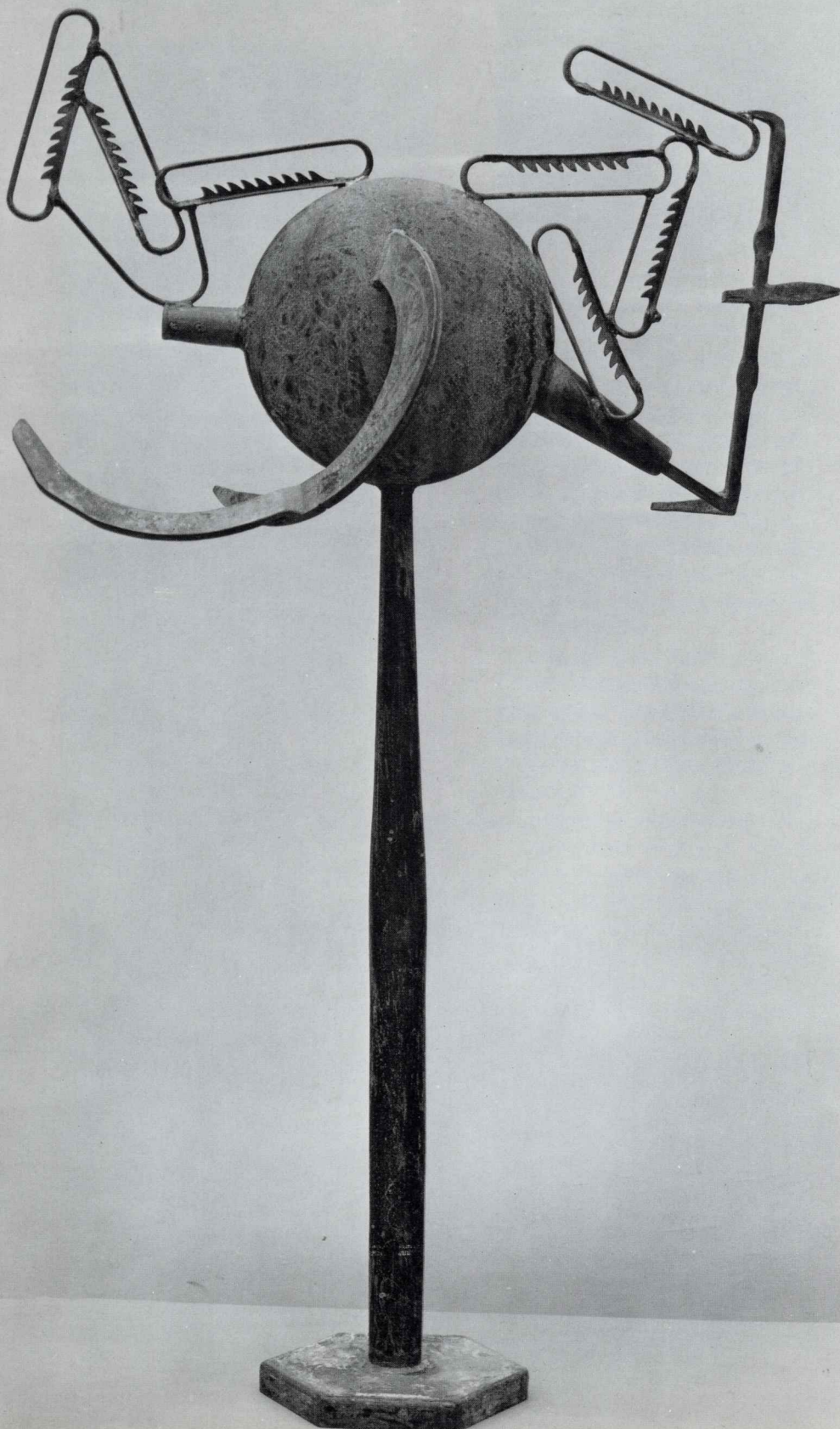


**20TH CENTURY SCULPTURE:
SELECTIONS FROM THE
METROPOLITAN MUSEUM OF ART**



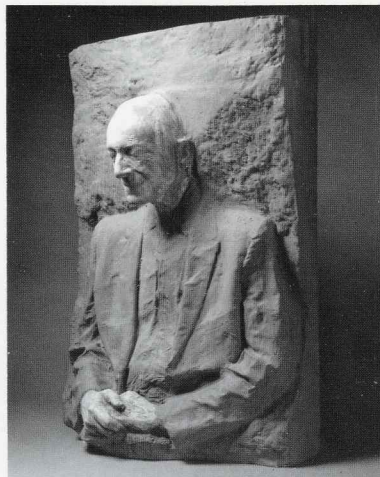
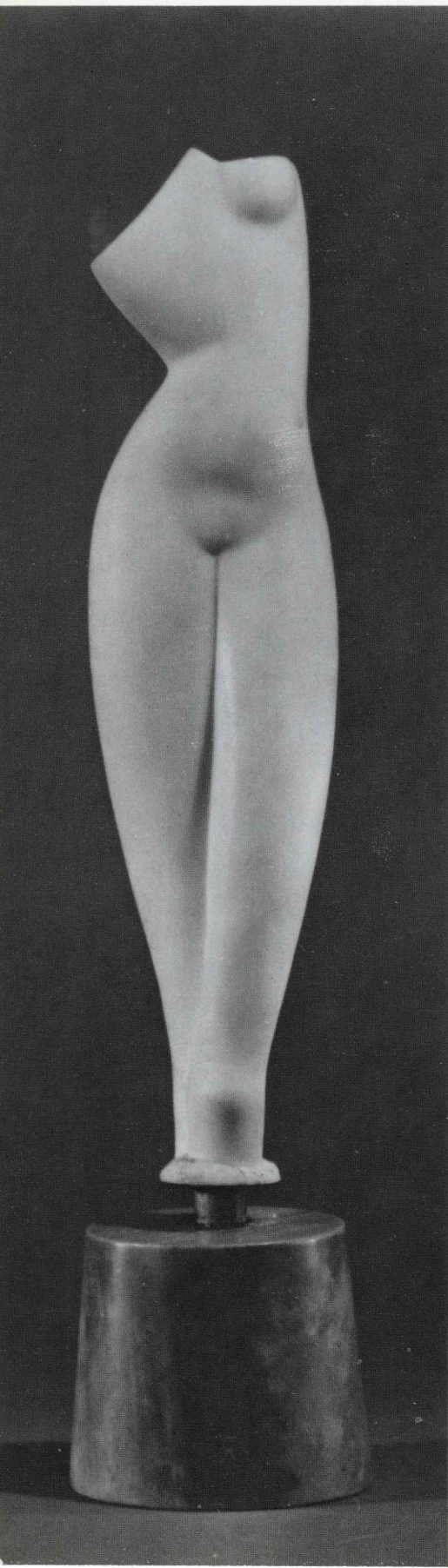
When I first asked William Lieberman if it would be possible for a selection of works from the collection of 20th century sculpture at The Metropolitan Museum of Art to be exhibited at the Storm King Art Center, I was delighted by his gracious and enthusiastic response. It has been a privilege for David Collens and me to work with William Lieberman, Lowery Sims and Ida Balboul to prepare this exhibition, and we appreciate their thoughtful and energetic cooperation. The great diversity of form and material so characteristic of the sculpture of our century is splendidly evident in these works from the Metropolitan. Storm King welcomes this special opportunity to display them.

Cynthia Hazen Polsky
Vice President
Storm King Art Center

Visiting Committee
Department of 20th Century Art
The Metropolitan Museum of Art

David SMITH (American, 1906-1965)
TANKTOTEM II (SOUNDING)
Steel and bronze, (1952-53)
H: 80½", W: 49½"
Fletcher Fund, 1953.

Alexander ARCHIPENKO (American, 1887-1964)
 FEMALE TORSO
 White marble on grey marble base
 H: 14¾" (figure);
 H: 3¾", Gr. diam: 4½" (base)
 Bequest of Charles F. Ikle, 1963.



George SEGAL (American, 1924-)
 MEYER SCHAPIRO
 Painted plaster, (1977)
 H: 37⅞", W: 26", D: 12"
 Gift of Paul Jenkins, 1981.

