

David Smith : [exhibition, Sept. 10-Oct. 20, 1957

By Sam Hunter]

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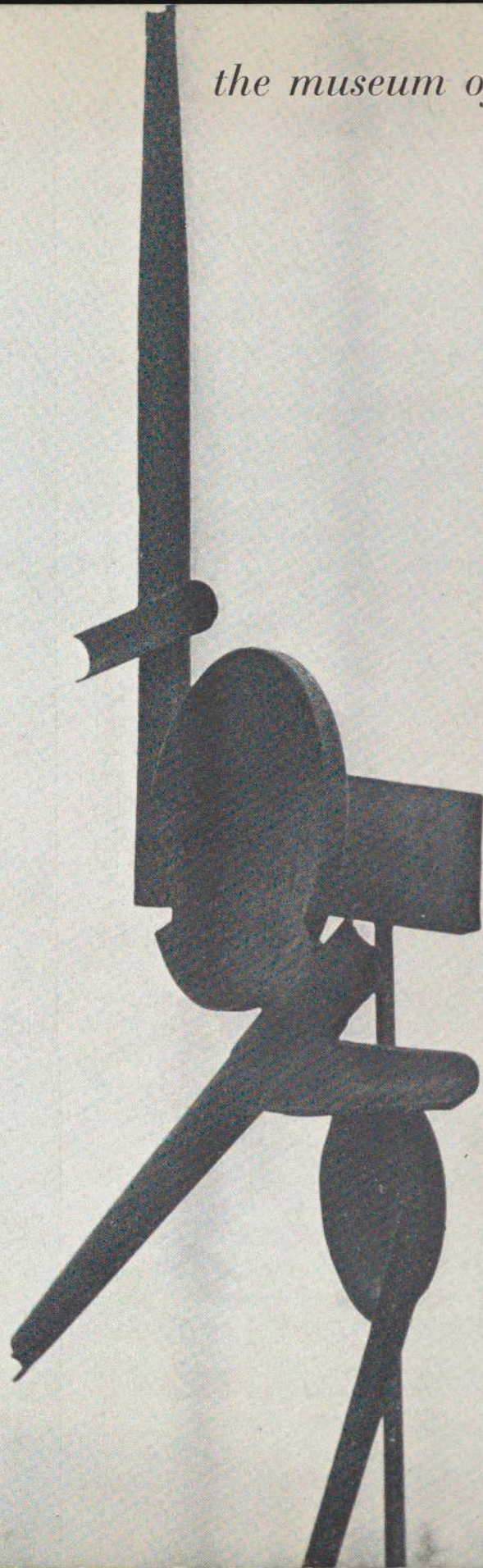
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david smith

the museum of modern art



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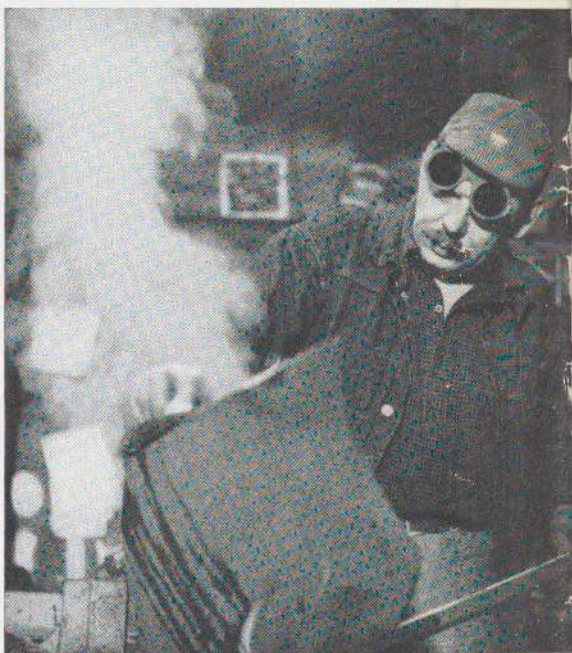
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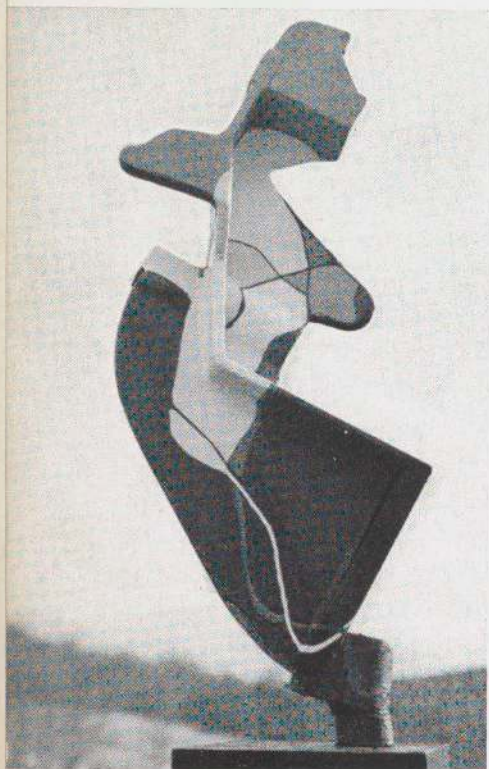
david smith

BY SAM HUNTER

David Smith was born in Decatur, Indiana, in 1906 and lived, studied and worked in the Middle West until he reached the age of twenty-one. His immediate family was sternly Methodist, practical, industrious and conscience-ridden; in that atmosphere of solemn earnestness and self-denial, wider cultural values had no place. Smith made his violent rebellion at sixteen, when he departed from home to find his way in the world. His sense of adventure may have been stimulated by the example of his father, who was an amateur inventor of an unconventional turn of mind, and by an indulgent, understanding grandmother. She quite unintentionally had a hand in the development of her grandson's sculpture, for on a table in his workshop he now keeps as a reference a dog-eared Bible, illustrated with reproductions of Egyptian, Sumerian and glyptic art, which she gave him as a child. A tour of the museums of Europe and Greece in the mid-thirties reawakened the vague visual memories of these illustrations, and they have been an acknowledged source of some of Smith's later imagery.

Smith's background was not all one way, with its Puritan repressions; of some significance, too, have been his remoter origins, a pioneering early generation whose hardy exploits were impressed upon him as a child. He remembers vividly, for example, how a great-uncle would spin tales about the primitive conditions of western life in his own boyhood, describing the physical hazards and uncertainties of existence in the days when the frontier was still a reality. Smith's great-great-grandfather was one of the earliest settlers of Decatur; family legend, in fact, credits him with founding the town. According to an existing record in the artist's possession, he was an important figure in the community—and for a part of his life, a blacksmith. These bare ancestral facts, which the artist puts some store by, may be linked with his own attitudes toward himself and with the native qualities of his art—its breadth of feeling, exuberant fancy, large elementary forms, occasional coarseness and technical resourcefulness.

While Smith has for many years led an urban existence, he is far more at ease, both in his personal and professional life, deep in the country. In 1929, he began spending holidays in Bolton Land-



ing, New York, on Lake George, and since 1940 he has lived on the land outside this small, isolated upstate village, broken by periodic expeditions to the city and occasional tours of university teaching. He is a familiar and welcome figure in his village wherever crackerbarrel philosophers gather and hold forth, and he is every bit their match when it comes to verbal cunning, expansive tall talk and picturesque colloquialisms. Smith has won acceptance there as a native, if not as a sculptor, and he in turn thoroughly enjoys his status. His taste for homely experience is in contrast to a mistrust of educated culture, ceremonial forms and anything that smacks of manners. Yet his quirkiness and aggressions are not to be equated with artistic provincialism, for Smith's sculpture is unmistakably the product of broadly cosmopolitan impulses. Perhaps his emphatic, homespun ways are a protective device in part, a way of preserving his own intense artistic individuality—but he also comes by them naturally.

David Smith has been one of the primary innovators in contemporary American sculpture, and second only to Calder, in point of time, as a pioneer in free-standing, open, metal forms. Inspired by an issue of *Cahiers d'Art* devoted to Picasso's iron constructions, he began to work in forged iron in 1933, and during the next five years he achieved an astonishing decisiveness and maturity of expression. He is also an artist of marked inventiveness and originality. It may therefore appear anomalous to suggest that Smith is perhaps the most old-fashioned member of the advanced sculptural generation. In a sense, however, that is true. His primary influences, European and American, were encountered and assimilated long ago, in the 'thirties. Although his art has continually renewed itself from within and has moved in many directions, its integral elements have not changed. Smith is distinguished from his American contemporaries in sculpture by an adherence to strict forms, by his almost exclusive use of the more obdurate materials, iron and steel, and by a basically constructivist esthetic, which is relieved by references to Surrealism and by quixotic invention. All this is in decided contrast to the prevailing tendencies in metal sculpture which are anti-formal and embrace more tenuous, indeterminate forms, forms which tend to lose their identity and function mainly as metaphors of the expressive potencies inherent in the material means themselves. And these new means, given a further plasticity and freedom by the utilization of a variety of

metal alloys, have now opened the way to an emotive handling and to qualities of romantic spontaneity which are progressively narrowing the gap between sculpture and contemporary abstract painting.

From the new currents Smith has held resolutely aloof, although he is able to appreciate them. It is a fact that his artistic position was already substantially defined by the middle 'forties, when the latest American sculptural revolution began to take its course, and his idiom has not radically changed since. At the core of his art are the formal conventions of Picasso's and Gonzalez' iron constructions of the early 'thirties, and no matter how unbridled his fantasy or how much scope he gives to impulse, he has remained basically a formalist. Some qualifications will have to be made for the more spontaneous character of the work of the last five years. Generally speaking, however, his art derives from an earlier period of modernism when even the violently debunking styles, so often rooted in irrational impulse, were important contrivances for preserving revolutionary new esthetic standards. It is only fitting to add that no one would be more surprised than Smith to find himself described as a custodian of formal orthodoxy, and that this description in no way implies limitation, nor does it date him.

The revelation of modern art struck Smith with a suddenness and as a totality; he was not so much aware of the sharp differences between such artists as Picasso, Mondrian and Kandinsky, who were his early influences, as he was of the common ground they occupied. In the mind of the young middle-western student who came to study painting at the Art Students' League late in 1926, after some desultory efforts at educating himself in institutions of higher learning, and after a year of work on the assembly line of an automobile plant, these pioneer modernists were part of a single, advancing front and a unified impulse. Smith's enthusiastic responses to modern art were first stimulated by the Czech painter, Jan Matulka, who was his teacher at the League and then in private classes, between 1927 and 1932. Burgoyne Diller, George McNeil and I. Rice Pereira were also Matulka students during the period, and along with such friends as John Graham, John Xceron and Stuart Davis, provided an encouraging milieu for Smith's earliest experiments and a refreshing antidote to the social scene preoccupations of American painting.

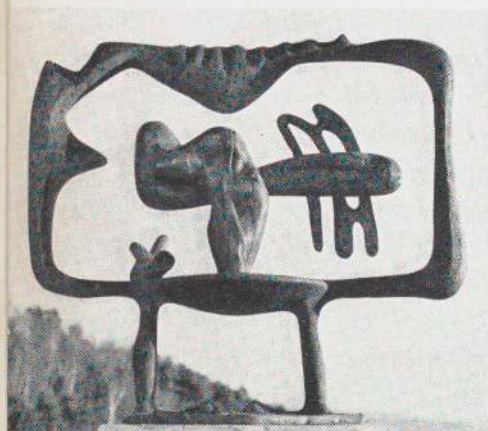
Under these varied influences, Smith painted in an abstract-



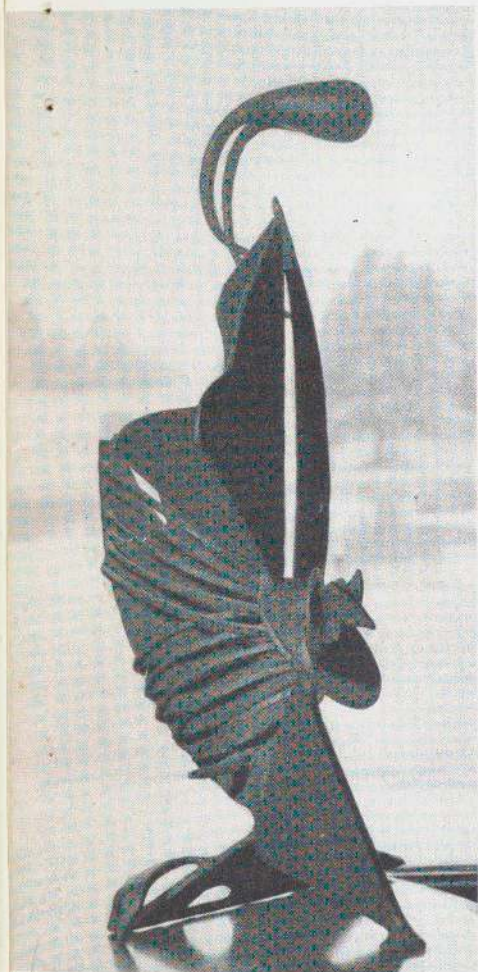
surrealist style which incorporated fragments of a romantic imagery in emblematic abstract designs. While they were more than accomplished, these paintings represented a rather standardized performance in a mode of synthetic abstraction, an exploration of a number of modern pictorial devices that was partly esthetic and partly ritualistic. It is interesting to note, however, the degree to which Smith absorbed the residual idealism and messianic fervor of early American modernism which persisted into the 'thirties. Modern art in its manifold phases, and abstraction in particular, were seen to have values beyond the purely pictorial, as part of an effort to reconstruct modern life. The somewhat moral and utopian atmosphere in which Smith's first paintings and sculptures took form makes more understandable his apparent reversal in style and mood between 1937 and 1940 when he undertook a series of fifteen bronze medallions, the *Medals of Dishonor* (page 9). These plaques were a violent attack on social hypocrisy and sham from the point of view of a disenchanted pacifist, and an idealist. They made explicit in a convulsive, figurative style some of the moral attitudes which lay behind his convictions as an abstract artist. In modified form, a dramatic content, with a wealth of symbolic references based on personal or social experience, characterized his art throughout the 'forties.

