haven.

March 10–April 18. Participates in *An Exhibition of Sculpture: Varujan Boghosian, Erwin Hauer, Richard Hunt and Charles Wilson*, School of Art and Architecture, Yale University, New Haven.

April. One-man exhibition at Wesleyan College, Macon, Ga.

April 5–April 30. One-man exhibition at the University of Tulsa, Okla.

June 24–August 1. One work included in *2nd Annual Art Dealers Association Exhibition*. Parke-Bernet Galleries, New York.

Fall. Visiting Professor at the Chouinard Art School of the California Institute of the Arts, Los Angeles.

Sky Form, Number 2. 1957



December 9–January 31, 1965. Participates in the *Annual Exhibition, 1964: Contemporary American Sculpture*, Whitney Museum of American Art, N. Y.
 1965 January 4–23. One-man exhibition at the Felix Landau Gallery, Los Angeles.

February–March. Receives fellowship to work at the Tamarind Lithography Workshop, Los Angeles, organization funded by the Program in Humanities and the Arts of the Ford Foundation. Entire lithographic production during this fellowship subsequently given to The Museum of Modern Art, New York, by Kleiner, Bell and Company.

February 20–March 21. Participates in the exhibition, *Seven Americans*, at the Arkansas Arts Center, Little Rock. Represented by seven works.

March 3–12. Participates in the exhibition *Contemporary Negro Art* as part of "Creativity and the Negro" Festival of the Arts at Rockford College, Rockford, Ill.

April. Two-man exhibition with Ellen Lanyon at Stewart Rickard Gallery, San Antonio.

Visiting Artist, Purdue University, Lafayette, Ind.
Medium Expansive Construction, 1957, steel, acquired by the Israel Museum, Jerusalem.

October 18–November 12. One-man exhibition at Thorne Hall, Occidental College, Los Angeles.

1966 January. *Minor Monument, Number 2, 1964*, steel, exhibited at the School of Art and Architecture, Yale University, New Haven.

January 9–February 12. One-man exhibition at Art Gallery, University of Notre Dame, South Bend, Ind.

February 2–25. One-man exhibition at the School of Art, Ohio State University, Columbus.

March 4–April 6. One-man exhibition at the B. C. Holland Gallery, Chicago.

April 1–24. Participates in *Ten Negro Artists from the United States*, organized as part of the First World Festival of Negro Arts, Dakar, Senegal.

April 8–May 8. *Glider, 1966*, aluminum, included in the *Twenty-sixth Annual Exhibition by the Society for Contemporary American Art*, The Art Institute of Chicago.

September 11–October 16. Participates in the exhibition, *The Negro in American Art*, at the Dickson Art Center, University of California, Los Angeles. Represented by five works. This exhibition subsequently travels nationally.

Receives commission to execute sculpture for Ridgewood High School, Norridge, Ill.

December 16–February 5, 1967. Participates in *Annual Exhibition of Contemporary Sculpture and Prints, 1966*, Whitney Museum of American Art, N.Y.

1967 February 7–26. One man exhibition at the Cleveland Museum of Art.

May 1–31. One man exhibition at the Department of Art, University of Illinois, Urbana.

Commissioned to execute an outdoor sculpture for John J. Madden Mental Health Clinic, Hines, Ill.

November 3–December 3. First retrospective held at Milwaukee Art Center.

Natural Form, Number 5, 1967, steel, acquired by Milwaukee Art Center (purchase).

1968 April 1–May 31. One-man exhibition at the B. C. Holland Gallery, Chicago.

April 6–October 6, *Pyramidal Complex, 1966*, aluminum, exhibited as part of Hemisfair, San Antonio.

April 21–May 31. Participates in *39th Arts Festival Exhibition: Sculpture by Richard Hunt, Paintings by Sam Middleton*, Art Gallery, Ballentine Hall, Fisk University, Nashville, Tenn.

May 1–June 2. Participates in *Exhibition 150*, commemorating the Illinois Sesquicentennial, at the Drake Galleries, Barat College, Lake Forest. Represented by three works.

May 14–June 8. One-man exhibition at the Dorsky Gallery, New York.

Summer. Visiting Professor at Northern Illinois University, De Kalb.

Commissioned to execute *John Jones Memorial* as part of Illinois Sesquicentennial celebration. Sculpture exhibited October 28–December 1 at the Museum of Contemporary Art, Chicago, along with one of Daniel Pope Cook by Frank Gallo executed for the same celebration. Both pieces to be installed at the Chicago Circle Campus, University of Illinois.

September–June 1969. Visiting Professor, Northwestern University, Evanston, Ill.

Completes commission for Ridgewood High School, Norridge, Ill.

October 17–November 24. Participates in the exhibition, *Thirty Contemporary Black Artists*, at the Minneapolis Institute of Arts. This exhibition subsequently travels nationally.

October 31–November 3. Participates in the exhibition, *In Honor of Dr. Martin Luther King, Jr.*, at The Museum of Modern Art, New York. Works in this exhibition sold for the benefit of the Southern Christian Leadership Conference.

November. President Lyndon B. Johnson appoints him member of the National Council on the Arts.

November–December. Participates in exhibition, *Encounters*, James B. Duke Library, Johnson C. Smith University, Charlotte, N.C.

Participates in and organizes exhibition sponsored by Illinois Art Council, *Illinois Sculptors*. Exhibition opens December 2 at the Illinois State Museum, Springfield; subsequently travels within Illinois through 1970.

1969 January. Participates with Sam Gilliam, Jr., Jacob Lawrence, Tom Lloyd, William Williams, Hale Woodruff and, as moderator, Romare Bearden, in *The Black Artist in America: A Symposium* at the Metropolitan Museum of Art, New York.

