1970

American Sculpture

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Nebraska Art Association

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AMERICAN SCULPTURE

An exhibition organized to inaugurate
The Sheldon Sculpture Garden at The
University of Nebraska, Lincoln

Presented as its annual exhibition by
The Nebraska Art Association
September 11 through
November 15, 1970
The occasion for the present exhibition, the dedication of the Sheldon Sculpture Garden, marks the completion of one of the most important gifts ever made to the University of Nebraska and to the people of the state. The importance of the gift lies not only in the fact of the distinguished building and the art objects which it houses, but also in the fact of their presence as a potential, a place and a situation where the creative spirit, traditional and activist, may find a laboratory, a workshop and an audience.

The garden is first of all a physical enlargement of the gallery facility, but it is as well an expansion of the interpretive function of the institution as a whole. It is, in fact, the first completed unit in an overall plan for the redesign of the University campus, a plan which will undertake to balance the practical needs of the urban institution with the amenities of the spirit which it represents. In the present instance, the inaugural exhibition undertakes to demonstrate the purpose and value of that plan, not only within the University itself, but as regards the relationship of the institution to the immediate community. It offers an unprecedented opportunity to extend the impact of works of contemporary art beyond the traditional limits of the art gallery and the garden into the context of downtown Lincoln. The random confrontations of daily business will provide a test of some of the ideas current in present day art. These ideas are hardly new, but they nevertheless have taken a form which is peculiarly characteristic of our times.

In a more traditional sense, this will constitute one of the rare occasions on which the history of sculpture in the United States has been taken as a whole as the subject for such an exhibition. Ideally such a conception would be difficult, it not impossible, to realize. The very nature of the material involved is against it. To undertake the project even so, necessitates immediate and continuous compromise and the organizers can only hope to keep within sight of the ideal, representing much by the token presence of important material, suggesting much by implication and taking variable samples of different depth and quantity. If some major achievements are missing, some important figures omitted altogether, we can at the same time call attention to some unknown, forgotten or neglected achievements. Our hope would be, that however much we fail in an encyclopedic sense, we gain, at the same time, a fresh view of the art of sculpture as a gauge of American experience.

Specifically we must apologize for not doing anything like full justice to the contemporary practice of sculpture in this country. It is apparent and generally agreed—that American Sculpture has never enjoyed so flourishing a sense of being, with a range and variety of creativity which almost automatically precludes a full representation. Again we can only suggest what we feel to be some of the most significant directions and represent them as we can within the limits of feasibility.
One of the most notable things about the exhibition, aside from its formal purpose and professional method, is the fact of its realization by means of broad community effort. This effort has been mobilized by the Nebraska Art Association on a scale unprecedented in the organization’s history and our thanks must go not only to the officers and board but also to the many committees and literally hundreds of individuals who have contributed to the fundraising activities which have made the exhibition a reality.

This effort, in itself, has drawn recognition in the form of the special grants from the National Endowment for the Arts and The Woods Charitable Fund which have guaranteed substantial parts of the project. This recognition, together with the personal enthusiasm of Chancellor Varner and President Soshnik and the endless willingness and energy of the Art Association’s Officers and Trustees, has made the task of organization far lighter than it might have been otherwise. The Sheldon Gallery’s Staff, geared to a far more modest pattern of activity, has performed with real dedication on behalf of an idea that seemed at the outset very little short of mad and seems now, upon realization, little short of a miracle.

Norman A. Geske
Director
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It is essential also that we acknowledge the institutions and individuals whose generosity in granting loans have made the exhibition possible. The circumstances surrounding the packing, handling and transportation of works of art are of the utmost importance. Damage and loss without adequate compensation have become all too common in the experience of the past few years and it is therefore with doubled appreciation that we wish to thank the lenders to the exhibition, and, in this connection, the loan of a suitable van by our neighboring Institution, Creighton University, deserves special acknowledgment and thanks as well.

Lenders to the Exhibition:

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The following collectors have lent objects from their private collections:

Mr. & Mrs. Warren Brandt, New York; Miss Jane Hiatt, Taos, New Mexico; Miss Antoinette Kraushaar, New York; Mrs. A. B. Sheldon, Lexington, Nebraska; Mr. Philip Sills, Riverdale, New York; Mr. Bob Wohlers, Lincoln, Nebraska.

The following artists have lent work from their studios:

Louise Bourgeois, Michael Hall, Richard Hunt, Theodore Roszak, George Sugarman.

Stephen Antonakos has created a work especially for the occasion.

Keith Jacobshagen of the University’s Department of Art contributed in an important way in the design of the exhibition publications; poster, dedication program, catalog, and Sculpture Forum program.

Finally, the Director would like to express personal appreciation to Mr. Robert Vose of Boston, Mr. William Gerdts of New York, and Mr. John Norton of Pueblo for help which was offered quite apart from any professional obligation. Also to Father Leland Lubbers of Creighton University for his generous assistance in solving transportation problems and to Don Tuttle of the Gallery staff for his contribution of energy and efficiency in the task of bringing the exhibition to Lincoln.
"A THUMBNAIL HISTORY TOGETHER WITH SOME THOUGHTS ABOUT THE EXHIBITION"

To follow a preface with a foreword is seemingly pretentious and unnecessary, yet, to have declared the purpose and objective of the present exhibition is not quite enough. The scope of the enterprise was bound to be considerably in excess of the realization and the reasons for the resulting discrepancy are not entirely budgetary or logistical. To undertake such an exhibition is to confront a whole list of problems, critical and historical, and to reconcile them within the framework of a single presentation requires at least a little argument.

Are we to undertake a review of "Sculpture in America", or is our concern with "American Sculpture"? The former will involve us with aboriginal art, a vast and complicated subject which could justify an entire exhibition on its own, and the relationship of Indian art to the art of the European-American which has come to overlay it is largely a matter of historical imposition, one layer of experience on top of another. The truth is that the Indian art of America has yet to have a measurable effect on the art of the white man. If exceptions can be found, they are probably the sports produced by special circumstance and do not represent in any important sense a genuine mingling of cultures.

As for an exhibition of "American Sculpture", that raises the spectre which has haunted many exhibitions of "American" art. As the title of a recent publication on this very subject would have it, "What is American about American Art?" What are its constituent parts, its identifying traits? Perhaps all we can do is to offer further documentation of the all too well known fact that American art has a dozen or a hundred sources, most of them of foreign origin, and hope that here and there we can catch a glimmer of the definition we are seeking.

What is the relationship of the American work of art to its sources? Is it the unselfconscious creation of the folk artist? Is it the creation of the isolated ambition of the provincial? Is it that of the final outermost ripple of influence from a European cultural center, be it Rome, Paris, or London? All these speculations suggest a part of the answer and yet another part, the principal objective of our exhibition, may justify the wishful thinking that there is something different, distinctly our own, in all these relationships.

The whole matter of European-American relationships in the development of our art is again a subject in itself. One could project a whole series of exhibitions which would seek out the parallels and points of cross fertilization between European art and our own. There are some fascinating matters to be looked into in these areas. Consider for instance that the first three monuments to George Washington commissioned by the American States were the work of Jean Antoine Houdon, a Frenchman; Antonio Canova, an Italian; and Sir Francis Chantrey, an Englishman. The American William Rush's statue is

*Houdon's Washington for the Virginia Capitol, 1788, Canova's for North Carolina, 1818, and Chantrey's for Massachusetts, 1826. Wm. Rush's Washington was completed on his own initiative in 1814.
the more extraordinary in such a context. There is a long roster of European artists active in America, from Cerrachi to Archipenko, and in our own time including such disparate talents as Anthony Caro, Takis, Nam Jun Paik, to indicate how complicated a thing being an American artist has been, almost from the beginning of our sculptural history.