After some five years of painting in and around the League and under Matulka's guidance, Smith arrived at sculpture, with a logic that seemed to be implicit in modern painting itself when it had abolished chiaroscuro and depth perspective. In 1931 he had begun to intensify the textural effects of his paintings by attaching to the canvas surface foreign materials and lengths of wood which he had turned on a lathe. That same year he experimented with free-standing, painted wooden forms.

It is worth noting that Gonzalez had written of Picasso's cubist paintings of 1908* as follows: "Picasso gave us form not as a silhouette, not as a projection of the object, but by putting planes, syntheses, and the cubes of these in relief, as in a 'construction.' With these paintings, Picasso told me, it is only necessary to cut them out—the colors are only indications of different perspectives, of planes inclined from one side or the other—then assemble them according to the indications given by color, in order to find one-



* Picasso sculpteur, *Cahiers d'Art* (Paris) II No. 6-7: 189-191. ill. 1936



self in the presence of a 'Sculpture'." In the practice of his art, Smith independently reached similar conclusions, first in wooden and then in iron constructions, and he has recently described his development in strikingly similar terms: "... the revolt of Cubism liberated sculpture";* and further, "My student period was involved with painting. The painting developed into raised levels from the canvas. Gradually the canvas was the base and the painting was a sculpture."†

Once the drastic step from the collage to the painted relief construction in wood had been taken, Smith's progress toward free-standing iron sculpture was rapid. In 1932, after a lengthy stay in the Virgin Islands, he experimented with ensembles of wood, coral, iron and lead, and in 1933 came sculpture in welded iron exclusively. *Head* (page 5) is the first venture in the new genre, made with borrowed welding equipment. The following year the artist established himself in working space generously provided by the Terminal Iron Works on the Brooklyn waterfront, where he stayed for six years. However, it was only after a trip in 1935 to Greece, a country whose exaltation of sculptural form deeply affected him, that Smith decided to concentrate principally on sculpture. Through the years since he has continued painting and drawing, but he considers this activity an independent resource, a relief from and a complement to his sculpture rather than an elaboration of it.

Smith has explained his addiction to iron and steel as a matter of vocational training and as a search for vital, new expressive forms. He writes, "I was acquainted with metal working before studying painting. . . . The equipment I use, my supply of material comes from factory study, and duplicates as nearly as possible the production equipment used in making a locomotive."* And of the natural attributes of his materials and their wider esthetic implications he has said: "The metal [iron or steel] itself possesses little art history. What associations it possesses are those of this century: power, structure, movement, progress, suspension, destruction, brutality."‡

One might add parenthetically that metals readily lend themselves to an art of open, linear forms, held in subtle spatial tension, and release the artist from the monolithic

* See bibliography 2.

‡ See bibliography 20.



mass of traditional sculpture. If iron and steel have the advantage of great malleability, since they yield so easily to the oxyacetaline torch, they also powerfully assert their intrinsic qualities of toughness and durability. The medium combines many possibilities: rapidity of invention, a denuded, clear articulation of structure and a special discipline of materials. The materials and the methods brought to bear on them serve to authenticate the modern world of technology, and, because their context is primarily formal and architectonic, they allow the artist to preserve a necessary, but variable, distance between the world and himself. These potentialities inherent in a radical, new technical means, however, do not of themselves guarantee sculptural success. They would remain still-born if Smith were not on singularly intimate terms with the logic of modern style as well as modern industrial procedures.

In the same way that he had come to modern art all at once, and its manifold styles seemed to have existed simultaneously for him on a single plane, without transition or perspective, so Smith's first ventures moved in many directions at the same time. It has taken him more than two decades to explore, deepen and essentialize the forms which appeared in his earliest work of the 'thirties, and to pursue their further implications. There has been a more terse synthesis of conflicting elements, a growth in expressive power and range, but to a remarkable degree he has remained faithful to his original intuitions. *Leda* of 1938 (page 7) shows one of his first and most forceful assertions of heroic gesture and design in abstract sculptural form. It presages *The Portrait of the Eagle's Keeper* of 1947, with its more surrealist atmosphere, and also the economical means and monumental attitudes of the Tank Totems of the early 'fifties. The network of tight iron bands in *Leda* are the efficient ribs of the wing of a mythological bird, transposed for the Machine Age; they give leverage to the straining thrust of the figure, and also bind and integrate its separate, distinguished planes. Their later incarnation is the anatomical-mechanical cage which is the central form of *The Royal Bird* (pages 18, 19).

While most of the elements in this early sculpture are integral to formal function, some do seem merely additive and disguise or disrupt the structural logic of the form. They represent an important side of Smith's invention, however, which reached a climax after the war in such loose symbolic narratives as *Home of the Welder* (page 11). (Smith's productivity during the war years was

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*Elements which Cause Prostitution. 1937. Bronze relief, 8 $\frac{5}{8}$ x 10 $\frac{1}{2}$ ". Owned by the artist.
Photo by Eliot Elisofon*

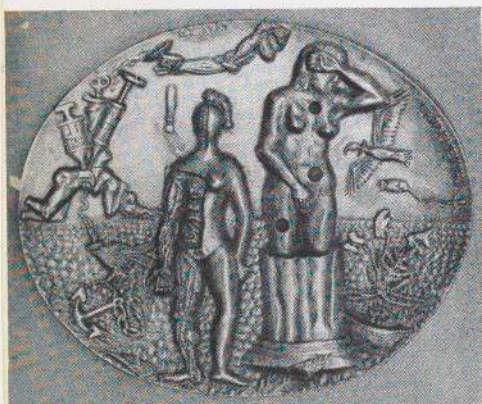
below: Chicago II. 1956. Bronze relief, 10 $\frac{7}{8}$ " diameter. Owned by the artist

9

severely limited by a full-time defense job as a welder of army tanks.) This sculpture of 1945 is a rambling, fanciful inventory of the life of a fellow-welder: the vanities of his wife are the subject of a moralizing relief passage in which she is transformed into a Medusa; in the sculpture's front view, another version of the wife metamorphoses into a predaceous plant; a wheel and attached chain symbolize the burdens of the welder's life; a small bronze duck his fantasies of owning a game preserve in the country; and thrown in for good measure are two framed reliefs, a nude that evokes the Willendorf Venus and a double-profile reindeer. These primitivistic allusions were inspired by some random doodles Smith found scrawled on the walls of the welder's shop. Not all of his inventions of the period demand such point by point exegesis, and even those that are somewhat private in reference can be enjoyed for their formal qualities alone. The important point, however, is that the artist has worked directly out of his own experience; one of his significant contributions has been to give the constructivist ideal a new dimension as personal history.

From the mid-forties through 1950 Smith alternated in two modes, and sometimes combined phases of each. In *Cello Player* (page 15), *Blackburn—Song of an Irish Blacksmith* (page 17) and *Oculus* (page 16) he emphasized open constructions and the play of varied sculptural silhouettes against directional lines. Often he rotated his forms or suspended them from a central column, creating ambiguous relationships between organic and geometric elements, between a fantastic anatomical imagery and a constructivist diagramming of space. The other aspect of Smith's invention, the creation of fanciful presences which verge on the grotesque, emerges more violently in the aggressive forms of *Sacrifice* (page 13) and *The Portrait of the Eagle's Keeper*. It is interesting to note in the latter the fusion of figurative with machine forms, those threatening, simulated gear teeth at the center of the figure. One of Smith's last two completed works, *Detroit Queen* (page 33), is also a chimerical creature whose nerve center and vital organs are actual impressions in bronze of machine parts.

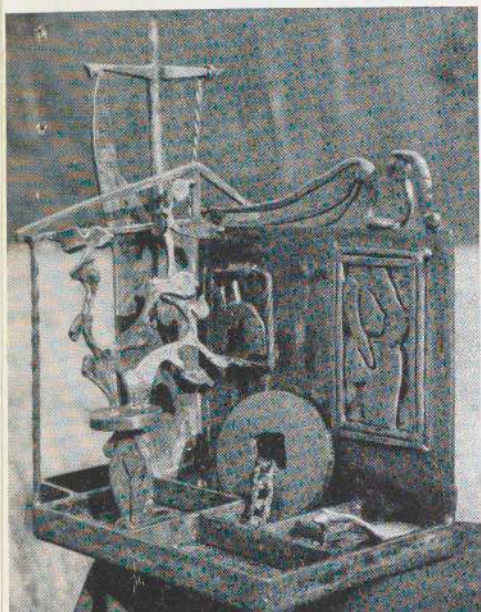
1950-51 was an impressive period of activity; *Australia*, *The Fish* and *The Banquet* are among the artist's most monumental designs and show a new simplicity and lyricism. *Australia* (page 25) combines to a remarkable degree qualities of tough strength and fragility, and is commanding in its rhythms and scale. *The Fish* is



more abrupt and angular in rhythm and device, with its contending diagonal spines and tangled ball of metal. It is related to *The Royal Bird* but is less pointedly predatory in its associations. *The Banquet* (page 24) makes an apparent ambiguity with its borrowed, and recreated, cuneiform ciphers which seem to be the signs of some familiar but unknown language and yet signify nothing specific apart from their own purely sculptural activity. This work is perhaps the culminating sculpture of a group of flat, rectilinear structures in which Smith had introduced an impersonal, abstract alphabet of ready-made castings and standardized graphic forms; their starkly simple definition is in violent contrast to the intricate creations of the immediately preceding years.

1951 and 1952 were also years of radical new ventures. In late 1951 began the *Agricola* series which utilized "found" forms of machine and farm equipment parts in open linear designs—an abrasive, unadorned *art brut* of laconic gesture, almost no discernible style, and yet of an extraordinary lyric intensity. Smith's earlier themes of birds of prey and running spectres is reduced in *Agricola IX* (page 20) to a few rudimentary forms, the twisted iron hub bands of a wagon wheel springing from a jagged bar of steel and driving it powerfully in a single direction. For the artist, the detritus of the machine age seemed to comprise a new order of nature whose random forms assumed expressive attitudes and became magical correspondents for his own states of mind. He has systematically incorporated found objects in his sculpture throughout his career, sometimes to humiliate the world of appearances, or "noble means," and at others, simply for enhanced textural interest. With the *Agricolas*, however, the identity of the art object and the found object imperceptibly merge; there is no longer a question of conflicting spheres of influence acting on one another. These forms are cunning structures, and play both roughly and subtly on our esthetic sensibilities; but they also move us more broadly, like a spectacle of nature.