February. Visiting Artist at Wisconsin State University, Oshkosh.

March 22–May 24. Participates in the exhibition, *American Sculpture of the Sixties*, Grand Rapids Art Museum.

Spring. Visiting Artist, Southern Illinois University, Carbondale.

Fragmented Figure Construction, 1963, steel, acquired by the Cleveland Museum of Art (gift).

April. One-man exhibition, Dorsky Gallery, N. Y.

April 13–May 11. Participates in exhibition, *Focus Black America*, Art Museum, Indiana University, Bloomington.

April 15–May 18. Participates in exhibition, *Afro-American Artists: Since 1950*, Brooklyn College, New York.

April 29–June 30. Work included in the exhibition, *Tamarind: Homage to Lithography*, at The Museum of Modern Art, New York.

The Chase, Second Version, 1969, steel, acquired by New Jersey State Museum, Trenton (grant and gift).

May 4–25. One-man exhibition at the David Strawn Art Gallery, Jacksonville, Ill.

July. Artist Consultant to the *Third Annual Welding Workshop for Sculptors*, Hobart Welding School, Troy, Ohio.

Completes commission of *Play* in Cor-ten steel for John J. Madden Mental Health Clinic, Hines, Ill.

Executes commission, *Loyola Centennial Sculpture*, in Cor-ten steel, for Loyola University, Chicago.

1970 January 11–February 6. One-man exhibition at the Mitchell Gallery, Southern Illinois University, Carbondale. January 12–16, Visiting Artist with the Department of Art.

Peregrine Forms, 1965, steel, acquired by the Metropolitan Museum of Art, New York (purchase and gift).

February 1–28. One-man exhibition at the Living Art Center, Dayton, Ohio.

February 2–August 20. Work included in the traveling exhibition by the International Council of The Museum of Modern Art, *Tamarind Impressions*. This exhibition travels in South America.

February 9–24. One-man exhibition at Janet Wallace Fine Arts Center, Macalester College, St. Paul, Minn.

May 20–June 30. One-man exhibition at the B. C. Holland Gallery, Chicago.

Fall. Participates in exhibition, *American Sculpture*, organized by the University of Nebraska Art Galleries to inaugurate the Sheldon Sculpture Garden, Lincoln. October 6–9, takes part with Theodore Roszak and George Sugarman in a portion of the accompanying "Sculpture Forum."

Hybrid Form, Number 1, Alternate Version, 1970, cast aluminum, acquired by Nelson Gallery—Atkins Museum, Kansas City, Mo. (gift).

September. With fellow sculptor, John Henry, initiates technical facilities for metal sculpture in a building formerly used as a power generating station.

Commissioned to execute *Cross and Candelabra* for St. Matthew's Methodist Church, Chicago.

October 21–November 15. One-man exhibition at Boliou Gallery, Carleton College, Northfield, Minn., subsequently shown at the Flaten Gallery, St. Olaf College, Northfield, November 17–December 10.

December 12–February 7, 1971. Participates in 1970 *Annual Exhibition Contemporary American Sculpture* at the Whitney Museum of American Art, New York.

1971 January 29. Moderator of panel discussion, *Art Is Beautiful*, at College Art Association Convention, Chicago. Other participants are Patrick Betaudier, Emilio Cruz, John E. Dowell, Mel Edwards, and William T. Williams.

COMMISSIONS

1960 *Expansive Construction*, welded bronze and copper with steel base, ca. 9' high. Executed for Louisiana Southern University, Baton Rouge.