The history of sculpture in the United States begins with the folk artist. He was usually an anonymous carver or craftsman whose role was that of a producer of objects of practical use which could be made finer, more gratifying to the eye and the hand, by the addition of some decoration, such as a border, a moulding, an ornamented lock or handles, a panel carved with a name or a date of some importance to the owner. There are numbers of these objects, such as chests and boxes, chairs, and cupboards in our museum collections. Some of them are dated and thus established a precise starting point for our sculptural history in the latter decades of the seventeenth century.

In such beginnings and through much of the century to follow the craftsman-carver was restricted by the character of the society in which he worked to the enhancement of the useful object, but in the extraordinary beauty of these objects, furniture, silver, weaving and the other crafts, we can see a self-sufficient aesthetic statement of the highest order.

There were few occasions for the exercise of a bolder imagination or a more complicated skill in the making of objects which, in accordance with the canons of our own time, could be recognized as sculpture. Such occasions were, for example, those offered the tomb-stone carver, the maker of shop signs, ship's figureheads or weathervanes. Each of these forms was explored through an amazing number of variations, and from this there developed in a hesitant and experimental way the effort to make such objects extraordinary and beautiful to the degree that they surpassed their function and became worthy of attention in themselves. We can only speculate as to where and when the first work of sculpture, possessing no functional excuse, expressing only the imagination of its maker, came into being. The earliest dated carving is the so-called "Little Admiral" in the collection of the Bostonian Society, but it seems more than likely that this figure was in fact a functional object, a shop sign for either a tavern or a maker of nautical instruments.

Another possible candidate for the title of America's first sculptor might be Shem Drowne of Boston, the recorded maker of the remarkable weathervanes which topped off the Province House with the form of an Indian, and Faneuil Hall with that of a grasshopper. Later we encounter the Skillins, father and two sons, who were well known and influential, but in their work there is the definite flavor of tradition, of ideas and designs borrowed from European prototypes, and we know that they executed designs by such contemporaries as William Rush.

In the nineteenth century the repertory of the folk carver is enlarged to include the cigar store Indian which extends the tradition of the figurehead.
Late in the century there is the wonderful if short lived art of the circus carver which was confined largely to wagon decorations. Similar but not necessarily a part of the circus world is the work of the carver of the carousel animals. Such carvings and those of the decoy maker bring the tradition of the folk artist down to the present.

Throughout, however, there are the extraordinary exceptions, the independent free standing carvings which are more often than not portraits, sometimes of famous men, sometimes of local characters. In some of these instances we know the name of the carver. There is Alexander Ames who carved the remarkable portrait of a young man in the collections at Cooperstown and there is the even more remarkable portrait of Henry Ward Beecher by the artist known only as Corbin which is in the Rockefeller Collection at Williamsburg.

In recent decades we have become conscious in a different way of the folk artist as such and we are more likely to call him a 'naive' or a primitive. Rarely now do they exist in the highly localized anonymity which was their natural ambience in times past. Close enough to our own time to be accounted for in the specific terms of personality and method is Wilhelm Schimmel whose eagles, parrots, roosters and dogs, squirrels and lions constitute a body of work peculiarly expressive of the man who made them. Schimmel is in a sense the perfect example of the folk artist. He worked out of pure instinct based on observation and achieving method and technique by the simplest process of trial and error. To illustrate this point further we have only to note that of all the traditional forms of folk carving, the only one to have survived in an active, functional way into the present is the hunter's decoy, and here the sweet simplicities of the past have given way to a formidable documentation among the collectors of these carvings, which would do credit to the most fastidious connoisseur. The discriminations possible among these objects are geographical as well as ornithological and all the niceties of painting style are studied in detail. There is also the common classification of decoys according to their method of manufacture, whether hand made or factory produced. Many of the makers are known and precise dating is not uncommon. Of all the primitive activities of man it is the hunt which survives, if only as a diversion, and still motivates the creation of objects which might well be described as one of the vestigial links to his primitive past.

With all these considerations to call upon in our effort to appreciate the art of the folk carver, it can be seen that the matter of appreciation is not easily resolved and certain conclusions remain to be identified if we are to understand more clearly the character of folk expression. The basic question is, what is folk art? What are the characteristics which separate it, if separation be assumed as a necessary corollary to understanding, from the traditions of historical art?

We can find folk art in its purest form in the common crafts, ceramics, weaving, wood carving, glass blowing, basketry and all the other domestically oriented arts which have the primary motivation of usefulness. Where the craft
tradition is strong there is a considerable amount of handing down of the particular skills from one generation of craftsmen to the next through a process of imitation or apprenticeship. In all these crafts there is an intrinsic concern for refinements which are frequently appreciable only to the eye of the user. Even where the object is more than a utensil, a tool or a piece of furniture, it still has a job to do; to inform, as in a weathervane; to sell, as in a shop sign; or, at most, to inspire, as in a figurehead.

Aside from the enhancement of the procedures of daily living, the folk artist is also concerned with the larger practicalities of society, the didactic illustration of religious precepts, the commercial persuasions of business or the demonstrations of political adherency.

Folk style is often, but not exclusively, the expression of an agrarian society, the farmer, the small businessman, the itinerant. It is frequently the product of the housewife, the elderly, the eccentric, the preoccupation of individuals not involved in active social competition. It can flourish as a pastime or a hobby, altho there are many instances where it seems to have been the sole concern of its maker. It is almost always representational and decorative, with an emphasis on simplification. The folk artist is rarely concerned with abstract concepts, or with the expression of strong feeling (sentimentality, yes), or with social argument. It is decorative in mood, good humored and conventional. It exists independently of the more complicated levels of artistic expression, those of the amateur and the professional. It has been until recently the province of the anonymous individual, altho persistent research has revealed more names than we have ever known before. It is certainly not the thing usually described as primitive, especially in any ethnographic sense, for it usually exists at the base of cultivated societies, underlying the innumerable strata of development which have produced the forms known to art history.

Lastly, altho it would seem to be doomed to disappearance in the context of contemporary urban and industrial society it seems to assert itself even so, shorn of its simplicity and its intimate individualism, as ‘popular’ rather than ‘folk’.

All such generalities are riddled with the possibility of exceptions. Perhaps it is this very elusiveness which is the most characteristic feature of all. In any case, it is in the work of the folk carver that the history of American sculpture finds some of its most satisfying and memorable accomplishments. Furthermore, it is notable that the tradition of the folk artist has effected the practice of contemporary sculpture as can be seen in the work of such sculptors as Elie Nadelman, William King, Louise Kruger, and William Steig. The essential simplicity of the folk artist, in technique as well as in point of view, appears to be applicable to the complexities and the sophistications of the present and provides a marvelous caesura among the fatiguing variety and intensity of today’s experiences.
The most difficult part of our sculptural history is that devoted to our involvement in the Neo-Classical Revival of the eighteenth and nineteenth centuries. Of all the nations which came under its spell we were indeed the outsiders, coming to a study and emulation of the classical ideal without benefit of prior exposure except in an ethnic sense, almost as a matter of racial memory. We came to it with a more naive appreciation of it as an ideal than might have been the case had we, as a nation, come out of a direct experience of the ancient, classical past. There was, after all, no residue of architecture and sculpture to condition the American environment, no collections of art objects created by church and state, no patronage on a scale considerable enough to affect artistic production, no academies to provide method or theory. Americans came to the classical past with an almost exclusively intellectual preparation. As the dominant element in the intellectual currency of the time it was sold here entirely on the basis of reputation.