A series of five *Tank Totems*, carried out between 1952 and 1956, also show a rude new power, and an indifference to the more cultivated uses of medium. These standing forms were made mainly from tank, or boiler, plates (which were, however, manufactured commercially for the artist according to his specifications), and hence their collective title. With its tapering, slender forms and more uncertain equilibrium, *Tank Totem IV* (page 29) is the poetic



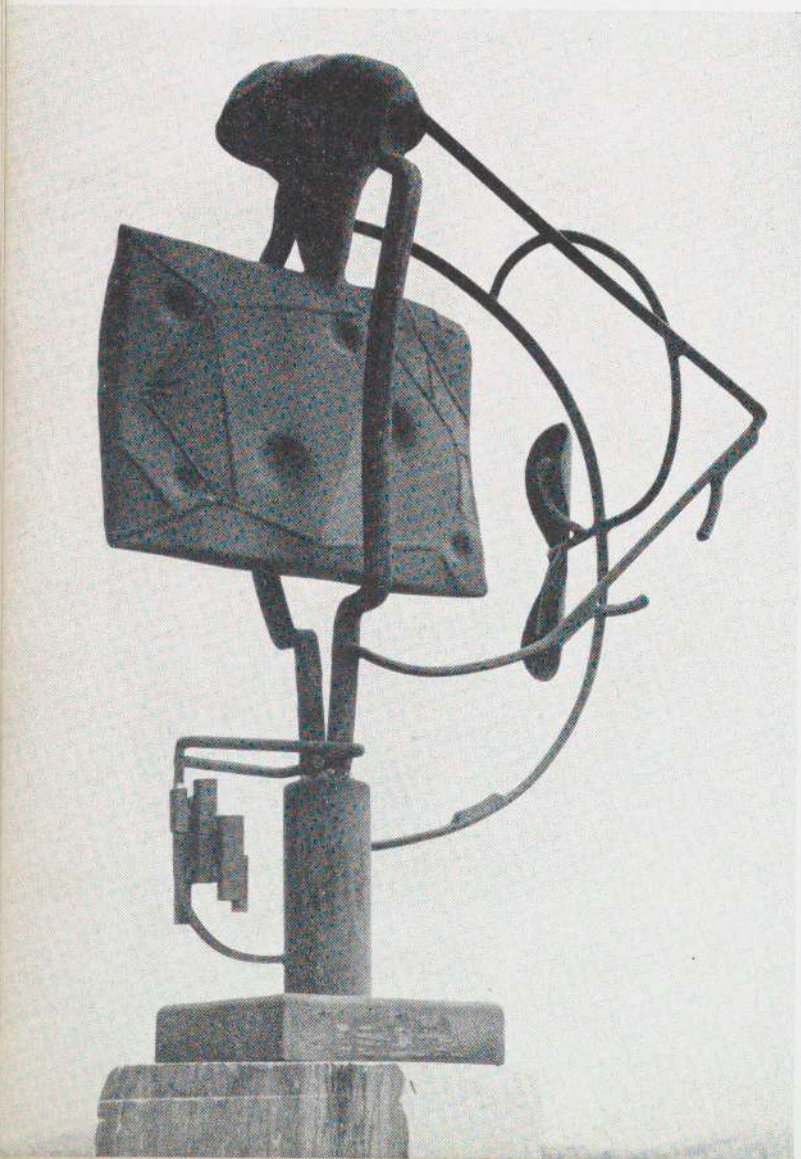
complement to the harsh, functional prose of *Tank Totem V* (page 27). The calm, monumental presence of the *History of LeRoy Borton* (page 30) places it near the Tank Totem family, but its grave architectural symmetries are lightened by the whimsical humor of the mechanical contrivance which unexpectedly crowns the form.

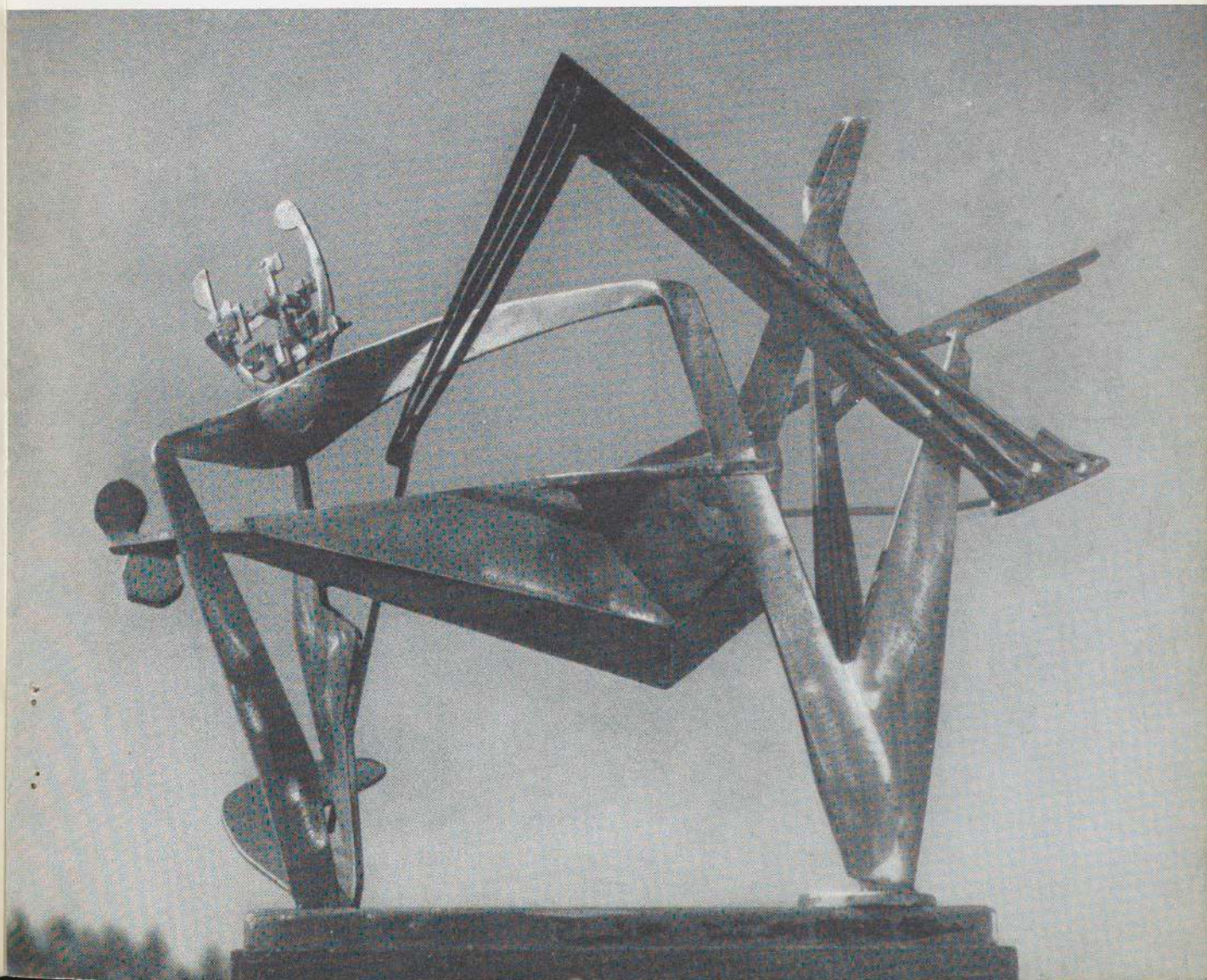
In 1955 Smith was occupied with a new series of sculptures which he called simply "Forgings"; varied lengths of steel were stamped under a power-driven forge hammer into subtly broken, slender bars and flattened silhouettes. But Smith's temper was too restive to endure for long such a drastic reduction in content and such uniform accents, and within the last two years he has undertaken more inventive, complex schemes. A new series is a group of Sentinels, which retain something of the ascetic formalism of the Forgings in the additive, stepwise building up of planes. But there are more expansive energies at work and the component shapes seem to revive the polyvalent qualities of earlier works, serving both as semaphoric signs and architectural fragments. The dramatic simplicity and the material rawness of *The Five Spring* (page 32), one of another recent grouping of related sculptures, are keyed to the Agricolas. At the same time, in such works as *Detroit Queen* and *Personage of May* (page 28), the artist has summarized the more explicit imagery of recent years in new ensembles of found and forged shapes, which have been transferred into bronze castings and then reworked.

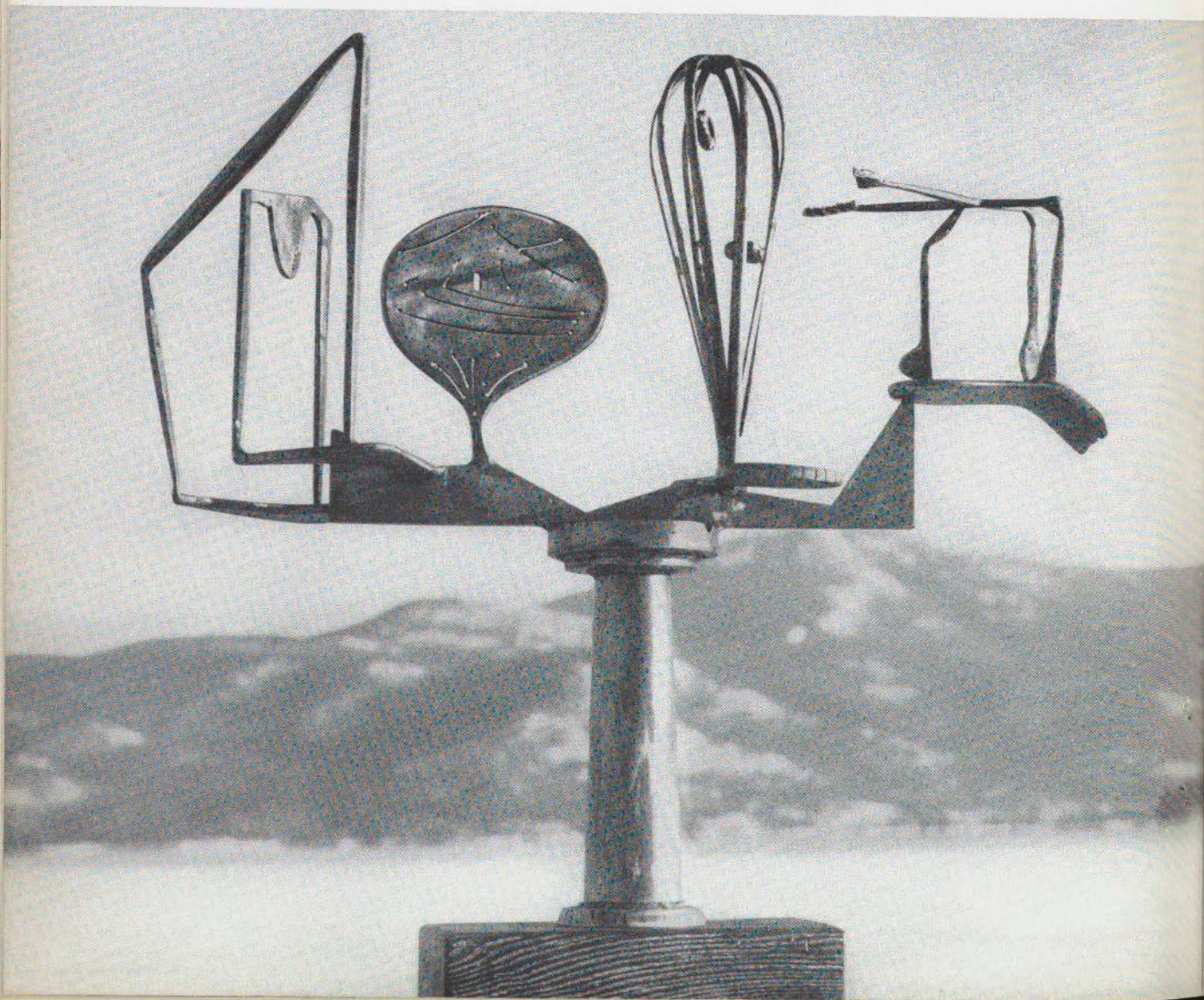
These most recent sculptures, and *The Sitting Printer* (page 30) of 1955 which anticipated them, join a cluster of totemic deities whose imagery links associations from the world of the machine and from organic nature, and which since the early 'forties have embodied many of the artist's persistent animistic obsessions. They are rough fantasies, cast in large outline, half-poetry and half-burlesque. The purist may rebel at such mixed sculptural metaphors and at the magnitude of their fancy. Behind them stands an artist secure in his own mythologies of form and needing no defence. His abundant energies have never submitted for long to any narrow principle of uniformity; an astonishing inventive capacity and wide expressive powers legitimize his apparent inconsistencies in style. Smith's new sculpture is demanding and unsettling, for it is the essence of artistic originality to disturb us in our accustomed routine of appreciation.