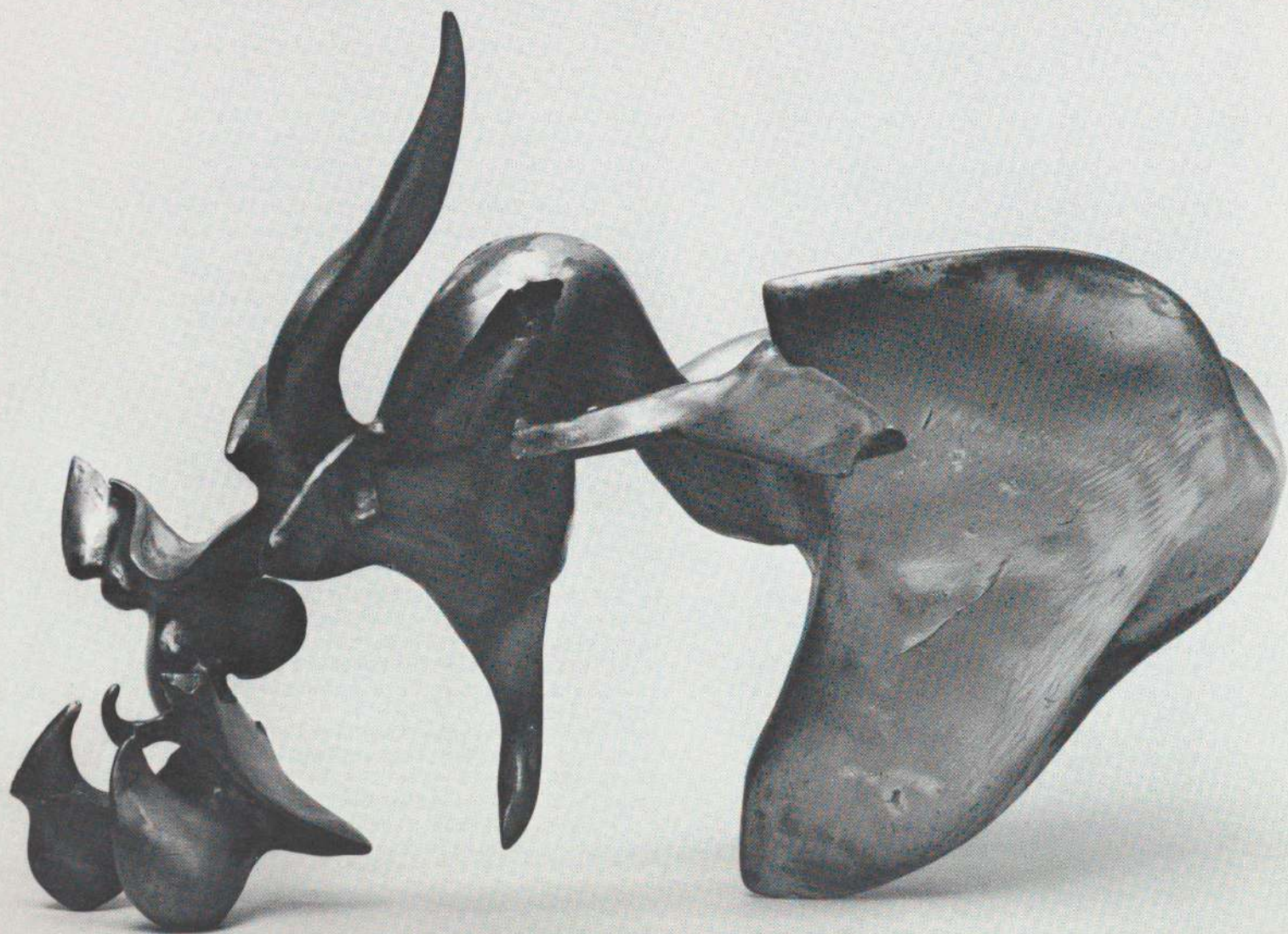
1966–68 *Growth Form*, aluminum, 7'11" high. Executed for Ridgewood High School, Norridge, Ill.

1967–69 *Play*, Cor-ten steel, 12' x 12' x 12'. Executed for John J. Madden Mental Health Clinic, Hines, Ill.

1968 *John Jones Memorial*, welded aluminum, 6' high including base, 5' square. Executed as part of Illinois Sesquicentennial celebration for eventual installation at the Chicago Circle Campus of the University of Illinois.

1969 *Loyola Centennial Sculpture*, Cor-ten steel, 3' high on base 4' high. Executed for Loyola University, Chicago.

1970– *Cross and Candelabra*, brass, (cross) 10' high x 10' wide x 2'6" deep, (candelabra) 2' high x 4' wide. For St. Matthew's Methodist Church, Chicago.



STATEMENTS
BY
RICHARD
HUNT

13

To a great extent the success of an artist in today's society might still be a matter of building a better mouse trap. There is danger in being drawn into the whirlpool of day-to-day relations. In this respect, the problem is to keep one's head in the clouds but one's feet on the ground. I think that artists who posit, as a first condition of a contemporary culture, the fostering of art, dream in vain and ask too much. To work in relative freedom within its complicated framework is enough.

Out of a number of possible bases for judging art, the dominance of the style peculiar to any given period always makes one basis more tenable than the rest; but, this one criterion is always tempered by the prevailing intellectual and social climate, and is further modulated by seasonal highs and lows. Thus, the critical basis of art is as everchanging as the work it seeks to evaluate, but the development of criticism of necessity follows the development of art. This situation makes it difficult for an artist to be critic in any general sense, especially as regards his own production, for here it is a criticism of development, in which works destroyed but remembered, works in progress, and usually a host of projected works are considered. In this respect objective evaluation of extant works is well nigh impossible. Thus I have been satisfied merely to indicate the extent of my intent.

It seems to me that the seeds of artistic revolution sown, grown, and reaped during the last fifty years should see the rich fruits of their harvest nurture a new art in this wiser half century—an art which need not seek strength in revolt, but in the creative pulse of its makers; an art having sinew and gut, as well as heart and soft flesh.

Opposite: *Natural Form*, Number 8. 1967

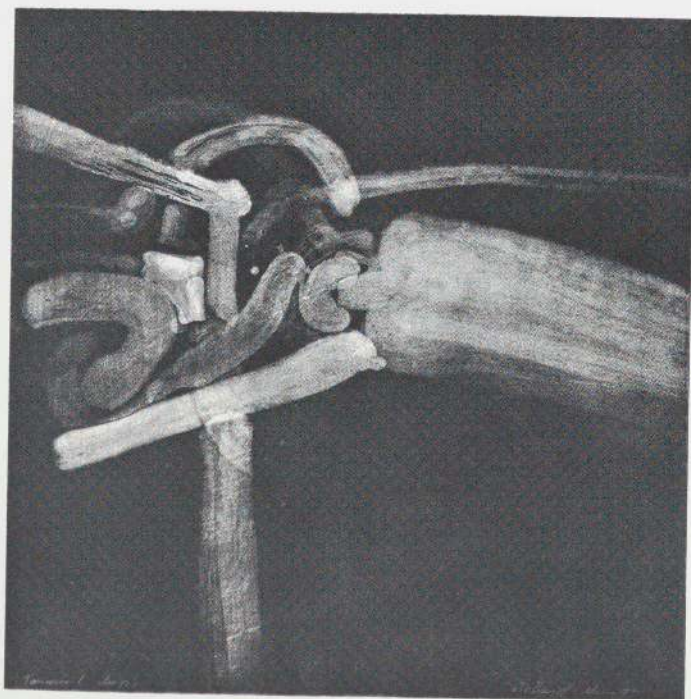
Most beautiful to me are the buds opened by González, whose influence has been important in my development. The influence of some primitive and Renaissance sculpture has been significant. There has been passing interest in Brancusi, Marini, Noguchi, Roszak, and Goto, fleeting interest in Butler, Chadwick, Stankiewicz, and others.