Americans in the nineteenth century were imbued with the sense of a clean start, of an opportunity to build a utopian society. Again and again, in various ways, our artists express their hope, even their conviction, that the United States, faced with an opportunity unique in recorded history, will demonstrate the proper role of the arts in society, to improve, to educate, to refine the national character. As evidence of this Americanization of the classic ideal we can note the frequency with which our artists apply the theory and the style to the contemporary subject, to the statement of moral truths. This is not to overlook the numbers of Greek and Roman subjects treated by the Americans who were active in Rome and Florence, but only to point out the equally significant numbers of ‘edifying’ subjects, motivated by a more purely contemporary concern with moral uplift. Another aspect of this tendency is the aesthetic battle which was waged from the beginning of the period to its end in the matter of portraiture. How many hundreds of plain Americans found themselves depicted in the drapery of classical style? There is somehow a profound sense of discomfort in these pseudo Romans, altho the stubborn Americanism which permeates these images is sometimes quite unconsciously evocative of the portraits of Republican Rome.

There is another factor too which in many individual instances served to frustrate American talent, if the awesome prestige of the collections at the Vatican and the Pitti Palace was not enough. This was the trap of studio mass production which was available as a kind of liberating miracle to resident Americans who were usually self trained out of the meager educational resources available at home. We should not decry however, the proper role of the marble cutter of ancient and respectable importance. Almost all of the Americans who arrived in Italy to educate themselves in the art of sculpture had never carved in stone before and their technique as modelers must have been immature at best, and, given the accessibility of the Italian craftsmen, was unlikely to develop into anything like an inimitably personal style. We often sense a pronounced gap between subject and method, the polished perfection of the cutting only tending to underline the sentimentality or the realism of the subjects and leaving the absence of any real intellectual or emo-
tional conception plainly exposed. In the work of Canova or Thorwaldsen or Gibson, the three most important European masters of the neoclassic style, there is, by contrast, a sense of unity, wherein the virtuoso manipulation of the material is matched by a discipline of conception which is quite unlike that common to many American works. Hiram Powers, alone among the Americans, may be said to have achieved an integrity of style comparable to his European contemporaries.

The neoclassic style in art has been a fashionable subject for investigation in recent years and altho this exploration of the intricacies of the period has not demonstrated that it is more important than we thought in purely artistic terms, we do now understand in light of the history of ‘modern’ art that this was the moment in modern history when society and the artist were in accord for a last time, seeking by a process of desperate revivalism to regenerate themselves in the image of the classical past. For Americans the motivation was if anything a little more plausible in the circumstances of a newly established governmental idea, a newly accessible continent, and the breathtaking possibility that America might indeed correct the errors of the past. But neoclassicism in the United States was not enough in itself, as a point of view imposed by fashion and historical precedent, to overcome the counter currents of realist and romantic feeling.

A gallery arranged with sculptures by American neo-classicists is difficult to take seriously. There is an admirable scholarship in Greenough and an icy elegance in Powers. The sweet breath of Victorian sentiment fairly exudes from Crawford and the literary theatricalism of Randolph Rogers reduces mythology to the ridiculous. Certainly quite apart from considerations of quality, the fervent emotion of Edmonia Lewis’s ‘Forever Free’ strikes a note of recognition in the contemporary conscience.

These works and these artists are evocative of the cultural growing pains which certainly wracked and possibly ruined several generations of American talent and ambition in the lost cause of revivalism. In such works we can see the emulative skills which made them successful in their own time and curiosities in ours. If there is something more, something beyond their good moral intentions which make them appear so out of touch with contemporary taste, it is likely to be in those unintentional and unrecognized (by their owners) habits of hand and eye and mind which mark them as men and women of the nineteenth century. These revealing habits are of interest to us as corroborative evidence that what we know of ourselves has a history. It is interesting to consider in what ways the art of our own day is establishing the same kind of record of idiosyncrasy, not to be recognized as such for another hundred years.

If the neoclassical Americans are difficult to assess in other terms than respectful curiosity, what indeed can we do with that prodigious succession of American realists and romantics and romantic realists which populates the last half of the nineteenth century? The field of investigation is, for one thing, fertile with varied personalities. These artists, from Thomas Ball (1819-1911) to
Paul Manship (1888-1966) are, more truly perhaps than the neoclassicists before them, the first Americans to be in command of their profession on something more than a technical level. Three things about them are of some importance. Where they were not self-taught, they were oriented by contact and preference to the tradition of modern French sculpture, academic or otherwise. Italy ceased to be the mecca for young Americans and was replaced by Paris. Secondly, under the influence of both realist and romantic tendencies in French art, they were led to develop more fully than ever before the iconography of American history and American idealism. Out of this idealism they were inspired (the word is deliberately chosen) to imaginative flights of invention, which, more often than not, ended in expressions of a somewhat pompous morality cloaked in complicated systems of pedantic symbolism. This was the golden age of the 'monument', commemorative, instructive and decorative, brought into being by the series of World's Fairs in Philadelphia (1876), Chicago (1893), Omaha (1898), Buffalo (1901), St. Louis (1904), and San Francisco (1915). These fairs were a species of public theatre worthy of the most grandiose imagination. They called upon a multitude of painters and sculptors to decorate their plaster palaces and artificial lagoons. Every known kind of sculptural form was used. There were fountains and quadrigas and peristyles for everyone. The artists were called upon to personify nations and cities and such abstractions as Industry and Abundance. This enthusiasm for the plastic expression of national history and civic ideals also affected the decoration of public buildings. An enormous and almost incredible architectural fantasy such as The Philadelphia City Hall was given into the hands of a single sculptor, Alexander Calder, to decorate. By the time he had finished the fashion had changed and his career was substantially over. This wave of sculptural exhuberance may have reached its final, diminished crest in Nebraska's capitol, again lavishly decorated by a single artist, Lee Lawrie. If this seems to belittle the achievement of the period we should not forget that it produced such considerable talents as Daniel Chester French, Augustus Saint-Gaudens, George Grey Barnard to mention only three of the best known. It is also of some significance that the American coming of age in the art of sculpture coincided with the final stages in the development of the European academy.

We have only recently indulged ourselves in much self-congratulation on the success of American painting and sculpture abroad since the end of World War II, but we should recall perhaps, that, at least as far as sculpture is concerned, the Americans of the Beaux-Arts generations were the frequent recipients of European honors and recognition. Having demonstrated that they could compete in the internationally approved style of the European academy, they could and, in fact, did make contact with the modernist rebellion on an equal footing with their European counterparts.

Most important however, is the fact that for the first time the difference henceforth, between our artists and those of other countries, would be more exclusively that of imaginative quality. In the complex pattern of influences at work on our artists there were combined the stylish official manners of
academic masters like Falguiere and Fremiet mixed with the innovations of radicals like Rodin and Rosso. In the work of some of the Americans; Stirling Calder, Barnard, Grafly, and lately, Manship for example, there is considerable evidence of the aesthetic conflict which was to lead eventually to the establishment of a modern style.

The American expatriates of the pre-World War I years in Paris experienced the beginning of a changed relationship between Americans and their European contemporaries. To be sure the American involvement in the development of contemporary aesthetics sometimes seems to have been not much more than a flirtation, watered down sooner or later for home consumption or abandoned altogether upon return to the United States, but it was an involvement that was to become more and more complicated and prolonged in the post war years until at the outbreak of the 2nd World War, the United States became the refuge for a significant number of the members of the Parisian avant garde. The simple fact of their presence on our shores seems to have engendered for the first time among Americans a sharpened sense of identity, and an awareness that artists on this side of the Atlantic might be, as we say nowadays, “on top of it” for the first time. For one thing, it seemed that European artists were looking at us for the first time as well as seeing us, not merely as the conventional America of skyscrapers and the Grand Canyon, but also as the home of a distinctly non-European point of view, which, whatever its shortcomings, was at least still imbued with some of that sense of the fresh start which we have already mentioned. This was a cultural exchange of a subtler kind than usual, brought about by the necessities of the time to be sure, but potentially of the utmost psychological importance for Americans.