Sacrifice. 1950. Steel, $31\frac{5}{8} \times 19\frac{5}{8} \times 20\frac{7}{8}$ ". Owned by the artist





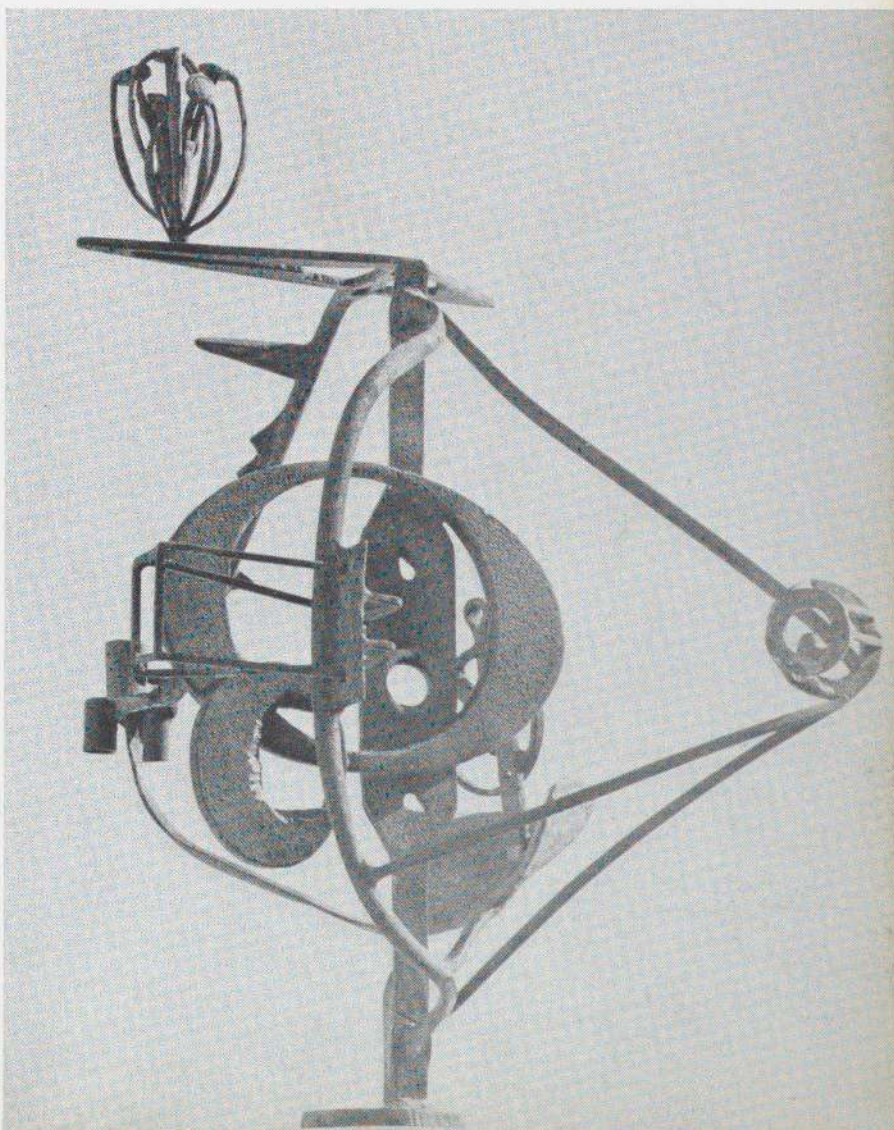


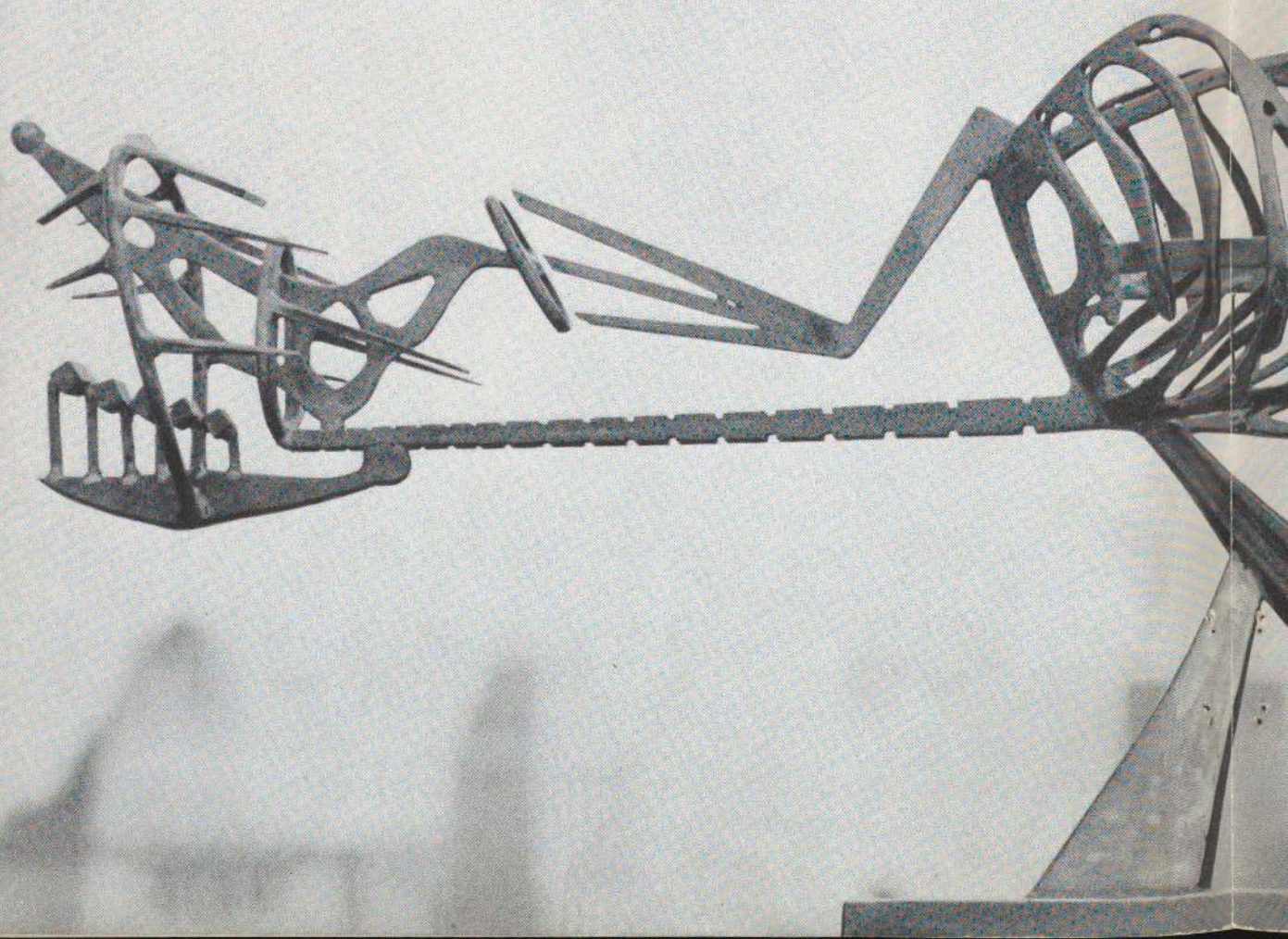


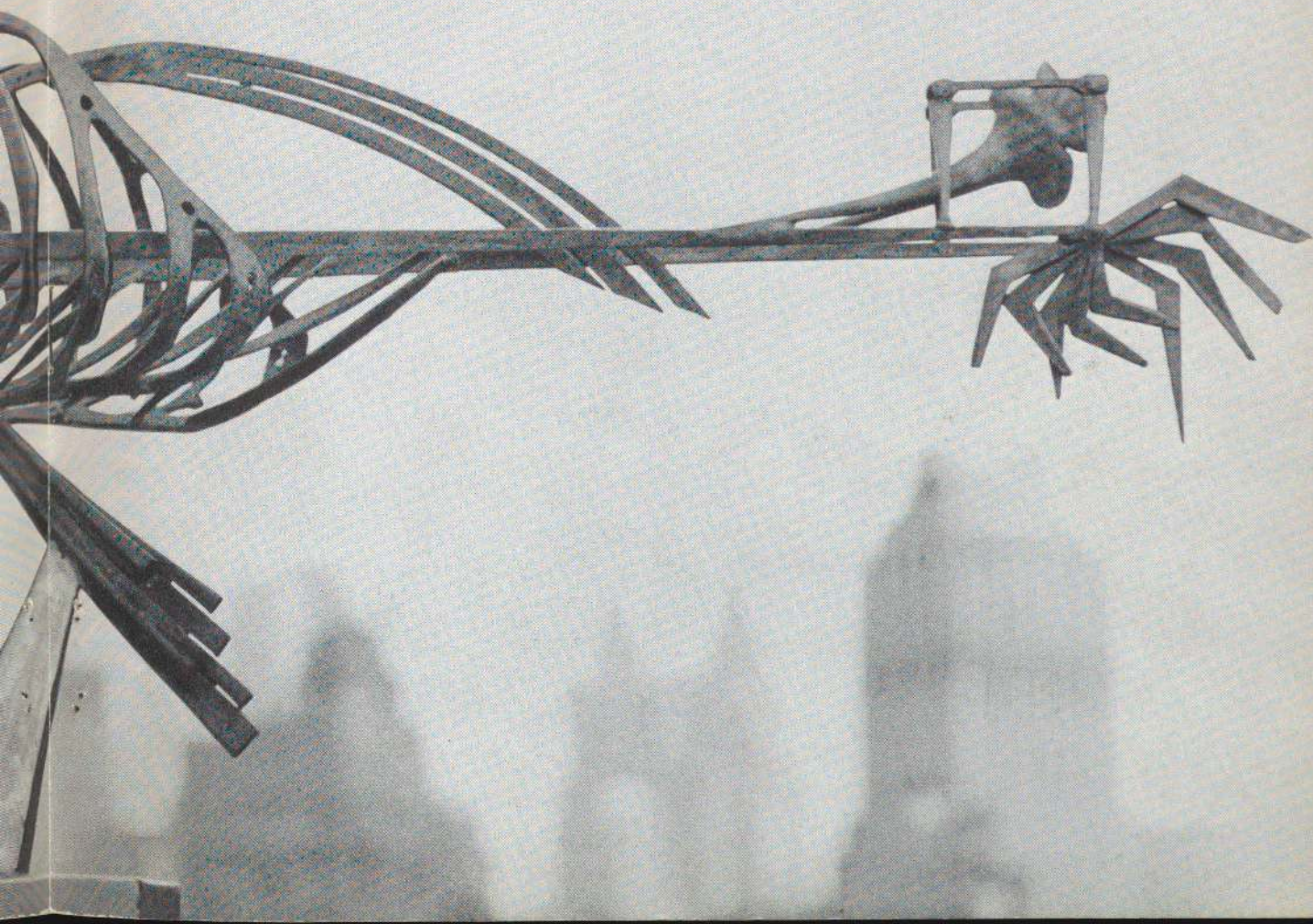
6 Blackburn—*Song of an Irish Blacksmith*. 1950. Steel, bronze, $38\frac{1}{2} \times 24 \times 40\frac{3}{4}$ ". Owned by the artist