My serious work to date may be divided into two categories. The first, which involves the larger part of my production, is sculpture in which subject is conceived in the most general terms. It derives from an observation of the formal and spatial contents of organic and machine structure. I hope the resultant constructions exhibit an organic presence of life which the use of a vigorous technique is designed to create.

The technique, essentially the same for my second category of pieces—works showing definite image consciousness and often specific subjects—has expanded a good deal since I began to develop it. My first welded sculptures were conceived in terms which I thought spatial. These were largely linear with uniplanar accents. Next came works using large wood volumes that in time were alternated with metal ones. Presently both wood and metal forms are used in combination with spatial metal work. These attempts are to my mind a way of getting strong three-dimensional statements; to use every element of tri-dimensionality in one sculpture—spatial and planar themes projecting into space, solid volumes completely displacing it, and concave or hollow volumes used with the other elements in combinations and multiples to displace and enclose space. Thus the complications of form are additive and always related to basic units.

Emotional and image conditions are, of course, affected by size, height, and spatial positioning. The problem of my sculpture therefore involves penetration of space by line, plane, and volume, as well as the implications of image and emotion.

It is not possible to set down a clear outline for future work, for it seems that each new work



suggests another either isolated in style and idea or as developable series. I can only say that at present I wish to treat my materials (steel and space) in increasingly expansive terms. [1957; edited by the artist in 1960.]

In some works it is my intention to develop the kind of forms nature might create if only heat and steel were available to her.

To me the introduction of direct metal techniques gives the means to treat sculpture in increasingly expressive terms. We can graft onto this linear-spatial development elements of any former sculptural tradition, and are now able to position sculptural units freely in space, make dramatic changes in scale, mass, movement, weight, and employ heterogeneous materials in a single work. We have the possibility of a greatly enriched sculptural language.

Now sculpture can be its own subject, and its object can be to express itself, by allusion to its traditions, involvement with its new means, and interaction with its environment. [1966]

A sculptor can be thought of as the sort of person who can reduce impressions of things, responses, and ideas about things into sculptural forms. Sometimes these sculptural forms are simply sculptural forms; sometimes these forms can be formed into sculptures. The creation of a sculpture can be considered the process by which a sculptor demonstrates to himself whether or not he is creating a sculpture.

Everything that exists, natural or man made, contains some sculptural quality or property. I try to appropriate the sculpturalness of any of these forms into my work whenever they seem a reasonable extension of my current vocabulary of forms.

Whatever is said in exhibition catalogues should lead viewers to interpret the work rather than interpret for them. More often than not

Top: Untitled, from the portfolio *Details*. 1965

Bottom: Untitled. 1965

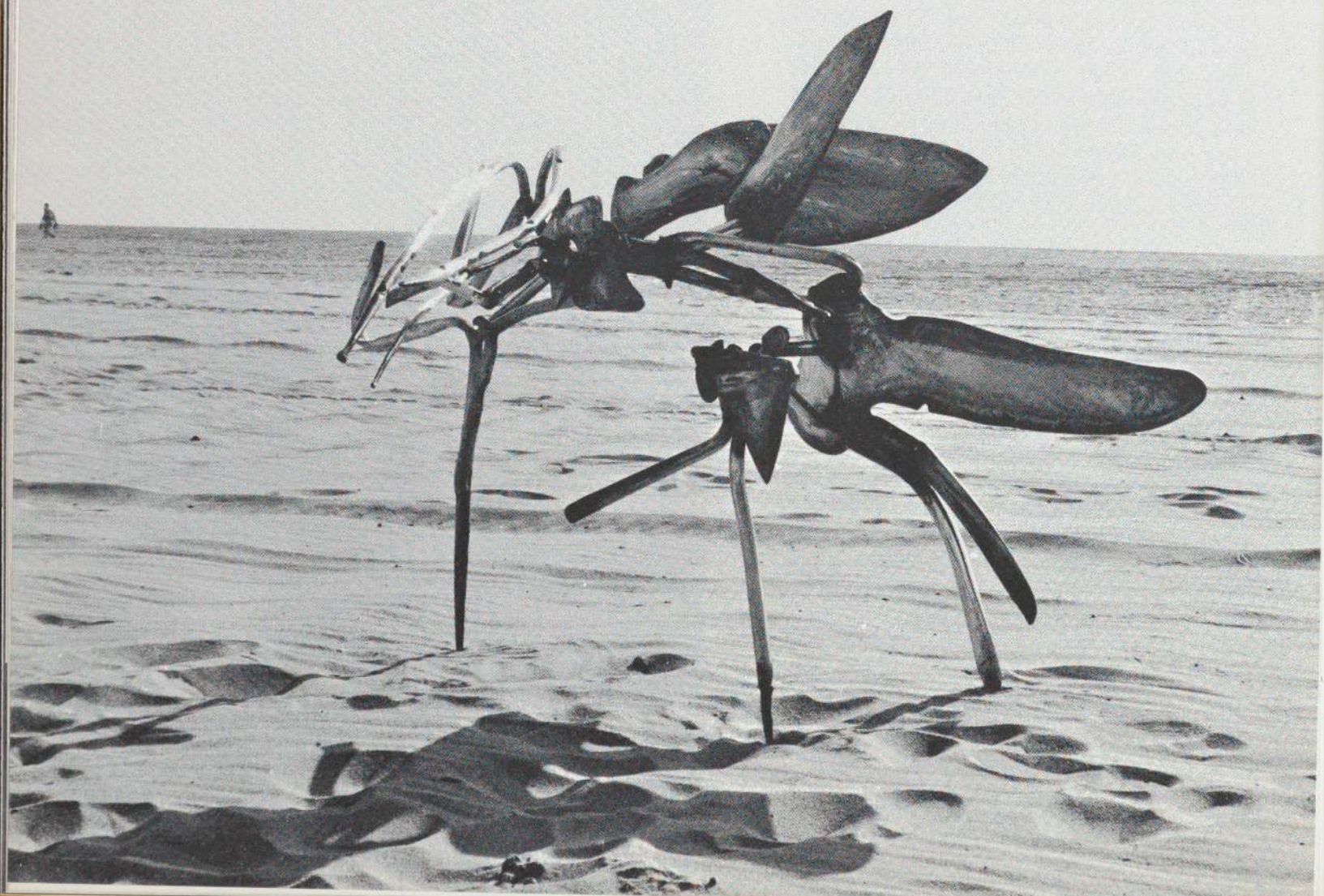
critical energy is spent, even exhausted, differentiating and categorizing. We should take advantage of the panoramic historical view our point in time allows to see that no art or artist is all that different from any other. The enlightened view will see the differences within the similarities. Furthermore, art does not succeed in time by being more personal, different, or even original than any other. It succeeds by remaining intact, and, while it may not look so different from other art of the period, or whatever else constitutes its environment, containing within its form ideas and associations, which can continue to stimulate people who view it.