If we go back a little we can trace the beginnings of this change in the work of artists active between the two World Wars and in the more recent production of artists belonging to any one of a half dozen lines of development. What may seem at times to have been a dispersion of effort can also be seen as evidence of an emancipation from any single allegiance rooted in the European past.

Two American sculptors, Elie Nadelman and Gaston Lachaise, both European born and trained, are, more than any others, representative of the transformation of European sensibility by the experience of America. In the work of both artists there is a fusion of effort, sensory and intellectual, which is the mark of tradition and a primary characteristic of the European artist. This is also the source of that elegance and refinement of style which characterizes the work of both men. At the same time however, there is in their work an effort, not always obvious, to transcend the command of technique and style which was so naturally theirs.

In Nadelman’s work, for example, there is a shift from the neoclassical sophistication of his early work, mixed with the heady challenge of cubism, to an altogether simpler kind of form and image. His seemingly folkloristic borrowings may be deeper in their motivation than they seem. His many unrealized ideas, extant only in plaster or papier mache, evoke some of the
primal simplicity of prehistoric figurines, earth goddesses pinched out of clay, elaborated with incised ornament and small enough to serve as private deities. This is a kind of image-making that is distinctly non-public, with implications of meaning which are of a kind rarely if ever encountered in the American sculpture of an earlier time, except perhaps in the folk carvings of which the artist was so keenly aware.

In the instance of Lachaise the pervading sensuousity of his work is again of a kind and quality new in American art. In the work of his last few years of activity there is every indication that his style was on the brink of fundamental innovations in form, which would break with all the traditional canons of figuration. It is perhaps improper to make too much of coincidence, but the fact that Lachaise was an apprentice in the studio of Paul Manship, the perfect representative of the end of the academic tradition, is somehow significant in that he was able to take up the essential humanism of that tradition and move with it toward a new conception of its character and use. As a footnote to this thought one remembers as well that present with Lachaise in Manship’s studio, was another sculptural hedonist, Reuben Nakian, whose own breakthrough was to come more than a decade later.

Nadelman and Lachaise were not, however, the only talents of this period to contribute to the reshaping of sculptural practice in the United States. We must also recognize a group of artists, all but one of whom were born in Europe, and came onto the American scene without any debt to the American past, dedicated to the renewal of sculptural form by means of a return, not this time to historical precedent, but instead to sources in the ancient past, to the primitive arts of our own day, and to a starting point in the artist’s most personal intuition of his experience. The revolution in artistic thinking which had been accomplished in Paris in the turning decades of the century had freed them all of any sense of obligation to the classical and post-Renaissance traditions. They were all stone carvers dedicated to the direct contact of the artist with his material and its intrinsic qualities of color, density, and in many instances, the implications of its natural state. The group includes, most importantly, William Zorach (1887-1966), Robert Laurent (1890-1970), John B. Flannagan (1885-1942) and, happily still active, Jose de Creeft (1884- ). Of them all, perhaps the most completely and effectively representative is Flannagan, a classic example of the artist driven by his gift to the tragic alienation which costs society the man himself. There is in Flannagan’s sculpture that kind of simplicity, rude, instinctive, and breathtakingly close to the artist’s own instant of recognition, which would appear to occur much more often in the work of the anonymous primitive or folk artist than it does in the civilized effort of the professional. These men, and others too numerous to name here, developed a conception of sculpture, carved from wood or stone, which has absorbed a major part of American practice ever since its inception in the early twenties. The style still flourishes, perhaps nowhere more happily than in the work of Chaim Gross. If it has lost its central position among the sculptural options of our day, it has neverthe-
less continued to produce a wide variety of expressions of individual distinc-
tion and strength.

Direct carving in stone was almost exactly paralleled in its development by another method of working in metals which ended forever the monopoly of artistic attention which the technique of casting in bronze from plaster or wax models had commanded for several centuries. Based on the ancient craftmanship of the iron worker, the modern expansion of the technique among sculptors was made possible by the welding torch, introduced for practical use in 1886. This method, whose exact beginnings are to be found somewhere within the work of Picasso and Gonzalez, has given rise to an international school of artists among whom a number of Americans have worked with special distinction. David Smith, in particular, attained an early position of leadership among his contemporaries by virtue of his extraordinary ability to express a wide range of ideas within the limits of a highly personal vocabulary of forms. His style is marked by a vigor and scale which is all but unique and his imaginative humors are indeed like no others among the important artists of our time with the possible exception of Alexander Calder. Others in this group have achieved equally personal distinction. Theodore Roszak is a virtuoso welder, reshaping metals to suit an expression that is usually charged with dramatic feeling. Seymour Lipton creates forms of an almost organic flu-
ency and invests them with a notably inventive symbolism. Ibram Lassaw has moved from a linear drawing in space to structures which suggest plant or animal forms, rich in color and texture. In the special category of work, in which the artist utilizes found objects, without any considerable reshaping, we have had memorable works by Richard Stankiewicz, Jason Seeley, and Mark di Suvero.

With these men we come to the brink of today, as it were, and to attempt anything like a complete review of the development of the last decade is to fall all too easily into a catalog of names, a branching genealogy of styles and influences. The experience of American sculpture in this period has been any-
thing but unitary. There has been a decisive movement away from a sculpture of mass and density. Stone carving and bronze casting have lost their tradi-
tional positions as the twin pillars of sculptural practice, altho, within the activity of the few years just past it would appear that interest in these traditional methods has undergone some revival. Instead, we have witnessed the extraordinary innovations of a sculpture which is transparent, open, sugges-
tive, marked by the use of intangible elements such as light, movement and sound. In this flight into space, sculpture has become involved with architec-
ture and, more importantly, with environment in ways which appear to be peculiar to our time. Some artists have undertaken the challenge of theoretical constructions which have substantially reduced the necessity for studio practice in the sense in which we have known it and have, in fact, re-
shaped the artist’s role to the ultimate simplicity of a sensor responding to the variety of contemporary experience.