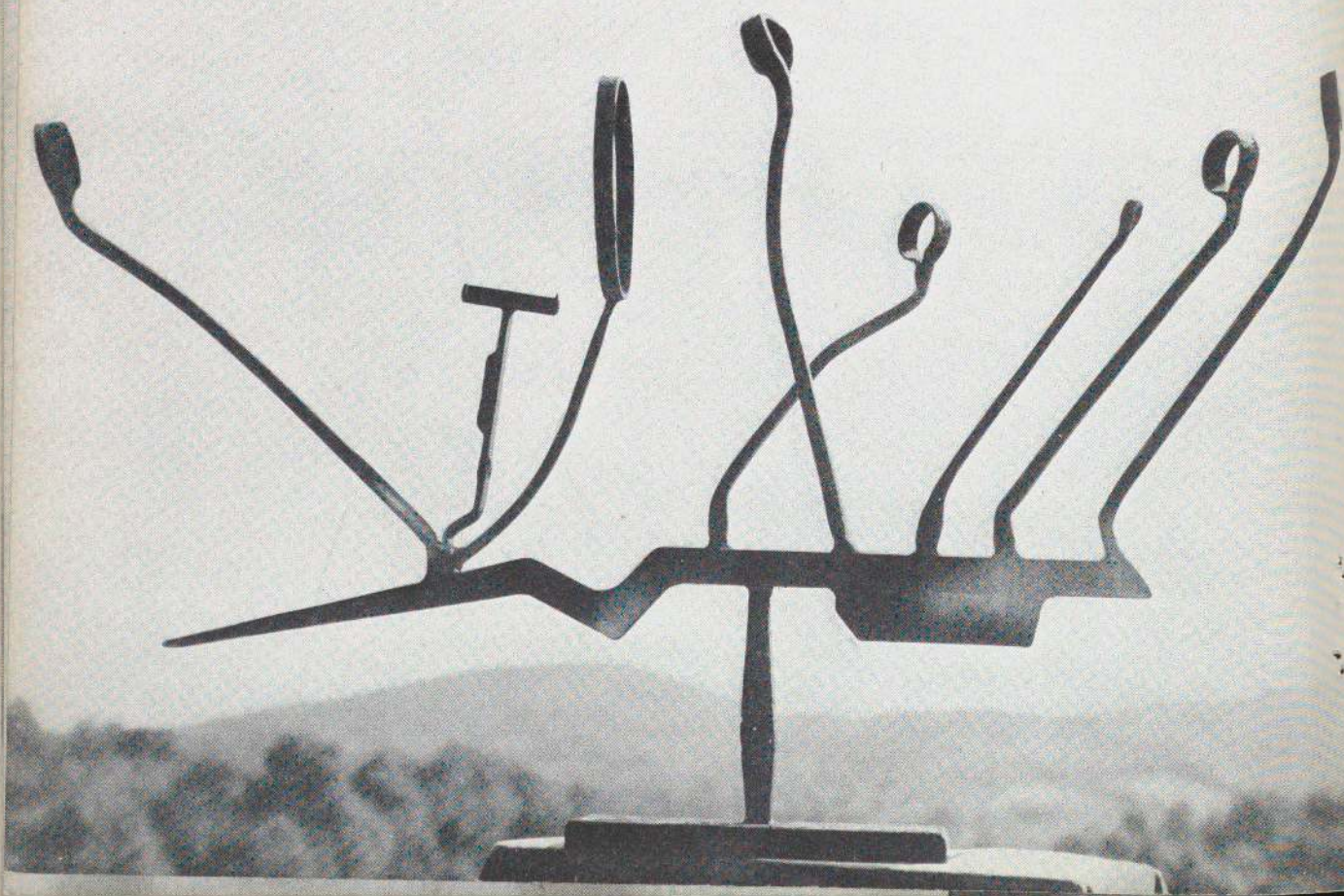
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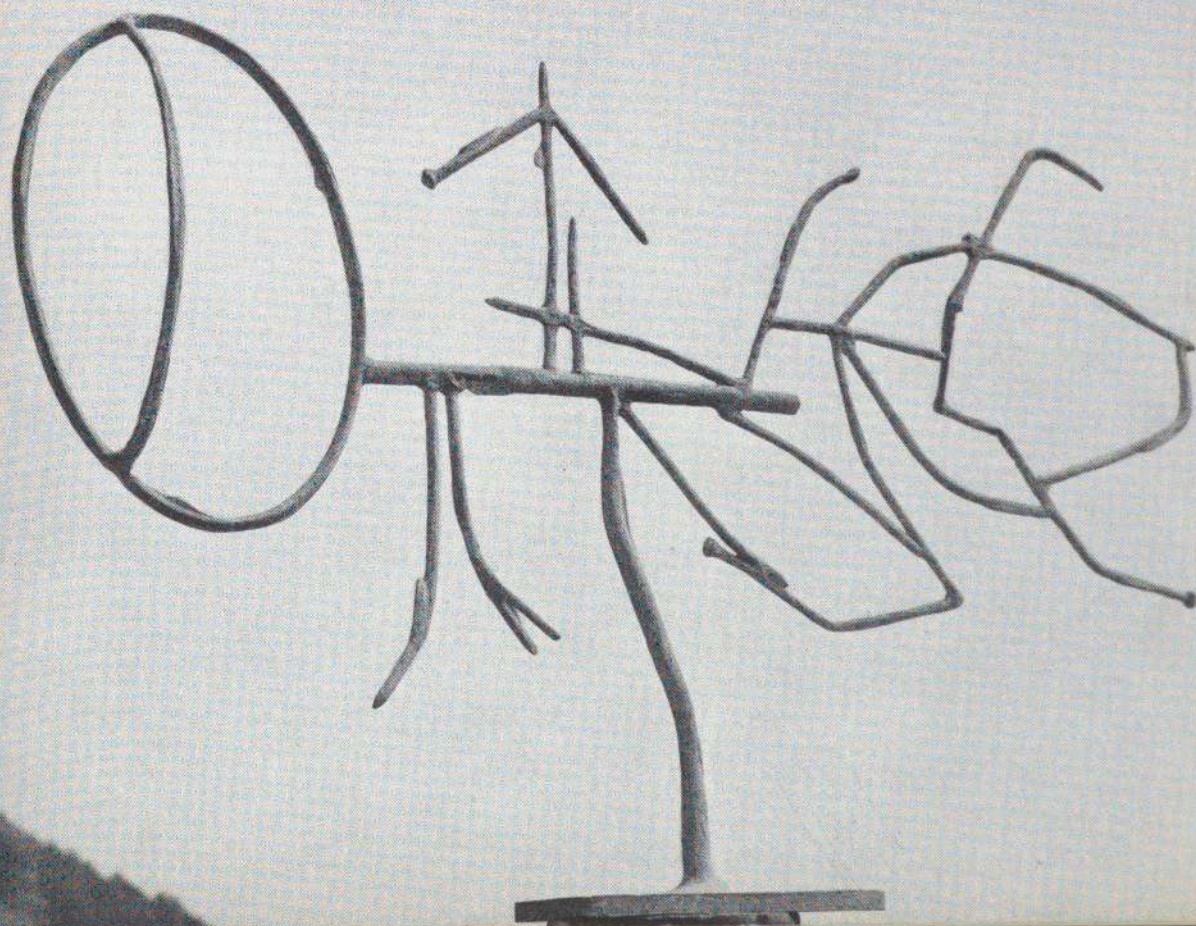
Following page: *The Royal Bird*. 1948. Steel, bronze, stainless steel, $23 \times 60 \times 8$ ". Walker Art Center, Minneapolis. Photo by John Stewart