I hope that the work in this exhibition will seem unified yet diverse. Superficially, the technique and certain oft-repeated forms should serve to identify the work; less superficial should be a formal vitality, which gives the sculpture a life of its own.

Then, one hopes to see from what has been done, what can be done. [1967]



Minor Monument, Number 1. 1963



CATALOGUE
OF
THE
EXHIBITION

Works are listed chronologically. Unless enclosed in parentheses, dates appear on the works themselves. Dimensions are in feet and inches. Height precedes width; a third dimension, depth, is given for some sculptures. Measurements are also given for bases made or designed by the sculptor. All drawings and prints are on paper unless otherwise noted. For drawings, sheet sizes are given; for prints, composition sizes are given.

SCULPTURE

Man on a Vehicular Construction. (ca. 1956). Soldered wire with silver-soldered metal parts, 8" high, on wood base $1\frac{5}{8}$ x $5\frac{1}{2}$ x $10\frac{3}{8}$ ". Coll. the artist.

Unicycle Built for Two. (ca. 1956). Soldered wire with silver-soldered metal parts, $11\frac{1}{4}$ " high, on wood base $7\frac{1}{4}$ x $6\frac{3}{4}$ x $5\frac{1}{4}$ ". Collection Mr. and Mrs. C. Howard Hunt, Chicago. Page 8.

Arachne. (1956). Welded steel, 30" high, base $18\frac{1}{2}$ " diameter. The Museum of Modern Art, New York, 1957. Front cover.

Icarus. (1956). Welded steel, 6'6" high. Albright-Knox Art Gallery, Buffalo, gift of Seymour H. Knox.

Standing Figure. (1956). Welded steel, 40" high, base $16\frac{3}{4}$ " diameter. Collection the artist.

Sky Form, Number 2. (1957). Welded and brazed iron and steel, $37\frac{1}{4}$ x $21\frac{7}{8}$ x $14\frac{3}{4}$ ". Collection Mr. and Mrs. Victor W. Ganz, New York. Page 9.

Untitled. (1957). Welded steel, $21\frac{1}{2}$ x $6\frac{1}{2}$ x $5\frac{3}{4}$ ". Collection Felix Landau, Los Angeles.

Wing Bloom. (1957). Welded steel, 6'5" x 43". Collection Mr. and Mrs. Edwin A. Bergman, Chicago.

Construction (1958). Welded steel, $47\frac{3}{4}$ " high. Collection Mrs. Sidney R. Yates, Chicago.

Double Disk. (1958). Welded steel, $18\frac{1}{2}$ x 17 x $12\frac{1}{2}$ ". Collection Richard Brown Baker, New York.

Planar Form Construction. (1958). Welded steel, 40" high. Collection Mr. and Mrs. Eugene D. Spertus, Evanston, Illinois.

Organic Form, Number 4. (1959). Welded steel, $8\frac{3}{4}$ x $19\frac{1}{4}$ x 11". Coll. Richard Brown Baker, N. Y.

Construction. (1960). Welded steel, 57" high. Collection Lori Manilow, Chicago.

Extended Form. (1960). Welded steel, $8\frac{1}{4}$ x $16\frac{1}{4}$ x $41\frac{1}{4}$ ". Collection the artist.

Opposite: *The Chase.* 1965

Forms Carried Aloft, Number 2. 1960. Welded and brazed steel, $50\frac{1}{2}$ " high. Cleveland Museum of Art.

Wall Piece with Extending Form. 1960. Welded steel, 34 x 30 x $29\frac{1}{2}$ ". Collection the artist.

Wall Piece with Hanging Forms. (1960). Welded steel, 48" long. Coll. William R. Clarke, Chicago.

Antique Study after Nike. (1961). Welded steel, 54" high. Collection Mr. and Mrs. Max Hess Weinberg, Glencoe, Illinois.