It surely can be said of the American sculpture of today, assuming that it can be distinguished by whatever semantic exercise from its sister arts, that
it flourishes with a greater variety and vitality than we have ever known. We are long and far removed from the pilgrim status of the neoclassics or the cultivated provincialism of the French-inspired part of the nineteenth century. With the transfer of the modern revolution in art to American practice, in the persons and the work of Europeans active here and Americans there, we have contributed not unimportantly to the open enquiry which is the single dominant characteristic of the art of our time. In American sculpture today there is a substantial sector of thought and practice which is part of the outer edge of that enquiry.
Catalog
1. Anonymous  Weathervane, “Trotter and Sulky”  19th Century
2. Anonymous  "Seated Figure"  19th Century
3. Anonymous Shop Sign, “Horse” 19th Century
5. Anonymous Figurehead, "Commodore Oliver Hazard Perry" 19th Century
8. Anonymous  "Triton and Sea Nymphs"  1906
10. Anonymous  "Long Horn Steer’s Head"  20th Century
11. Anonymous  "Canada Goose"  1927
12. Peter Agostini "Winter Wall" 1962
13. Calvin Albert  "Dervish"  1951
14. Alexander Ames  "Head of a Boy"  1847
15. Stephen Antonakos  "Neon for Sheldon Memorial Art Gallery"  1970
18. Patrocinio Barela "La Familia" c. 1957
21. Richmond Barthe  "Julius"
25. Leonard Baskin  "Dead Crow"  1961
26. Bruce Beasley "Tigibus" 1968
27. Harry Bertoia  Untitled sculpture  1970
29. Ronald Bladen  "Coltrane"  1970
30. Varujan Boghosian  “Penumbra”  1969
31. Roger Bolomey "Mahopac #4" 1962
32. Solon H. Borglum  "On the Trail"  1900
37. Alexander Stirling Calder  "Portrait of Robert Henri"
40. Alexander Calder  "Red Disk and Black Lace", 1946
41. John Chamberlain  "Lilith New Moon"  1967
42. Henry Clews  "Portrait of Compte-Gautier-Vignal" 1933
43. Corbin (attributed)  “Henry Ward Beecher”  c. 1840
44. Thomas Crawford  “The Bird’s Nest”  1856
45. Robert Cremean  "Swinging Woman"  1960
46. Jo Davidson  "Portrait of John Marin"  1908
Jose DeCreeft  "Portrait of Sergei Rachmaninoff"  1943
52. Jose DeRivera  "Construction #119"  1970
54. John Bernard Flannagan  "Two Females Back to Back"
57. James Earle Fraser  "The End of the Trail"  1915
58. Daniel Chester French  "Abraham Lincoln"  1909–12
62. Frank Gallo "Girl on a Couch" 1967
63. Charles Grafly  "Aeneas and Anchises"  1893
64. Paul Granlund  "Lovers Back to Back"  1963
66. Horatio Greenough  "Castor and Pollux"
Red Grooms  "Red and Mimi Tour Yugoslavia"  1969
70. Chaim Gross  "Happy Mother"  1958
72. Raoul Hague  "Walkill Walnut"  1964
73. Michael Hall  “Moon Pie”  1968
74. Duayne Hatchett “N by NW” 1968–69
75. Harriet Hosmer "Daphne" c. 1857
77. Randolph Johnston  "The Five Who Escaped"  1945
79. Frederick Kiesler  “Lamb’s Head”  1963–64
81. William King  "Big Red"  1968
83. Lyman Kipp  "Parcippany"  1970
85. Louise Kruger  "Figure of a Man"  1955
86. Walt Kuhn  "Europa and the Bull"
88. Gaston Lachaise "Floating Figure" 1927
91. Ibram Lassaw  "Counterpoint Castle"  1957
92. Robert Laurent  "Seated Nude"  1946
93. Michael Lekakis  "Polyzygon"
Edmonia Lewis "Forever Free" 1867
95. Jacques Lipchitz “Bather” 1923–25
99. Seymour Lipton "Eyrie" 1969
100. George Lopez  "San Rafael"
102. Frederick MacMonnies  "Diana"  1890
104. E. A. McKillop  "The Fiddler"  1928
105. Richard A. Miller  "Sandy-In Defined Space"  1967
106. Lazlo Moholy-Nagy  “Vertical: Black, Red and Blue”  1945
107. Jose Mondragon "San Pedro"
108. Robert Morris  Untitled  1968
109. Ethel Myers "Florence Reed" 1920
112. Elie Nadelman  "Seated Woman"  c. 1917
118. Louise Nevelson  “Sky Presence II”  1960
119. Barnett Newman  "Here II"  1965
121. Isamu Noguchi  "Song of the Bird"  1958
Claes Oldenburg  "Falling Shoestring Potatoes"  1966
123. Anthony Padovano  "Study for a Monument: Yellow"  1969
124. Phillip Pavia  "Lily Pond"
126. Hiram Powers  "Diana"  1853
128. Frederick Remington  "Bronco Buster"  copyright 1895
129. Sam Richardson "The Lake in the Mountains Is Frozen after the Snow" 1968
131. George Rickey “Two Lines Oblique--Down” 1970
132. William Rimmer  "Head of a Woman"  c. 1860
134. Samuel Robb  "Cigar Store Indian"  c. 1880
135. Hugo Robus  "Water Carrier"  1956
John Rogers  "The Town Pump"  1862
138. Randolph Rogers  "The Lost Pleaide"
139. James Rosati  "Delphi III"  1960–61
142. Theodore Roszak "Rodeo" 1965
Augustus Saint-Gaudens “The Puritan” 1899
147. William Schimmel  "Eagle"
148. Julius Schmidt  "Untitled Relief"  1961
151. David Smith "Superstructure on Four" 1960
152. Tony Smith "Willy" 1962
153. Richard Stankiewicz  "We Two Are So Alike"  1958
154. William Steig  "Proud Woman"  1941
155. Saul Steinberg  "The Museum"  1969
156. John Stephenson  "Octopussy"  1967
157. Maurice Sterne  "Seated Figure"  1924
158. John Storrs  "Abstract Figure"  1934
159. Tal Streeter  "Five Lines to the Sky"  1970
160. George Sugarman "Archer" 1970
161. Louis Sullivan  Stair Baluster
162. Harold Tovish "Interior II" 1964
163. Ernest Trova "Study: Falling Man (Wheelman)" 1965
165. Steven Urry  "Psychedilly Rose"  1967
Leonard Volk "Lincoln" 1860
167. Bessie Potter Vonnoh  "Minuet"  1897
168. Marion Walton  “Head”  1940
169. John Quincy Adams Ward "The Indian Hunter" 1857
170. Elbert Weinberg  "Creation of Eve #3"  1966
171. Mahonri Young  “Laborer”
173. William Zorach  "Torso"  1932
1. Weathervane, “Trotter and Sulky”  
   Copper, iron, height 21”  
   Lent by The Kennedy Galleries

2. “Seated Figure”  
   Gilded wood, height 29½”  
   Lent by The Art Institute of Chicago  
   Elizabeth R. Vaughan Fund

3. Shop Sign, “Horse”  
   Wood, parchment, height 27½”  
   Collection of The Nebraska Art Association

4. Figurehead, “Jenny Lind”  
   Painted wood, height 35”  
   Lent by The Mariner's Museum, Newport News

5. Figurehead, “Commodore Oliver Hazard Perry”  
   Wood, height 33”  
   Lent by The Mariner’s Museum, Newport News

6. “George Washington”, c. 1815–40  
   Marble, height 18”  
   Lent by The Hirschl & Adler Galleries, Inc.

7. “Personification of Time”, c. 1825–40  
   Painted wood, height 20¾”  
   Lent by The Hirschl & Adler Galleries, Inc.

8. “Triton and Sea Nymphs”, 1906  
   Painted wood, length 15’6”  
   Lent by the Circus World Museum, Baraboo

   Pine, width 54”  
   Lent by The Westmoreland County Museum of Art, Greensburg  
   Gift of friends of the museum

10. “Long Horn Steer's Head”  
    Zinc, length 52”  
    Lent by The Joslyn Art Museum

11. “Canada Goose”, 1927  
    Painted wood, length 20”  
    Lent by Mr. Bob Wohlers
Agostini, Peter (1913– )

   Bronze, length 78”
   Lent by The Walker Art Center

Albert, Calvin (1918– )

   Lead alloy, height 25”
   F. M. Hall Collection, University of Nebraska

Ames, Alexander

14. “Head of a Boy”, signed and dated 1847
   Painted wood, height 18”
   Lent by The New York State Historical Association, Cooperstown

Antonakos, Stephen (1925– )

   Neon and aluminum, height 4’
   Lent by The Fischbach Gallery

Baizerman, Saul (1889–1957)

   Hammered copper, height 39”
   F. M. Hall Collection, University of Nebraska

Ball, Thomas (1819–1911)

17. “Daniel Webster”, 1853
   Bronze, height 30”
   Lent by The North Carolina Museum of Art, Raleigh
   Gift of Mr. & Mrs. Robert Lee Humber, Greenville, N.C.