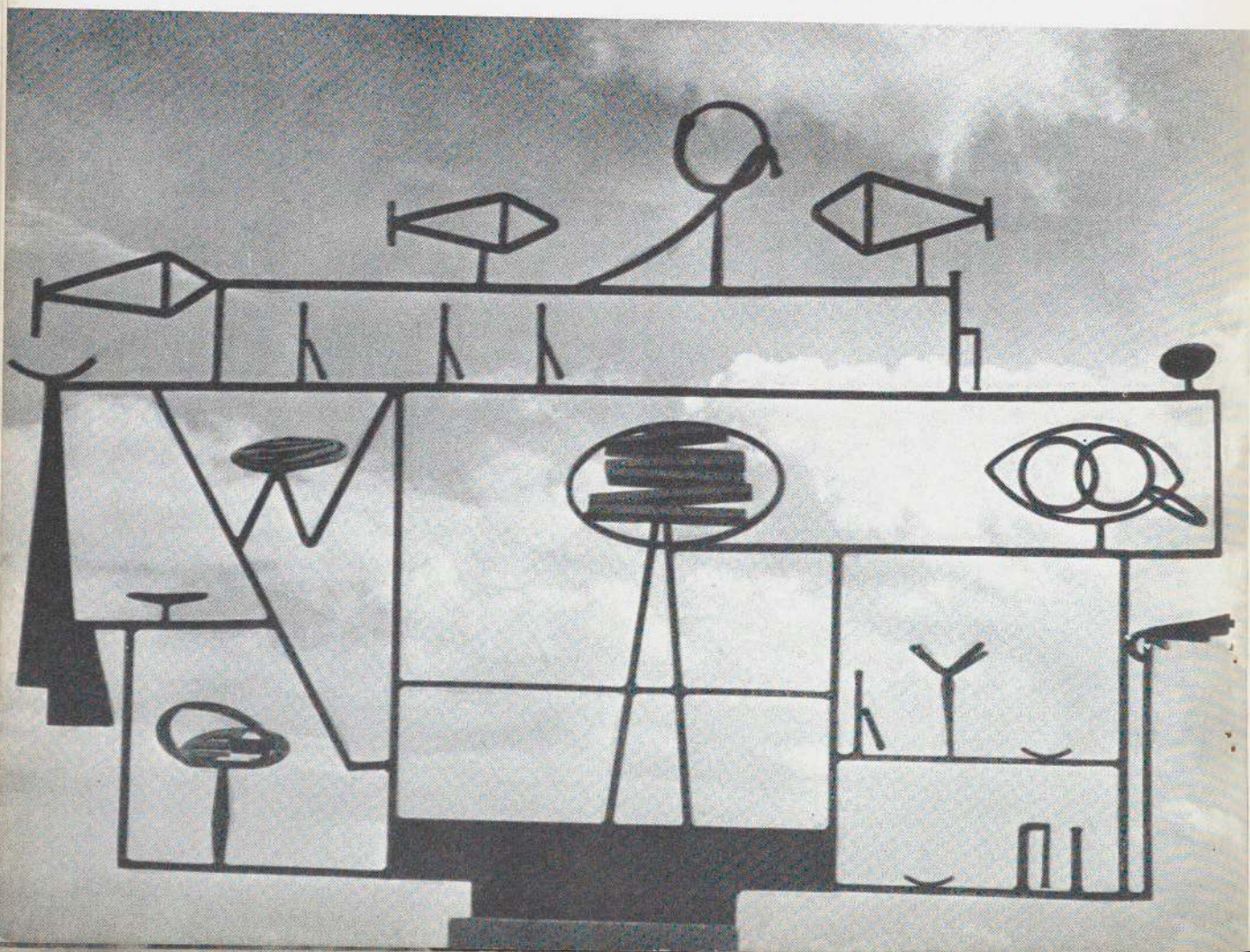


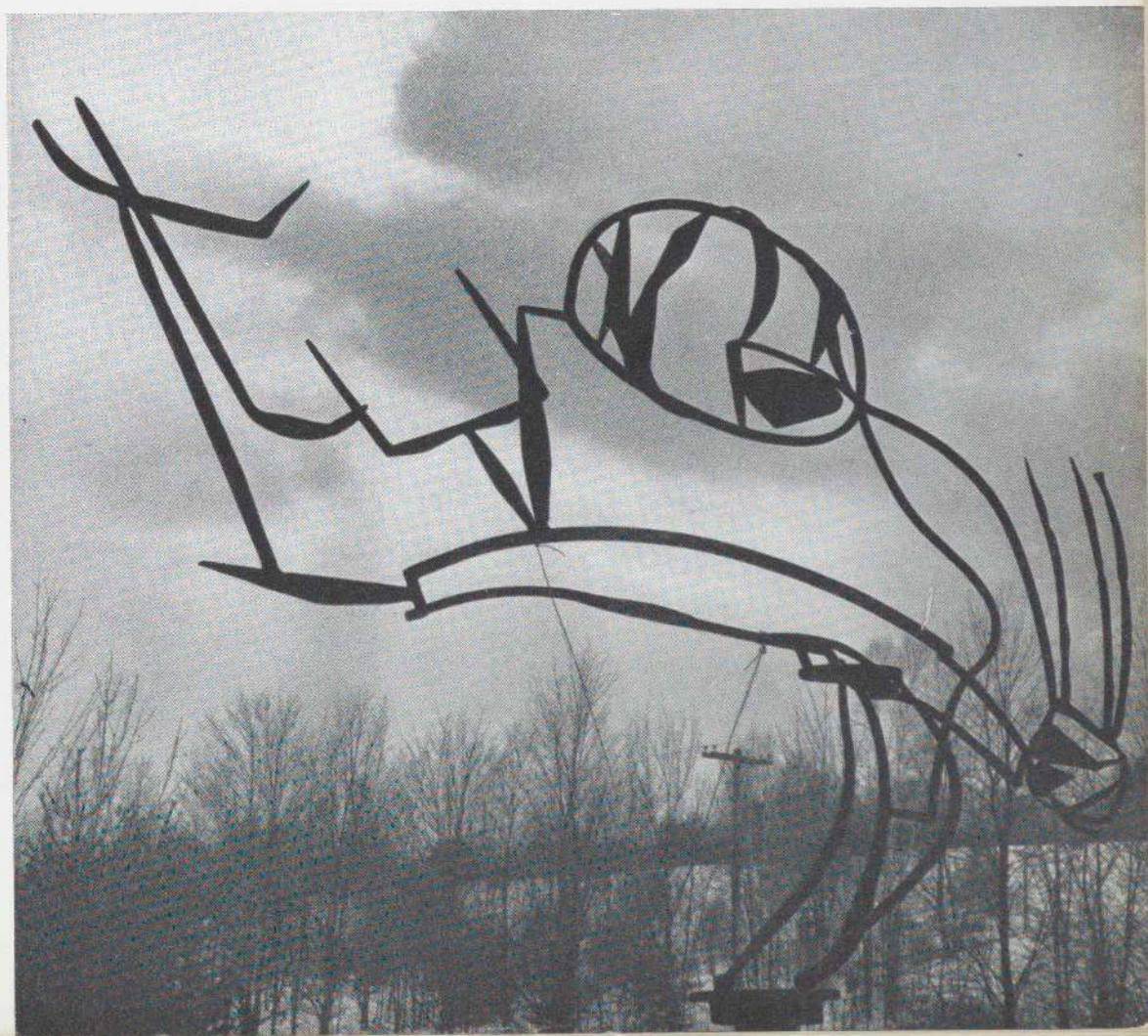




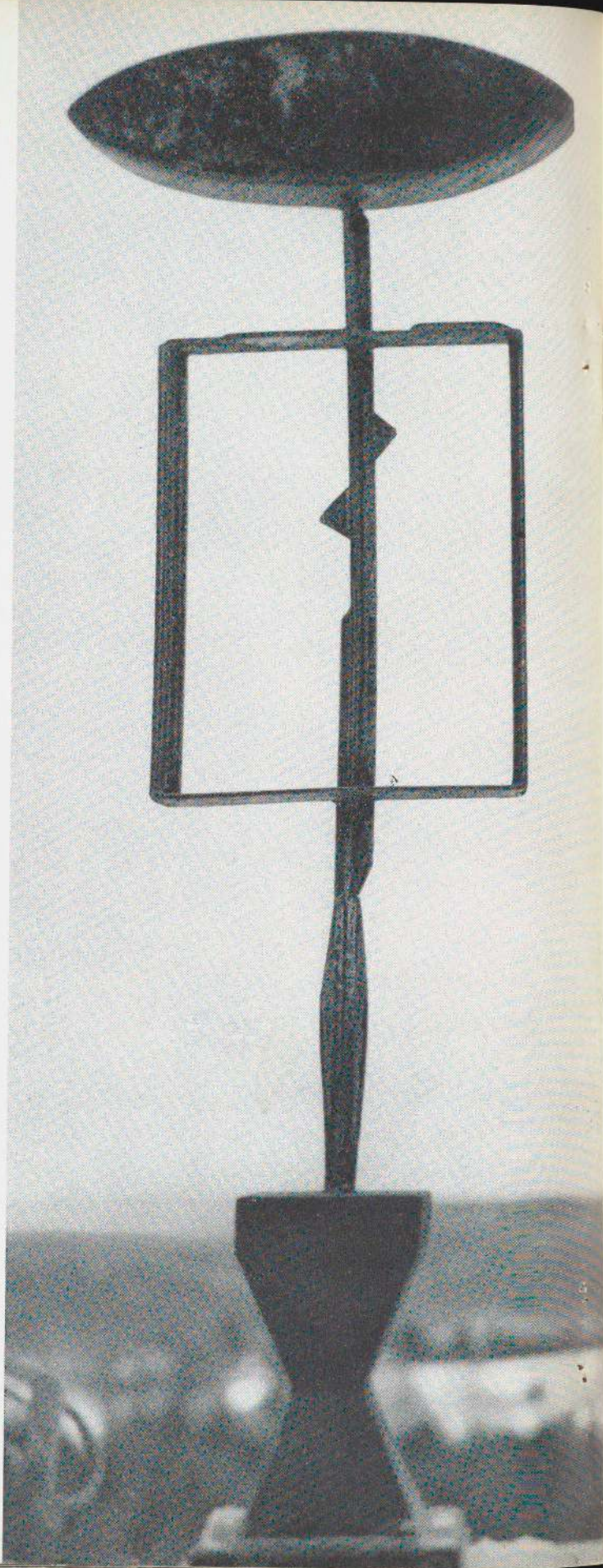
Drawing. 2/28/53. Ink and brush, 30 x 42½". Owned by the artist



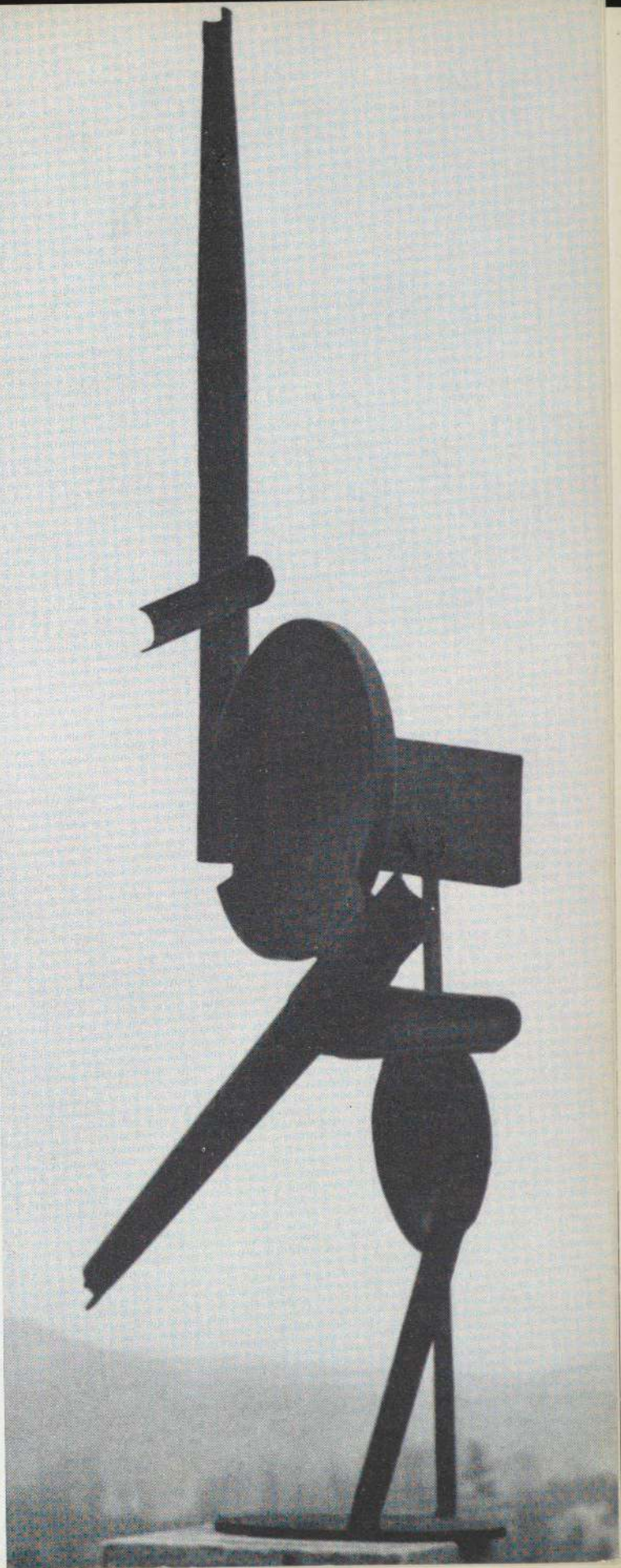


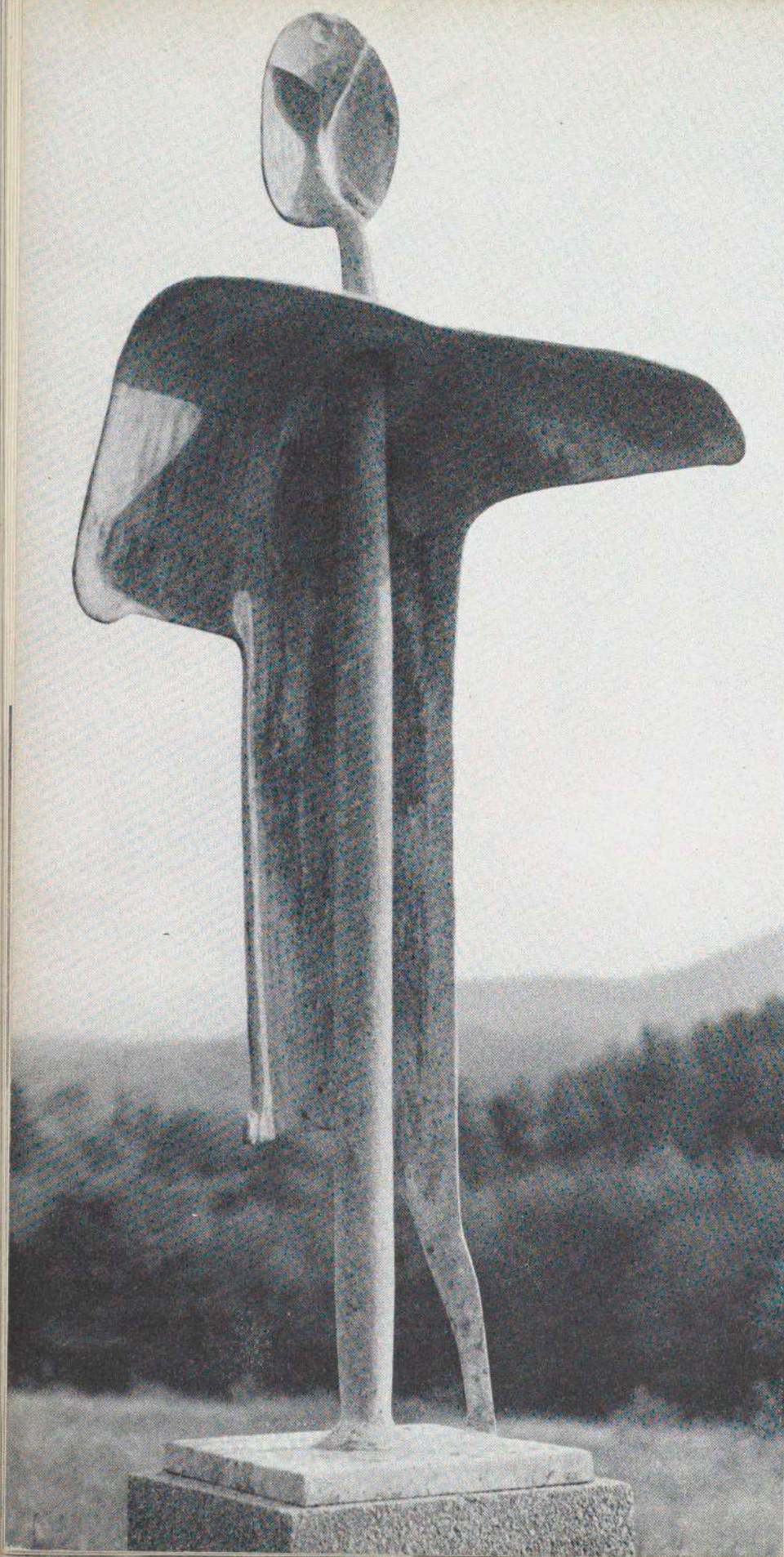


The Hero. 1952. Steel, $7\frac{3}{4} \times 25\frac{1}{2}$ ". Owned by the artist.