Organic Construction, Number 9. (1961). Welded steel, $5\frac{1}{8}$ x $31\frac{3}{8}$ x $9\frac{3}{4}$ ". Collection Mr. and Mrs. Gifford Phillips, Santa Monica, California.

Linear Spatial Theme. (1962). Welded steel, $7'1\frac{1}{2}$ " high. Collection the artist.

Organic Construction. (1962). Welded steel, $28\frac{5}{8}$ x $60\frac{5}{8}$ x $28\frac{1}{2}$ ". Collection the artist. Back cover.

Organic Construction with Branching Forms. (1962). Welded steel, $71\frac{1}{4}$ " high. Collection Mr. and Mrs. David C. Ruttenberg, Chicago.

Fragmented Figure Construction. (1963). Welded steel, $56\frac{1}{2}$ " high. The Cleveland Museum of Art, gift of Arnold H. Maremont.

Minor Monument, Number 1. (1963). Welded steel, 50" high. Collection Mr. and Mrs. B. C. Holland, Chicago. Page 15.

Antique Study. 1964. Welded steel, $16\frac{3}{4}$ " high. Collection George M. Irwin, Quincy, Illinois.

Hybrid Form. (1964). Welded steel, 30 x $12\frac{1}{2}$ x $10\frac{7}{8}$ ". Collection the artist.

The Chase. (1965). Welded steel, $44\frac{5}{8}$ x $66\frac{1}{2}$ x $52\frac{1}{2}$ ". Collection the artist. Page 16.

Kneehorn. (1965). Welded steel, $21\frac{5}{8}$ " high. Coll. Mr. and Mrs. Bernard Nath, Highland Park, Illinois.

Outgrowth. 1965. Welded aluminum, $24\frac{1}{2}$ x $35\frac{1}{8}$ x $51\frac{3}{8}$ ". Collection the artist. Page 19.

Peregrine Forms. (1965). Welded steel, 47 x 60 x $26\frac{1}{2}$ ". Metropolitan Museum of Art, N. Y., Rogers Fund and C. Douglas Dillon Gift, 1970. Page 6.

Tubular Improvisation, Number 3. (1965). Aluminum, 29" high. Collection Mr. and Mrs. Harold Zweig, Chicago.

Winged Hybrid, Number 3. (1965). Welded steel, 29 x 27". Collection Mr. and Mrs. Edwin A. Bergman, Chicago.

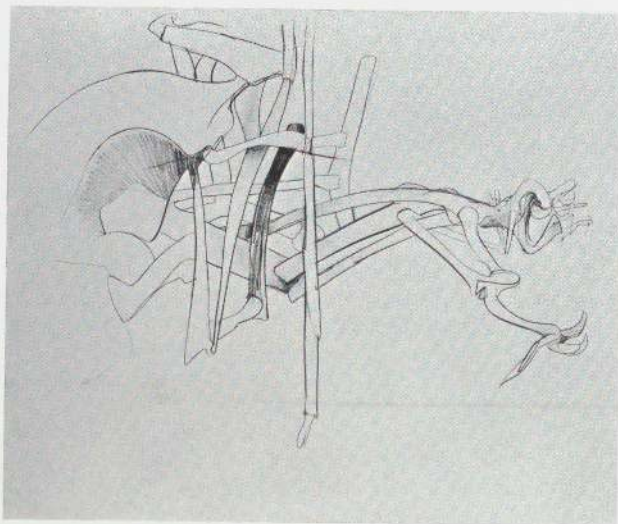
Coil. (1966). Welded copper, 31 x 38". Coll. the artist.

Natural Form, Number 2. 1966. Welded steel, $13\frac{1}{2}$ x 23". Coll. Dr. and Mrs. Paul W. Saltzman, Chicago.

Pyramidal Complex. (1966). Welded aluminum, 36 x $43\frac{3}{8}$ x $39\frac{1}{2}$ ". Collection Mr. and Mrs. Samuel Dorsky, Great Neck, New York.

Rock Form. 1966. Welded aluminum, 60" high. Coll. Mr. and Mrs. Herman Spertus, Glencoe, Ill.

Wall Piece. (1966). Welded aluminum, 28 x 32". Collection the artist.