Barela, Patrocinio (1908–1964)

18. “La Familia”, c. 1957
   Wood, height 18”
   Lent by Miss Jane Hiatt

Barnard, George Grey (1863–1938)

19. “Solitude”, 1905–06
   Marble, height 21 3/4”
   Lent by The Vassar College Art Gallery
   Gift of Mrs. William R. Thompson (Mary Thaw ’77)
20. “Maidenhood”, 1909
Marble, height 15”
Lent by The Art Institute of Chicago
Gift of Mrs. Samuel E. Barrett

Barthe, Richmond (1901– )

21. “Julius”
Bronze, life size
Lent by The Pennsylvania Academy of The Fine Arts
Gilpin Fund

Bartlett, Paul Wayland (1865–1925)

22. “Lafayette”, 1907
Bronze, height 16¼”
Reduced version of the equestrian monument erected in the courtyard of the Louvre, Paris
Lent by The Corcoran Gallery of Art
Gift of Mrs. Armistead Peter III

Barto, George

23. “Mallard Drake”, 1939
Painted wood, length 15”
Lent by Mr. Bob Wohlers

Baskin, Leonard (1922– )

24. “Youth”, 1956
Oak, height 49”
F. M. Hall Collection, University of Nebraska

25. “Dead Crow”, 1961
Bronze, length 40”
Lent by The Grace Borgenicht Gallery

Beasley, Bruce (1939– )

Cast acrylic, 2/6, length 34”
Lent by The University of Kansas Museum of Art, Lawrence

Bertoia, Harry (1915– )

27. Untitled sculpture, 1970
Steel and brass, height 60”
Lent by The Staempfli Gallery
28. “Screen”, 1970
Brass, height 72”
Lent by The Staempfli Gallery
Bladen, Ronald (1918– )

29. “Coltrane”, 1970
Wood, to be executed in painted steel
Courtesy of The Fischbach Gallery
Boghosian, Varujan (1926– )

30. “Penumbra”, 1969
Mixed media, height 24”
Lent by Cordier & Ekstrom, Inc.
Bolomey, Roger (1918– )

31. “Mahopac #4”, 1962
Polyurethane, height 80”
Lent by The Royal Marks Gallery
Borglum, Solon H. (1866–1922)

32. “On the Trail”, 1900
Bronze, height 14½”
Lent by The Joslyn Art Museum
Bourgeois, Louise (1911– )

Painted wood, height 56”
Lent by the artist

34. “Additive Flexible Piece II”, 1954
Painted wood, height 48”
Lent by the artist

35. “Additive Flexible Piece III”, 1955
Plaster, gypsum, cement, wood, paint, height 42”
Lent by the artist

36. “Noir Veine”, 1968
Black marble, height 30”
Lent by M. Knoedler & Co., Inc.
Calder, Alexander Stirling (1870–1945)

37. “Portrait of Robert Henri”
Bronze, height 31”
Lent by The Pennsylvania Academy of The Fine Arts
Gift of Mrs. A. Stirling Calder
Calder, Alexander (1898– )

38. “Portrait of Mr. E. Weyhe”
Copper wire, height 21¼”
Lent by The Weyhe Collection

39. “Snake on Arch”, 1943–44
Bronze, height 44”
F. M. Hall Collection, University of Nebraska

40. “Red Disk and Black Lace”, 1946
Painted steel, extended width 11’
Collection of The Nebraska Art Association
Gift of Mrs. Carl Rohman, Mr. & Mrs. Carl H. Rohman,
Mrs. A. B. Sheldon, Mr. and Mrs. Paul Schorr, Jr.,
Mr. & Mrs. Art Weaver, Mrs. Thomas C. Woods, Sr.,
Mr. and Mrs. Thomas C. Woods, Jr.

Chamberlain, John (1927– )

41. “Lilith New Moon”, 1967
Galvanized steel, height 82”
Lent by The Leo Castelli Gallery

Clews, Henry (1876–1937)

42. “Portrait of Compte-Gautier-Vignal”, 1933
Bronze, height 29½”
Lent by La Napoule Art Foundation-Henry Clews Memorial
Courtesy of The Joslyn Art Museum

Corbin (attributed)

43. “Henry Ward Beecher”, c. 1840
Chestnut and pine, height 21½”
Lent by The Abby Aldrich Rockefeller Folk Art Collection,
Williamsburg

Crawford, Thomas (1813?–1857)

44. “The Bird’s Nest”, signed and dated 1856
Marble, height 49¼”
Collection of The Nebraska Art Association
Gift of Mrs. Carl Rohman

Cremean, Robert (1932– )

45. “Swinging Woman”, 1960
Wood mache’, height 58”
University Collection, University of Nebraska
Gift of Mrs. A. B. Sheldon
Davidson, Jo (1883–1952)

46. “Portrait of John Marin”, 1908
   Bronze, height 12³⁄₄"
   Lent by Wildenstein & Co., Inc.

DeCreeft, Jose (1884–

47. “Harvest”, 1932
   Bronze, height 12½"
   F. M. Hall Collection, University of Nebraska

48. “Portrait of Sergei Rachmaninoff”, 1943
   Beaten lead, height 36"
   Lent by The Pennsylvania Academy of The Fine Arts
   Lewis S. Ware Fund

49. “Juanito”, 1945
   Serpentine, height 11½"
   F. M. Hall Collection, University of Nebraska

DeRivera, Jose (1904–

50. “Copper Construction”, 1949
   Copper, height 17"
   Lent by Mr. & Mrs. Warren Brandt

51. “Construction”, 1955
   Stainless steel, width 13¼"
   F. M. Hall Collection, University of Nebraska

52. “Construction #119”, 1970
   Stainless steel, width 29"
   Collection of The First National Bank, Lincoln
   Exhibited in the main banking room.

Flannagan, John Bernard (1898–1942)

53. “Three Females”
   Wood, height 20¾"
   Lent by The Weyhe Gallery

54. “Two Females Back to Back”
   Wood, height 19¾"
   Lent by The Weyhe Gallery

55. “New One”, 1935
   Granite, length 11½"
   Lent by The Minneapolis Institute of Arts,
   The Ethel Morrison Van Derlip Fund
56. “Elephant”, 1937–38
Bluestone, width 9½”
F. M. Hall Collection, University of Nebraska

Fraser, James Earle (1876–1953)

57. “The End of the Trail”, 1915
Bronze, height 26”
Lent by The Northern Natural Gas Company Collection
Courtesy of The Joslyn Art Museum

French, Daniel Chester (1850–1931)

58. “Abraham Lincoln”, 1909–12
Bronze, height 38”
F. M. Hall Bequest, University of Nebraska
Small version of the figure commissioned for the
Nebraska State Capitol

Fuller, Sue (1914–)

59. “String Composition #136”, 1965
Nylon thread, height 24”
Lent by The Bertha Schaefer Gallery

60. “String Composition #536”, 1966
Plastic embedment, height 21”
Lent by The Bertha Schaefer Gallery

61. “String Composition #802”, 1969
Plastic embedment, octahedron, height 7½”
Lent by The Bertha Schaefer Gallery

Gallo, Frank (1933–)

62. “Girl on a Couch”, 1967
Epoxy resin, height 51”
Lent by Mrs. A. B. Sheldon

Grafly, Charles (1862–1929)

63. “Aeneas and Anchises”, 1893
Bronze, height 27½”
Lent by The Pennsylvania Academy of The Fine Arts
Gift of The Fellowship

Granlund, Paul (1925–)

64. “Lovers Back to Back”, 1963
Bronze, height 21”
F. M. Hall Collection, University of Nebraska
Graves, Bert

65. “Canvasback Drake”, 1938
Painted wood, length 16”
Lent by Mr. Bob Wohlers

Greenough, Horatio (1805–1852)

66. “Castor and Pollux”
Marble relief, height 34½”
Lent by The Museum of Fine Arts, Boston
Bequest of Mrs. Horatio Greenough

Grooms, Red (1937– )

Polychromed wood, length 47”
Lent by Mrs. A. B. Sheldon

Gross, Chaim (1904– )

68. “East Side Girl”, 1928
Lignum vitae, height 34¾”
Lent by The Forum Gallery

69. “Family of Five”, 1951
Mahogany, height 8’6”
Lent by The Forum Gallery

70. “Happy Mother”, 1958
Bronze, cast 3, length 6’10”
Lent by The Forum Gallery

Grossman, Nancy (1940– )

Leather, wood and epoxy, height 17”
Lent by Cordier & Ekstrom, Inc.