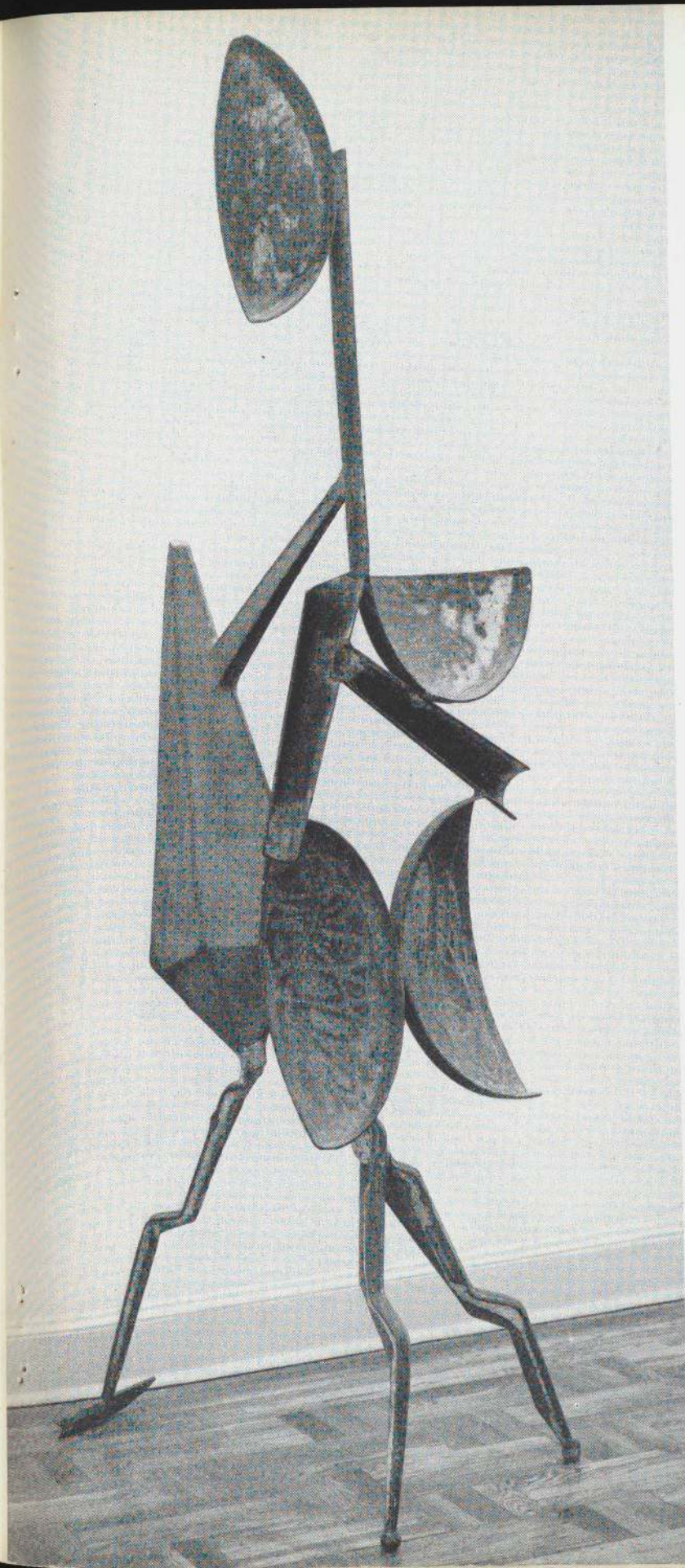


Tank Totem V. 1956. Steel, 96 $\frac{3}{4}$ " x 52" x 15". Owned by the artist

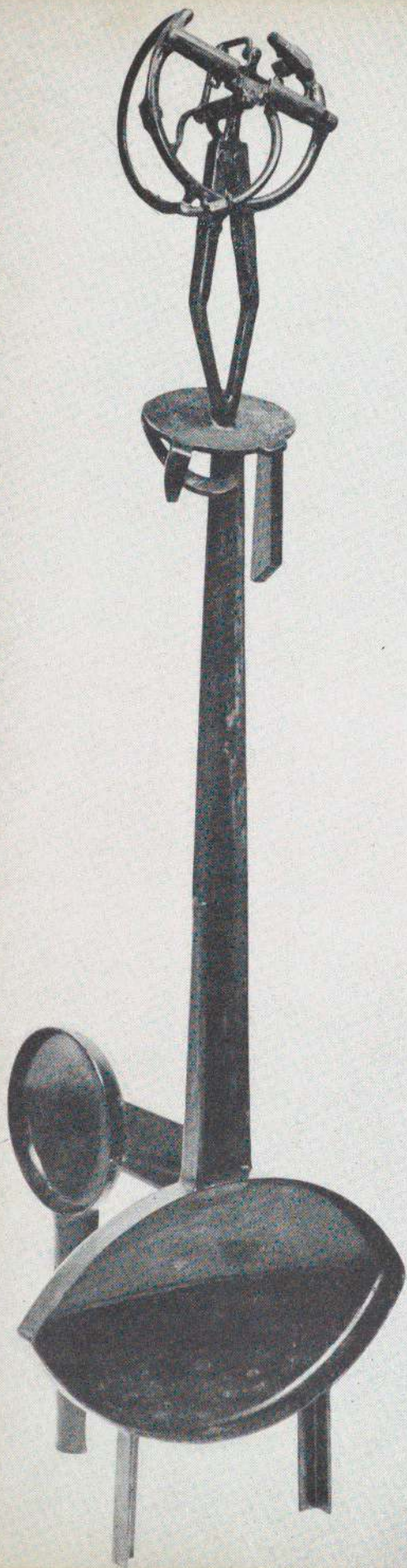




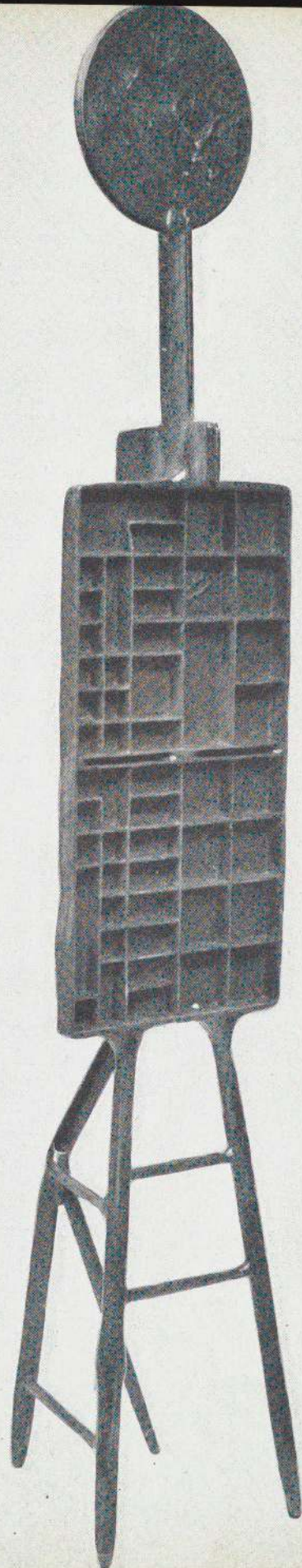
Personage of May, 1957. Bronze, 71 $\frac{3}{4}$ x 32 x 14 $\frac{1}{4}$ ". Owned by the artist



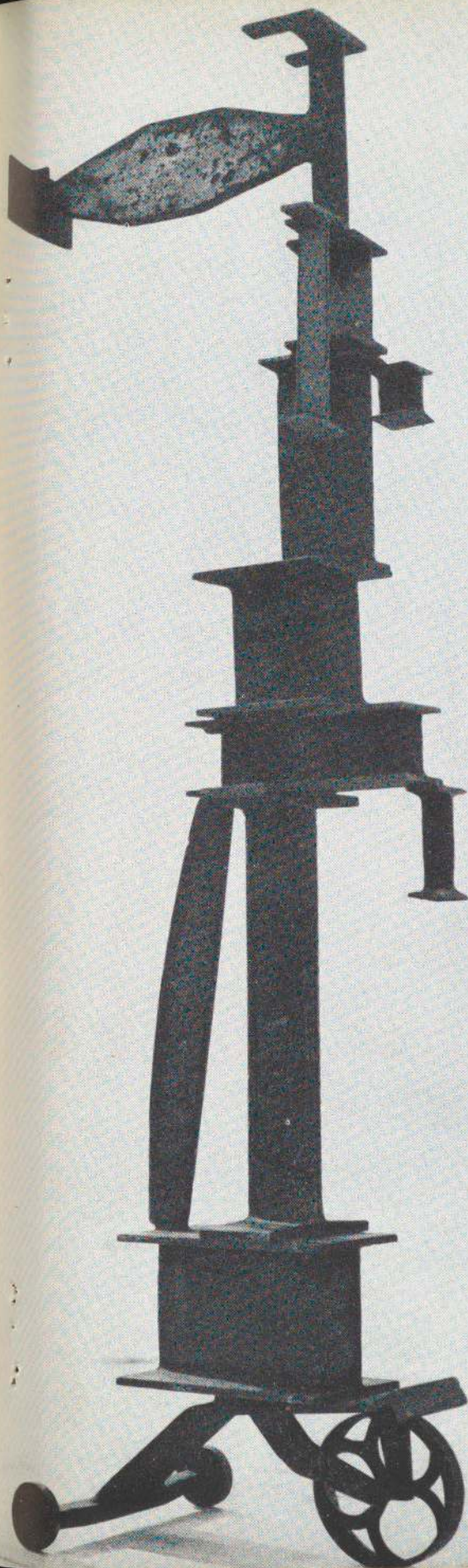
Tank Tolem IV. 1953. Steel, 92½ x 33½ x 29". Martha Jackson Gallery, New York



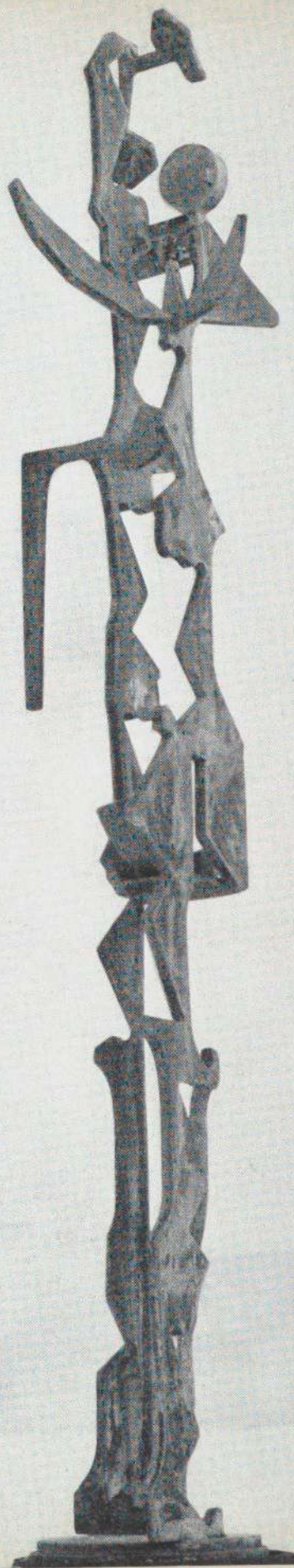
History of Le Roy Borton. 1956. Steel, $88\frac{3}{4}$ x $26\frac{3}{4}$ x $24\frac{1}{2}$ ". Owned by the artist



The Sitting Printer. 1955. Bronze, 87 x $15\frac{1}{2}$ x 15 ". Owned by the artist

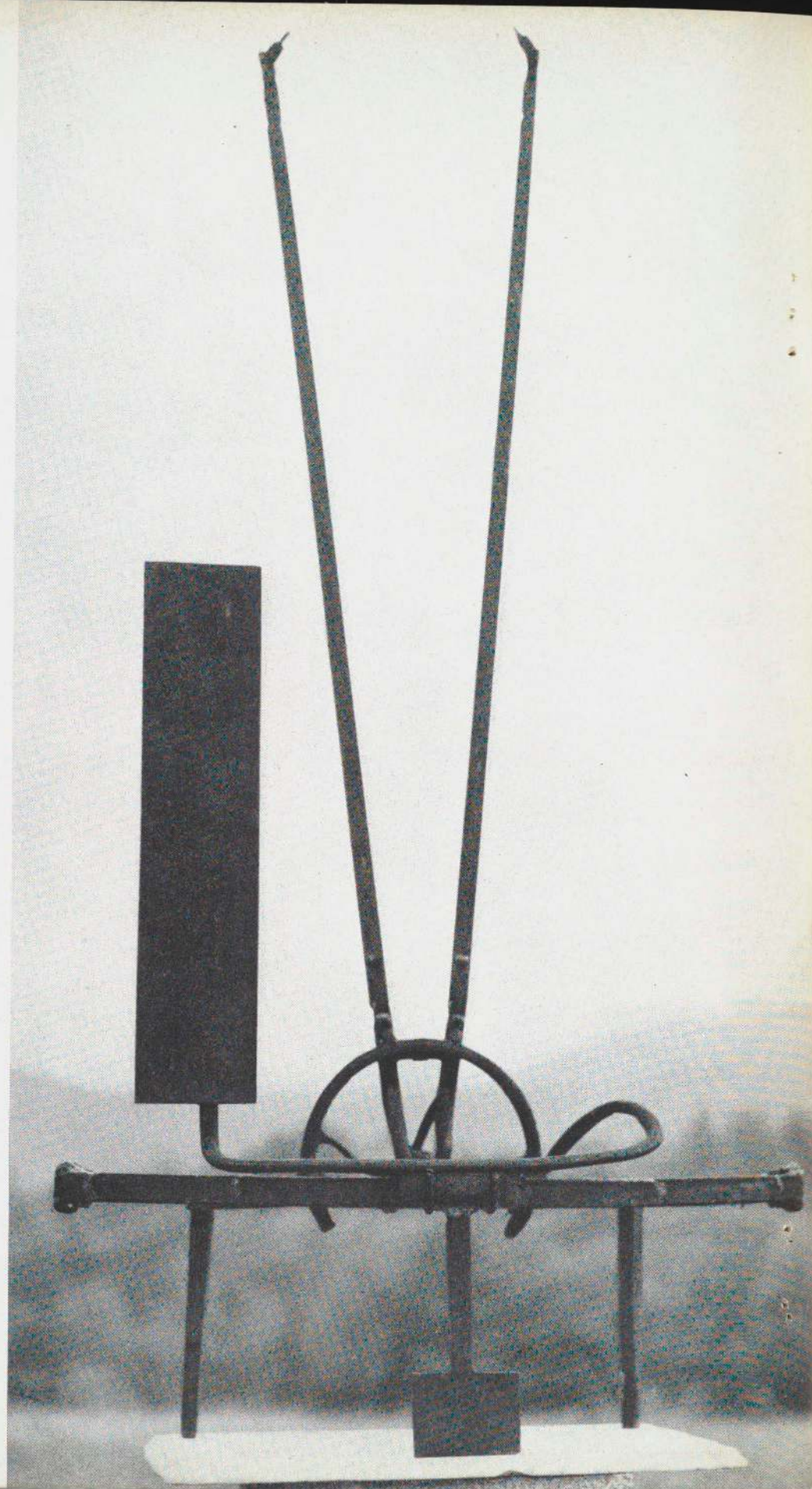


Sentinel III. 1957. Steel, $83\frac{3}{4} \times 27 \times 16\frac{1}{4}$ ". Owned by the artist