Natural Form, Number 7. 1967. Welded steel, 18½" high. Collection George M. Irwin, Quincy, Illinois.
Natural Form, Number 8. 1967. Welded steel, 15¾ x 21¾ x 19". Coll. Margo Coleman, Chicago. *Page 12.*
Pegasus. 1967. Welded steel, 32½" high. Coll. Mr. and Mrs. Ralph I. Goldenberg, Highland Park, Ill.
Large Natural Form (1968). Welded steel, 44¼" high. Collection Mr. and Mrs. Joseph Randall Shapiro, Oak Park, Illinois.
Natural Form. (1968). Cast bronze, 8¼ x 10¼ x 7½". Coll. Mr. and Mrs. Edgar B. Miller, Chicago.
Natural Form, Number 6. 1968. Welded steel, 20 x 33 x 15". Coll. Dr. and Mrs. Lionel O. Friedman, N. Y.
Natural Form, Number 7. 1968. Welded steel, 36 x 19". Coll. Mr. and Mrs. Silas Seandel, N. Y. *Page 19.*
Study for Play. (1968). Cast bronze, 10½" high, at base 7⅞ x 8⅞". Collection the artist. *Page 20.*
Study for Play, Number 2. (1968). Cor-ten steel, 16 x 16 x 20". Collection the artist.
Study for Play, Number 3. (1969). Cor-ten steel, 24 x 24 x 20". Collection the artist.
The Chase, Second Version. (1969). Welded steel, 44" x 71" x 59". New Jersey State Museum, Trenton, purchased with matching grant from the National Endowment for the Arts (donors: J. Lionberger Davis, Mrs. J. Seward Johnson, Mrs. Allison Stern, Mr. and Mrs. Gurdon Wattles, Mr. and Mrs. Lloyd B. Wescott).
Little Pegasus. 1969. Welded steel, 30½ x 17½ x 13½". Collection Mr. and Mrs. Samuel Dorsky, Great Neck, New York.
Hybrid Form, Number 1, Alternate Version. 1970. Cast aluminum, 45" high. Nelson Gallery—Atkins Museum, Kansas City, Missouri, gift of the Greater Kansas City Chapter of Links, Inc.
Hybrid Form, Number 2. 1970. Cast aluminum, 32⅞ x 20⅞ x 15¾". Dorsky Galleries, Ltd., New York.
Hybrid Form, Number 2. 1970. Cast bronze, 32⅞ x 20⅞ x 15¾". Collection Mr. and Mrs. Samuel Dorsky, Great Neck, New York.
Hybrid Form, Number 3, Alternate Version. 1970. Cast aluminum, 57 x 18½ x 22". Dorsky Galleries Limited, New York. *Page 23.*
Maquette for St. Matthew's Cross. 1970. Brazed copper tubing, 16¼ x 14½". Collection the artist.
Hybrid Form, Number 4. 1971. Cast aluminum, 48" high. Coll. Martin Unterman, Evanston, Illinois.

DRAWINGS

Untitled. 1957. Pencil, 28¾ x 22⅞". Collection Mr. and Mrs. Louis G. Davidson, Chicago.

Top: *Warrior.* 1957
 Bottom: *Untitled.* 1964

Warrior. 1957. Pencil, $39\frac{1}{4} \times 27\frac{5}{8}$ ". Collection the artist. Page 18.

Untitled. (ca. 1959). Casein and pencil, $28\frac{1}{2} \times 22\frac{1}{2}$ ". Collection the artist.

Untitled. (ca. 1959). Casein, ink, and pencil, $28\frac{3}{8} \times 22\frac{1}{2}$ ". Collection the artist.

Untitled. (ca. 1961). Pencil, $30\frac{3}{4} \times 25\frac{5}{8}$ ". Collection the artist.

Untitled. (ca. 1961). Pencil and ink wash, $30\frac{3}{4} \times 25\frac{1}{2}$ ". Collection the artist.

Untitled. 1961. Pencil, 29×23 ". Collection Mr. and Mrs. Louis G. Davidson, Chicago.

Untitled. 1964. Pencil, $25\frac{1}{2} \times 30\frac{3}{4}$ ". Collection the artist. Page 18.

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Prometheus. (1956). Lithograph, $17\frac{7}{8} \times 22\frac{15}{16}$ ". Collection the artist.

Crucifix Figure. 1957. Lithograph, $17\frac{9}{16} \times 22\frac{15}{16}$ ". Collection the artist.

Untitled. (1965). Lithograph, $28 \times 22\frac{5}{16}$ ". The Museum of Modern Art, New York, gift of Kleiner, Bell and Company, 1967.

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Untitled. (1965). Lithograph, printed in color, $15 \times 15\frac{1}{8}$ ". The Museum of Modern Art, New York, gift of Kleiner, Bell and Company, 1967. Page 14.

Untitled. (1965). Lithograph, printed in color, $15\frac{1}{8} \times 14\frac{15}{16}$ ". The Museum of Modern Art, New York, gift of Kleiner, Bell and Company, 1967.

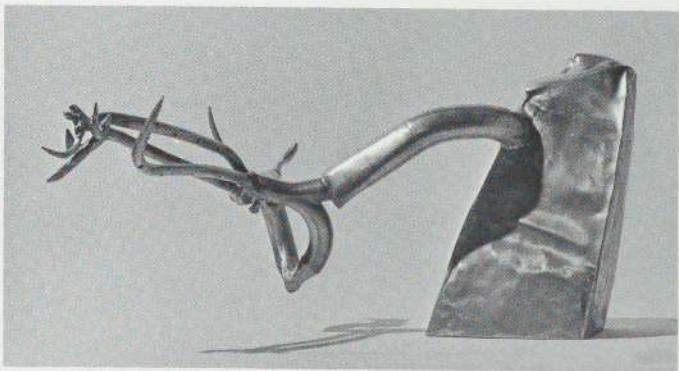
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Untitled, from the portfolio *Details*. (1965). Lithograph, $12\frac{7}{16} \times 15$ ". The Museum of Modern Art, New York, gift of Kleiner, Bell and Company, 1967. Page 14.

Untitled. (1969). Lithograph, printed in color, $19\frac{13}{16} \times 24\frac{3}{4}$ ". Collection the artist.



Top: *Natural Form, Number 7*. 1968

Bottom: *Outgrowth*. 1965



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Goldman

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CHICAGO, ART INSTITUTE OF CHICAGO. *65th Annual American Exhibition: Some Directions in Contemporary Painting and Sculpture*. January 5–February 18, 1962. 1 work (illus.).

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SEATTLE, WORLD'S FAIR, 1962. *Art Since 1950*. April 21–October 21, 1962. 1 work. Biog. Foreword by Norman Davis.

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NEW YORK, WHITNEY MUSEUM OF AMERICAN ART. *The First Five Years, Acquisitions by the Friends of the Whitney Museum of American Art, 1957–1962*. May 16–June 17, 1962. 1 work (illus.).