Hague, Raoul (1905– )

72. “Walkill Walnut”, 1964
Walnut, length 60”
Lent by The Egan Gallery

Hall, Michael (1941– )

73. “Moon Pie”, 1968
Fiberglass, length 34’
Lent by the artist
Hatchett, Duayne (1925– )
74. “N by NW”, 1968–69
   Aluminum and fluorescent acrylic plexiglass, length 77”
   Lent by The Royal Marks Gallery

Hosmer, Harriet (1830–1908)
75. “Daphne”, c. 1857
   Marble, height 27”
   Lent by The Washington University Gallery of Art, St. Louis

Hunt, Richard (1935– )
76. “Flight Section”, 1970
   Welded steel, length 8’
   Lent by the artist

Johnston, Randolph (1904– )
   Bronze, height 31¾”
   F. M. Hall Collection, University of Nebraska

Kaish, Luise (1925– )
78. “Prophets”, 1967
   Bronze, 1/4, length 24”
   Lent by The Staempfli Gallery

Kiesler, Frederick (1896–1966)
79. “Lamb’s Head”, 1963–64
   Bronze, length 15”
   Lent by The Martha Jackson Gallery Collection

King, William (1925– )
   Mahogany, height 21½”
   Lent by Terry Dintenfass, Inc.

81. “Big Red”, 1968
   Vinyl plastic, aluminum, height 10’
   Lent by Terry Dintenfass, Inc.

82. “Waiting”, 1970
   Sheet aluminum, length 6’6”
   Lent by Terry Dintenfass, Inc.
Kipp, Lyman (1929-  )
83. “Parcippany”, 1970
Wood, to be executed in enamelled steel
Courtesy of A. M. Sachs Gallery

Konzal, Joseph (1905–      )
84. “Simplex”, 1970
Corten steel, height 8’
Lent by The Bertha Schaefer Gallery

Kruger, Louise (1924–      )
85. “Figure of a Man”, 1955
Laminated pine and fir, polychromed, height 49”
Lent by The Robert Schoelkopf Gallery

Kuhn, Walt (1877–1949)
86. “Europa and the Bull”
Gilded bronze, length 7¾”
University Collection, University of Nebraska
Gift of Robert Schoelkopf

Lachaise, Gaston (1882–1935)
87. “Portrait of Antoinette Kraushaar”, 1923
Marble, height 13½”
Lent by Miss Antoinette Kraushaar

88. “Floating Figure”, 1927
Bronze, length 96”
University Collection, University of Nebraska
Sheldon Bequest

89. “Portrait of John Marin, 1928
Bronze, height 12½”
F. M. Hall Collection, University of Nebraska

Lamis, Leroy (1925–      )
90. “Construction Number 186”, 1970
Black, white, red plexiglass, height 24”
Lent by The Staempfli Gallery

Lassaw, Ibram (1913–      )
91. “Counterpoint Castle”, 1957
Bronze and copper, height 38”
Lent by The Kennedy Galleries
Laurent, Robert (1890–1970)

92. “Seated Nude”, 1946
Alabaster, width 13”
F. M. Hall Collection, University of Nebraska

Lekakis, Michael (1907–)

93. “Polyzygon”
Mulberry, height with base 59”
Lent by The Carl Solway Gallery

Lewis, Edmonia (1843–1900?)

94. “Forever Free”, 1867
Marble, height 3’5¼”
Lent by Howard University Gallery of Art, Washington

Lipchitz, Jacques (1891–)

95. “Bather”, 1923–25
Bronze, 2/7, height 79”
University Collection, University of Nebraska
Sheldon Bequest

96. “The Harpists”, 1930
Bronze, height 21”
Lent by The Marlborough Gallery, Inc.

97. “Hagar”, 1948
Bronze, height 79”
Lent by The Joslyn Art Museum

Lipton, Seymour (1903–)

98. “Avenger”, 1956
Nickel-silver on monel metal, length 24”
Lent by The University of Kansas Museum of Art, Lawrence

Bronze on monel metal, length 34”
Lent by The Marlborough Gallery, Inc.

Lopez, George (1900–)

100. “San Rafael”
Wood, height 15”
University Collection, University of Nebraska
Gift of John Norton
Lucchesi, Bruno (1926– )

Vaselite, height 40”
Lent by The Forum Gallery

MacMonnies, Frederick (1863–1937)

102. “Diana”, 1890
Bronze, height 30⅛”
University Collection, University of Nebraska
Howard S. Wilson Memorial Collection

Manship, Paul (1885–1966)

103. “Salome”, signed and dated 1915
Bronze, height 18⅛”
Lent by The Robert Schoelkopf Gallery

McKillop, E. A.

104. “The Fiddler”, 1928
Wood and glass, height 26”
Lent by The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg

Miller, Richard A. (1922– )

105. “Sandy-In Defined Space”, 1967
Bronze, 2/5, height 75⅛”
Lent by The Peridot Gallery

Moholy-Nagy, Lazlo (1895–1946)

106. “Vertical: Black, Red and Blue”, 1945
Plexiglass, height 14⅛”
Lent by John W. Kostich, Courtesy of The Joslyn Art Museum

Mondragon, Jose (1932– )

107. “San Pedro”
Wood, height 25½”
University Collection, University of Nebraska
Gift of John Norton

Morris, Robert (1931– )

108.Untitled, 1968
Black Felt, 1” thick (3 pieces)
Lent by The Leo Castelli Gallery
Myers, Ethel (1881–1960)

109. “Florence Reed”, 1920
Bronze, height 12”

F. M. Hall Collection, University of Nebraska

Nadelman, Elie (1885–1946)

110. “Man in the Open Air”, c. 1915
Bronze, height 53”

F. M. Hall Collection, University of Nebraska

111. “Wounded Bull”, 1915
“Standing Bull”, 1915
Bronze, height 11½” & 11¾”

Lent by Mr. & Mrs. Philip Sills

112. “Seated Woman”, c. 1917
Painted wood and metal, height 31½”

Lent by The Addison Gallery of American Art, Phillips Academy, Andover

Nakian, Reuben (1897–

113. “Circus Girl”, c. 1944
Terracotta, height 8½”

Lent by The Robert Schoelkopf Gallery

Nevelson, Louise (1900–

114. “Adolescence”, 1924
Georgia pink marble, height 18”

Lent by The Egan Gallery

115. “Rock Drawing (Rape of Lucrece)’
Terracotta, height 9¾”

Collection of The Nebraska Art Association Thomas C. Woods Fund

Bronze, length 10’11”

University Collection, University of Nebraska Sheldon Bequest

117. “Mountain Figure”
Cast stone, height 25”

University Collection, University of Nebraska Gift of Miss Anita Berliawsky
118. “Sky Presence II”, 1960
   Painted wood, twenty-four boxes, length 17’
   Lent by The Martha Jackson Gallery Collection


119. “Here II”, 1965
   Corten steel, height 112”
   Lent by M. Knoedler and Co., Inc.