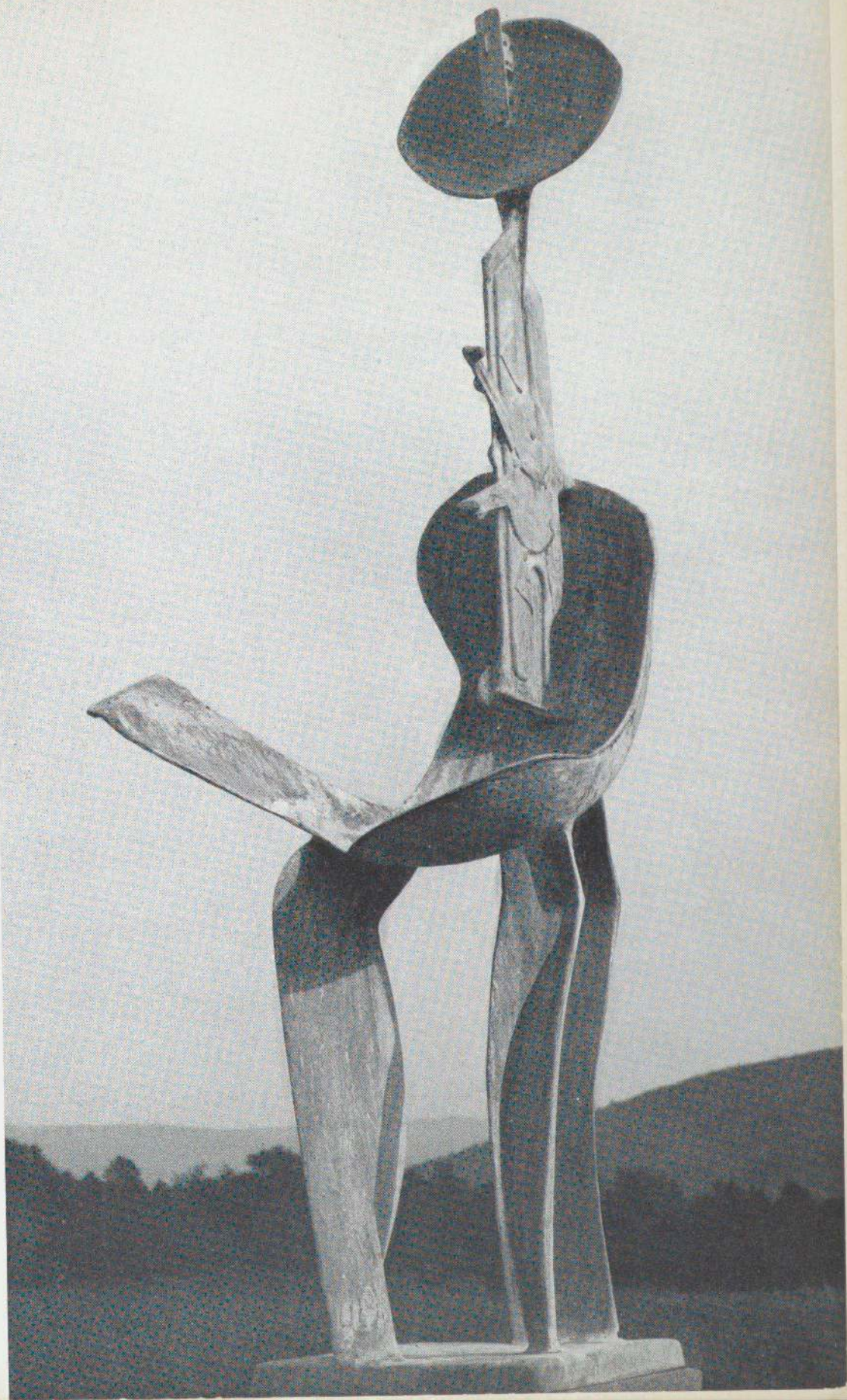


Man and Woman in Cathedral. 1956. Steel, $85\frac{1}{2} \times 18\frac{1}{4} \times 18\frac{5}{8}$ ". Owned by the artist

The Five Spring. 1956. Steel, stainless steel, nickel, 77 $\frac{5}{8}$ x 36". Owned by the artist



Detroit Queen. 1957. Bronze, 71 $\frac{3}{4}$ x 22 $\frac{1}{4}$ x 24 $\frac{3}{8}$ ". Owned by the artist



- 1906 Born March 9, Decatur, Indiana. Father a telephone engineer and part-time inventor, mother a schoolteacher.
- 1921 Moved to Paulding, Ohio, where his family still lives.
- 1924 Attended Ohio University one year.
- 1925 Worked mainly as riveter on frame assembly line in Studebaker plant at South Bend, Indiana; matriculated at Notre Dame University, but departed when he discovered no art courses were given.
- 1926 Worked in Washington, D. C. for the Morris Plan Company, with evening courses at George Washington University. Moved to New York at the end of the year and attended evening classes at the Art Students' League.
- 1927 Full-time painting student at the League, studying with John Sloan and modernist Jan Matulka who introduced him to the work of Mondrian, Kandinsky, Picasso. Worked at odd jobs, as taxi driver, ordinary seaman, carpenter, salesman.
- 1929 Painting trips to Bolton Landing, New York, near Lake George.
- 1930 Continued at the League and in private classes with Matulka. Met John Graham, Stuart Davis and John Xceron. Painted in abstract-surrealist style.
- 1931 Began to attach "found" and shaped wooden objects and other material to paintings' surface. Trip to Virgin Islands where he experimented with constructions utilizing found and carved coral forms. First free-standing, painted wooden constructions.
- 1932 Experimented with abstract constructions, attaching coral, wood and soldered lead and iron forms to a wooden base.
- 1933 First welded iron sculpture, conceived partly under the influence of Picasso's metal constructions reproduced in *Cahiers d'Art*.
- 1934 Given working space at the Terminal Iron Works on the Brooklyn water front, where he established his studio for six years.
- 1935 Trip to London, Paris, Greece, Crete, Russia; British Museum awakened interest in Egyptian art, Greek coins and Sumerian cylinder seals. Upon his return, he concentrated primarily on sculpture.
- 1937 Began first of fifteen bronze "Medals of Dishonor"; series completed in 1940.
- 1938 First one-man show, East River Gallery, New York, of abstract sculpture in welded iron; many of these pieces were painted. Showed with American Abstract Artists. Worked on Federal Art

Project of the WPA, and also in the Section of Fine Arts of the Treasury Department.

- 1940 Moved permanently to Bolton Landing and began to build studio-workshop.
- 1940-1944 Worked as machinist in Glens Falls for a short time and then undertook full-time defense job as welder of M7 tanks and locomotives in Schenectady.
- 1948-1950 Taught at Sarah Lawrence College.
- 1950 Recipient of Guggenheim Fellowship, renewed the following year.
- 1953 Taught one semester at the University of Arkansas.
- 1954 Taught at the University of Indiana. American delegate to UNESCO's First International Congress of Plastic Arts, Venice.
- 1955 Taught at the University of Mississippi.

ONE-MAN SHOWS: East River Gallery, New York, 1938; Neumann-Willard Gallery, New York, 1939; Skidmore College, Saratoga Springs, New York, 1939, 1943, 1946; Willard Gallery, New York, 1940, 1943, 1946, 1947, 1950-54 annually, 1956; University of Minnesota, Minneapolis, 1941; Kalamazoo Institute of Art, Michigan, 1941; St. Paul Gallery and School of Art, Minnesota, 1941; Albany Institute and School of Art, New York, 1943; Buchholz Gallery, New York, 1946; Munson-Williams-Proctor Institute, Utica, New York, 1947; Allen R. Hite Institute, University of Louisville, Kentucky, 1948; circulating exhibition sponsored by the American Association of University Women, 1950; Bennington College, Bennington, Vermont, 1952; Deerfield Academy, Deerfield, Massachusetts, 1952; Williams College, Williamstown, Massachusetts, 1952; Walker Art Center, Minneapolis, 1942, 1943, 1952; Kleemann Galleries, New York, 1952; Kootz Gallery, New York, 1953; University of Arkansas, Fayetteville, 1953; Philbrook Art Center, Tulsa, Oklahoma, 1953; Contemporary Arts Center, Cincinnati Art Museum, 1954.

IN THE FOLLOWING COLLECTIONS: University of Michigan Museum of Art, Ann Arbor; The Art Institute of Chicago; Cincinnati Art Museum; The Detroit Institute of Arts; University Gallery, University of Minnesota, Minneapolis; Walker Art Center, Minneapolis; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; City Art Museum of St. Louis; Munson-Williams-Proctor Institute, Utica; Brandeis University, Waltham, Massachusetts.

LENDERS TO THE EXHIBITION

Mr. and Mrs. Douglass Crockwell, Glens Falls, New York; Miss Helen Frankenthaler, New York; Mr. and Mrs. Robert John, New York; Mr. and Mrs. Myron Simons, New York; Walker Art Center, Minneapolis; Fine Arts Associates, New York; Martha Jackson Gallery, New York; Martin Widdifield Gallery, New York

Unless otherwise indicated, all works are lent from the collection of the artist, Bolton Landing, New York.

CATALOGUE

Exhibition Dates: September 10–October 20, 1957

Works marked with an asterisk are illustrated. All uncredited photographs have been taken by the artist.

The order of dimensions is by height, width and depth.

- *1 HEAD AS STILL LIFE. 1936. Cast iron, bronze, steel, 15½ x 17½ x 7¾". Ill. p. 6
- *2 ELEMENTS WHICH CAUSE PROSTITUTION. 1937. Bronze relief, 8½ x 10½". Ill. p. 9
- *3 LEDA. 1938. Steel, 29 x 12 x 18". *Collection Mr. and Mrs. Douglass Crockwell, Glens Falls, New York.* Ill. p. 7
- *4 HOME OF THE WELDER. 1945. Steel, 21 x 17¼ x 14". Ill. p. 11
- *5 PILLAR OF SUNDAY. 1945. Steel, 30¾ x 16½". Ill. p. 8
- *6 CELLO PLAYER. 1946. Steel, 31½ x 40⅞ x 22¾". Ill. p. 15
- *7 OCULUS. 1947. Steel, 32½ x 37 x 10". *Collection Mr. and Mrs. Robert John, New York.* Ill. p. 16
- *8 THE ROYAL BIRD. 1948. Steel, bronze, stainless steel, 23 x 60 x 8". *Walker Art Center, Minneapolis.* Ill. p. 18 & 19
- 9 PORTRAIT OF THE EAGLE'S KEEPER. 1949. Steel, bronze, 39 x 12⅞ x 22¾". *Collection Miss Helen Frankenthaler, New York*
- 10 THE FISH. 1950. Steel, 69⅝ x 71".
- *11 BLACKBURN—SONG OF AN IRISH BLACKSMITH. 1950. Steel, bronze, 38½ x 24 x 40¾". Ill. p. 17
- *12 SACRIFICE. 1950. Steel, 31⅝ x 19⅝ x 20⅞". Ill. p. 13
- *13 HEAD. 1951. Steel, 42½ x 33 x 15⅝". Ill. p. 14
- *14 THE BANQUET. 1951. Steel, 53⅞ x 83 x 13½". Ill. p. 24
- *15 AUSTRALIA. 1951. Steel, 79¾ x 107 x 34". Ill. p. 25
- 16 STAINLESS NETWORK. 1951. Stainless steel, 38⅞ x 30". *Collection Mr. and Mrs. Myron Simons, New York*
- *17 AGRICOLA IX. 1952. Steel, 36¼ x 55¼ x 18". Ill. p. 20
- *18 THE HERO. 1952. Steel, 74¾ x 25½". Ill. p. 26
- *19 TANK TOTEM IV. 1953. Steel, 92½ x 33½ x 29". *Martha Jackson Gallery, New York.* Ill. p. 29
- *20 THE SITTING PRINTER. 1955. Bronze, 87 x 15½ x 15". Ill. p. 30
- 21 FORGING VII. 1955. Steel, 87⅞" high
- 22 FORGING VIII. 1955. Steel, 90" high
- *23 TANK TOTEM V. 1956. Steel, 96¾ x 52 x 15". Ill. p. 27
- *24 HISTORY OF LE ROY BORTON. 1956. Steel, 88¼ x 26¾ x 24½". Ill. p. 30 *(MOMA coll.)*
- *25 MAN AND WOMAN IN CATHEDRAL. 1956. Steel, 85½ x 18¼ x 18⅝". Ill. p. 31
- *26 CHICAGO II. 1956. Bronze relief, 10⅞" diameter. Ill. p. 9
- *27 THE FIVE SPRING. 1956. Steel, stainless steel, nickel, 77⅝ x 36". Ill. p. 32
- *28 SENTINEL III. 1957. Steel, 83¾ x 27 x 16¼". Ill. p. 31
- 29 SENTINEL IV. 1957. Steel, 81¼ x 20½ x 29".
- *30 O DRAWING. 1957. Bronze, 31 x 50⅞ x 9½". Ill. p. 21
- 31 PILGRIM. 1957. Steel, 81½ x 12½ x 19⅞". *Fine Arts Associates, New York*
- 32 PORTRAIT OF A LADY PAINTER. 1957. Bronze, 64 x 59 x 12".
- *33 DETROIT QUEEN. 1957. Bronze, 71¾ x 22¼ x 24⅞". Ill. p. 33
- *34 PERSONAGE OF MAY. 1957. Bronze, 71¾ x 32 x 14¼". Ill. p. 28

Drawings and Paintings

- *35 DRAWING. 2/28/53. Ink and brush, 30 x 42½". Ill. p. 23
- 36 PAINTING. 4/23/53. Tempera, 42½ x 30". *Martha Jackson Gallery, New York*
- 37 NUMBER 5. 1/6/55. Tempera, 17 x 22"
- 38 PAINTING. 5/13/53. Tempera, 30 x 42½". *Martin Widdifield Gallery, New York*
- 39 PAINTING. 5/28/55. Tempera, 30 x 42½". *Martha Jackson Gallery, New York*
- *40 PAINTING. 5/30/55. Tempera, 30 x 42½". *Martin Widdifield Gallery, New York.* Ill. p. 22

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