NEW YORK, ALAN GALLERY. *Sculpture, Drawings, Watercolors, Prints of Three Centuries*. June 4–29, 1962. 2 works (illus.).

MADISON, UNIVERSITY OF WISCONSIN, WISCONSIN UNION ART GALLERIES. *Five Sculptors*. June 29–July 24, 1962. 3 works (illus.). Biog. Text by D. Gibson Byrd.

NEW YORK, ALAN GALLERY. *Tenth Anniversary Season*. Sept. 25–Oct. 13, 1962. 1 work (illus.).

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- 1 work (illus.). Biog. Foreword by Abram Lerner. Commentary by H. H. Arnason.
- NEW YORK, WHITNEY MUSEUM OF AMERICAN ART. *Annual Exhibition, 1962: Contemporary Sculpture and Drawings*. December 12, 1962–February 3, 1963. 1 work.
- URBANA, UNIVERSITY OF ILLINOIS, KRANERT ART MUSEUM. *Eleventh Exhibition of Contemporary American Painting and Sculpture, 1963*. March 3–April 7, 1963. 1 work (illus.). Biog. Introduction by Allen S. Weller.
- NEW YORK, PARKE-BERNET GALLERIES. *Art Dealers Association Summer Exhibition*. June 18–July 27, 1963. 1 work.
- NEW HAVEN, YALE UNIVERSITY, SCHOOL OF ART AND ARCHITECTURE. *An Exhibition of Sculpture: Varujan Boghosian, Erwin Hauer, Richard Hunt and Charles Wilson*. March 10–April 18, [1964]. (illus.).
- NEW YORK, PARKE-BERNET GALLERIES. *2nd Annual Art Dealers Association Exhibition*. June 24–August 1, 1964. 1 work.
- NEW YORK, WHITNEY MUSEUM OF AMERICAN ART. *Annual Exhibition, 1964: Contemporary American Sculpture*. December 9, 1964–January 31, 1965. 1 work.
- LITTLE ROCK, ARKANSAS ARTS CENTER. *Seven Americans*. February 20–March 21, 1965. 7 works (illus.). Biog.
- ROCKFORD, ILL., ROCKFORD COLLEGE, FESTIVAL OF THE ARTS. *Creativity and the Negro*. March 3–12, 1965 (illus.).
- DAKAR, SENEGAL, PREMIER FESTIVAL MONDIAL DES ARTS NEGRES. *Ten Negro Artists from the United States*. [April 1–24], 1966. 3 works (illus.). Biog. Foreword by Hale Woodruff. Poem by Romare Bearden.
- LOS ANGELES, UNIVERSITY OF CALIFORNIA, DICKSON ART CENTER. *The Negro in American Art*. September 11–October 16, 1966. 1 work (illus.). Biog. Foreword by Frederick S. Wight. Text by James A. Porter.
- NEW YORK, WHITNEY MUSEUM OF AMERICAN ART. *Annual Exhibition of Contemporary Sculpture and Prints, 1966*. December 16, 1966–February 5, 1967. 1 work (illus.).
- NEW YORK, AMERICAN FEDERATION OF ARTS. *New Talent, U.S.A.* April 12, 1968–March 22, 1969 [circulated]. 2 works. Checklist.
- NASHVILLE, TENN., FISK UNIVERSITY, ART GALLERY. *39th Arts Festival Exhibition*. April 21–May 17, 1968. 10 works (illus.). Biog. Text by Keith Morrison.
- MINNEAPOLIS, MINN., MINNEAPOLIS, INSTITUTE OF ARTS. *30 Contemporary Black Artists*. Oct. 17–Nov. 24, 1968. [Circulated]. 1 work (illus.) Biog.
- CHICAGO, MUSEUM OF CONTEMPORARY ART. *Richard Hunt's Sculpture of John Jones and Frank Gallo's Sculpture of Daniel Pope Cook*. October 28–December 1, 1968. 1 work (illus.). Text by Jan van der Marck.
- NEW YORK, MUSEUM OF MODERN ART. *In Honor of Dr. Martin Luther King, Jr.* October 31–November 3, 1968. 1 work.
- CHARLOTTE, N.C., JOHNSON C. SMITH UNIVERSITY, JAMES B. DUKE LIBRARY. *Encounters*. November–December 1968. 3 works (illus.). Biog. Introduction by Eugene Grigsby. Poem by Romare Bearden.
- NEW YORK, DORSKY GALLERY. *Collector's Choice II*. November 13–December 30, 1968. 1 work.
- NEW YORK, DORSKY GALLERY. *Drawings & Gouaches*. March 11–April 4, [1969].
- BLOOMINGTON, INDIANA UNIVERSITY, ART MUSEUM. *Focus Black America*. April 13–May 11, 1969. 6 works. Biog.
- NEW YORK, BROOKLYN COLLEGE, STUDENT CENTER ART GALLERY. *Afro-American Artists: Since 1950*. April 15–May 18, 1969. 1 work (illus.). Biog. Foreword by Henri Ghent.
- NEW YORK, MUSEUM OF MODERN ART. *Tamarind: Homage to Lithography*. April 29–June 30, 1969. 2 works (illus.). Preface by William S. Lieberman. Introduction by Virginia Allen.
- SPRINGFIELD, ILLINOIS STATE MUSEUM (Illinois Arts Council IV). *Illinois Sculptors '68–70*. 1970. Text by Hunt.
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- NEW YORK, WHITNEY MUSEUM OF AMERICAN ART. *1970 Annual Exhibition, Contemporary American Sculpture*. December 12, 1970–February 7, 1971. 1 work. Foreword by John I. H. Baur.
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