Noguchi, Isamu (1904–

120. “Mortality”, 1956–60
   Bronze, height 79½”
   Lent by The Walker Art Center

121. “Song of the Bird”, 1958
   Granite, marble, teak, height 9’8½”
   University Collection, University of Nebraska
   Sheldon Bequest

Oldenburg, Claes (1929–

122. “Falling Shoestring Potatoes”, 1966
   Painted canvas, kapok, height 108”
   Lent by The Walker Art Center

Padovano, Anthony (1933–

123. “Study for a Monument: Yellow”, 1969
   Wood, to be executed in painted steel, length 18’
   Courtesy of The Bertha Schaefer Gallery

Pavia, Phillip (1912–

124. “Lily Pond”
   Marble, diameter 112”
   Lent by the artist, Courtesy of The Martha Jackson Gallery

Perdew, Charles

125. “Mallard Hen”, 1924
   Painted wood, length 15”
   Lent by Mr. Bob Wohlers

Powers, Hiram (1805–1873)

126. “Diana”, 1853
   Marble, height 26½”
   Lent anonymously (Illustration shows version owned by
   J. Paul Getty Museum, Malibu, California)
Aluminum and enamel, length 13'8"
Lent by The Royal Marks Gallery

Remington, Frederick (1861–1909)

128. "Bronco Buster", copyright 1895  
Bronze, height 24½"
Lent by The Joslyn Art Museum, Bequest of N. P. Dodge

Richardson, Sam (1934– )

Fiberglass, plastic, lacquer, height 13”  
Collection of The Nebraska Art Association,  
Gift of Mr. & Mrs. Louis Sosland

Rickey, George (1907–)

Stainless steel, height 102”
Lent by The Staempfli Gallery

Stainless steel, 22’ at rest, 32’ at maximum extension
Lent by The Staempfli Gallery

Rimmer, William (1816–1879)

132. “Head of a Woman”, c. 1860  
Granite, height 19”
Lent by The Corcoran Gallery of Art  
Gift of Mrs. Henry Simonds

133. “Dying Centaur”, 1871  
Bronze, height 21½”
Lent by The Kennedy Gallery

Robb, Samuel (active 1864–1890)

134. “Cigar Store Indian”, c. 1880  
Painted wood, height 79¼”
Lent by The Art Institute of Chicago

Robus, Hugo (1895–1964)

135. “Water Carrier”, 1956  
Bronze, height 3’
Lent by The Forum Gallery, New York
Rogers, John (1821–1904)

136. “The Town Pump”, 1862
Plaster, height 14½"
University Collection, University of Nebraska
Gift of Dr. & Mrs. Everett E. Angle

137. “Holiday Times”
Plaster, height 14½"
University Collection, University of Nebraska
Gift of Dr. & Mrs. Everett E. Angle

Rogers, Randolph (1825–1892)

138. “The Lost Pleaide”
Marble, height 51"
Lent by The Art Institute of Chicago
Gift of Mrs. E. S. Stickney

Rosati, James (1912–)

Bronze, height 48"
Lent by The Marlborough Gallery, Inc.

Roszak, Theodore (1907–)

140. “Chrysalis”, 1937
Wood, steel, brass, height 20"
Lent by the artist

141. “Invocation No. 5”, 1962
Silver, nickel, height 109"
Lent by The Pierre Matisse Gallery

142. “Rodeo”, 1965
Steel, height 20"
Lent by The Pierre Matisse Gallery

Saint-Gaudens, Augustus (1848–1907)

143. “Robert Louis Stevenson”, copyright 1887
Bronze relief, height 6¾"
Lent by Mr. Olin Dows, courtesy of the National Collection of Fine Arts, Smithsonian Institution

144. “The Puritan”, 1899
Bronze, height 31"
F. M. Hall Bequest, University of Nebraska
Small version of the monument erected at Springfield, Mass.
145. “Medallion Portrait of John Singer Sargent”  
Plaster, diameter 23Â½”  
Lent by The Museum of Fine Arts, Boston  
Bequest of Elizabeth Amis Cameron Blanchard in memory of 
her friend, John Singer Sargent

146. “Diana”, c. 1891  
Cast stone, height 78”  
Lent by Laura Chanler White  
Schimmel, William (1871?–1890)

147. “Eagle”  
Polychromed wood, 17Â¾” high  
Lent by The Hirschi & Adler Galleries, Inc.  
Schmidt, Julius (1923–)

148. “Untitled Relief”, 1961  
Cast iron, width 75”  
University Collection, University of Nebraska, Gift of an anonymous 
donor through the American Federation of Arts  
Smith, David (1906–1965)

149. “Projection in Counterpoint”, 1934  
Bronze and iron, height 8½”  
Lent by The Marlborough Gallery Inc.

150. “Australian Letter”, 1953  
Steel, height 80Â¾”  
Lent by The Marlborough Gallery Inc.

151. “Superstructure on Four”, 1960  
Stainless steel, height 151Â½”  
University Collection, University of Nebraska  
Sheldon Bequest  
Smith, Tony (1912–)

152. “Willy”, 1962  
Steel, height 7’8”  
University Collection, University of Nebraska  
Sheldon Bequest  
Stankiewicz, Richard (1922–)

153. “We Two Are So Alike”, 1958  
Welded steel, height 84”  
Lent by New York University Art Collection  
Gift of William S. Rubin
Steig, William (1907--)  
154. “Proud Woman”, 1941  
Pear wood, rope, height 14 1/4”  
Lent by The Museum of Art, Rhode Island School of Design  
Steinberg, Saul (1914-- )  
Wood, metal, glass, height 49”  
Lent by The Staempfli Gallery  
Stephenson, John (1933-- )  
156. “Octopussy”, 1967  
Aluminum and acrylic lacquer, width 4 1/2’  
Lent by The Royal Marks Gallery  
Sterne, Maurice (1878–1957)  
157. “Seated Figure”, 1924  
Bronze, height 22 1/2”  
F. M. Hall Collection, University of Nebraska  
Storrs, John (1885–1956)  
158. “Abstract Figure”, 1934  
Bronze, height 33 1/2”  
Lent by The Robert Schoelkopf Gallery  
Streeter, Tal (1934-- )  
159. “Five Lines to the Sky”, 1970  
Wood, to be executed in painted steel, height 60’  
Courtesy of A. M. Sachs Gallery  
Sugarman, George (1912-- )  
Wood, to be executed in painted steel, height 8’  
Lent by the artist  
Sullivan, Louis (1856–1924)  
161. Stair Baluster (From the Carson Pirie Scott Store, Chicago)  
Bronze, 1899, height 35”  
University Collection, University of Nebraska  
Anonymous gift
Tovish, Harold (1921-  )

162. “Interior II”, 1964
Bronze, 2/2, height 30”
Lent by Galerie Ann

Trova, Ernest (1927-  )

163. “Study: Falling Man (Wheelman)”, 1965
Siliconed cast bronze, height 5’
Lent by The Walker Art Center

Urie, Captain Jess

164. “Pintail Drake”, 1935
Painted wood, length 17”
Lent by Mr. Bob Wohlers

Urry, Steven (1939-  )

165. “Psychedilly Rose”, 1967
Cast and welded aluminum, height 10’6”
Lent by The Royal Marks Gallery

Volk, Leonard (1828–1895)

166. “Lincoln”, 1860
Plaster, height 32½”
University Collection, University of Nebraska

Vonnoh, Bessie Potter (1872–1953)

167. “Minuet”, 1897
Bronze, Cast #4, height 14½”
F. M. Hall Bequest, University of Nebraska

Walton, Marion (1899–  )

168. “Head”, 1940
Black Belgian marble, height 18”
F. M. Hall Collection, University of Nebraska

Ward, John Quincy Adams (1830–1910)

169. “The Indian Hunter”, 1857
Bronze, height 16”
F. M. Hall Collection, University of Nebraska
Weinberg, Elbert (1928–)

170. “Creation of Eve #3”, 1966
Bronze, height 29”
Lent by Mr. & Mrs. Warren Brandt

Young, Mahonri (1877–1957)

171. “Laborer”
Bronze, height 10¼”
F. M. Hall Collection, University of Nebraska

Zajac, Jack (1925–)

172. “Resurrection”, 1959
Fiberglass, height 78½”
Lent by Mrs. A. B. Sheldon

Zorach, William (1887–1966)

173. “Torso”, 1932
Bronze, height 31½”
University Collection, University of Nebraska
Gift of Dr. & Mrs. Frank Stanton

174. “Adam”, 1948
Granite boulder, height 11½”
F. M. Hall Collection, University of Nebraska