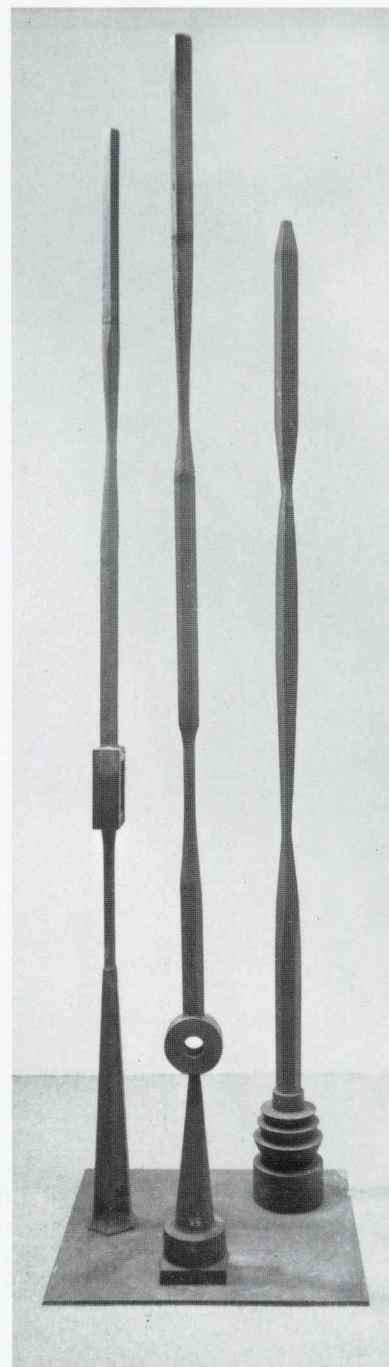
It has been a pleasure to respond to the invitation of the Storm King Art Center to show a selection of modern sculpture from the collection of The Metropolitan Museum of Art. The selection has been a collaboration, and I wish to thank Cynthia Polsky, David Collens, Lowery Sims and Ida Balboul for their dedication in realizing this project.

The selection consists of carved, modelled and cast works of sculpture by 34 artists, and includes both indoor and outdoor pieces. Some works are static, some move. They encompass a wide variety of media including stone, wood, metal, plaster, styrofoam, fiberglass and resin. They also encompass a wide variety of contemporary modes of expression from realism to abstraction.

The exhibition is not large, and in the selection American artists predominate. It is, however, the first occasion on which any of the Museum's varied holdings of modern sculpture have been seen together. In date, the works chosen range from 1908 to 1983. Several gifts and

purchases are recent acquisitions, and will be seen at Storm King before their exhibition at the Museum.

William S. Lieberman
 Chairman
 Department of 20th Century Art
 The Metropolitan Museum of Art



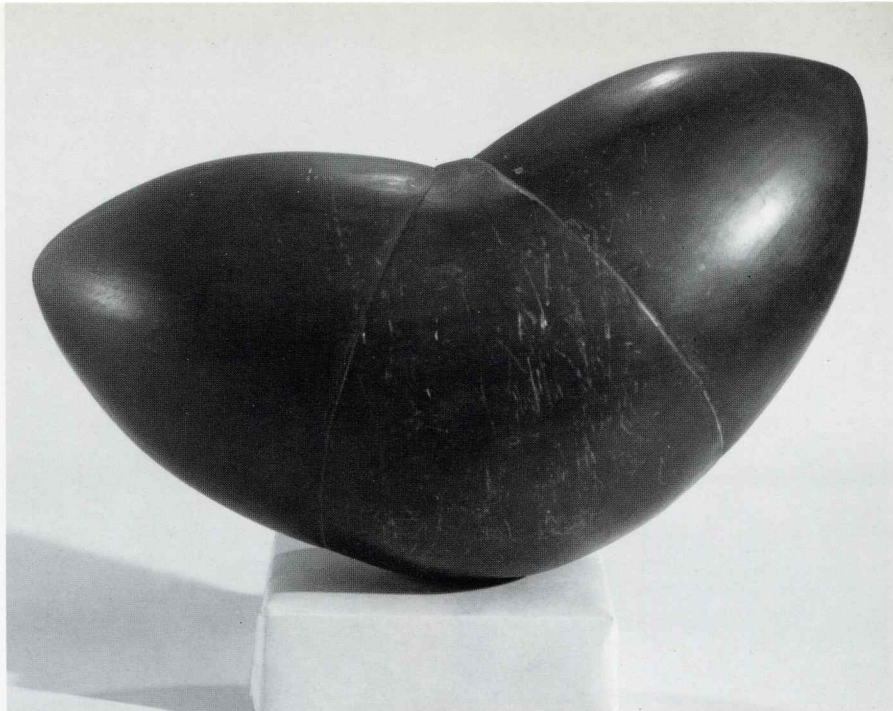
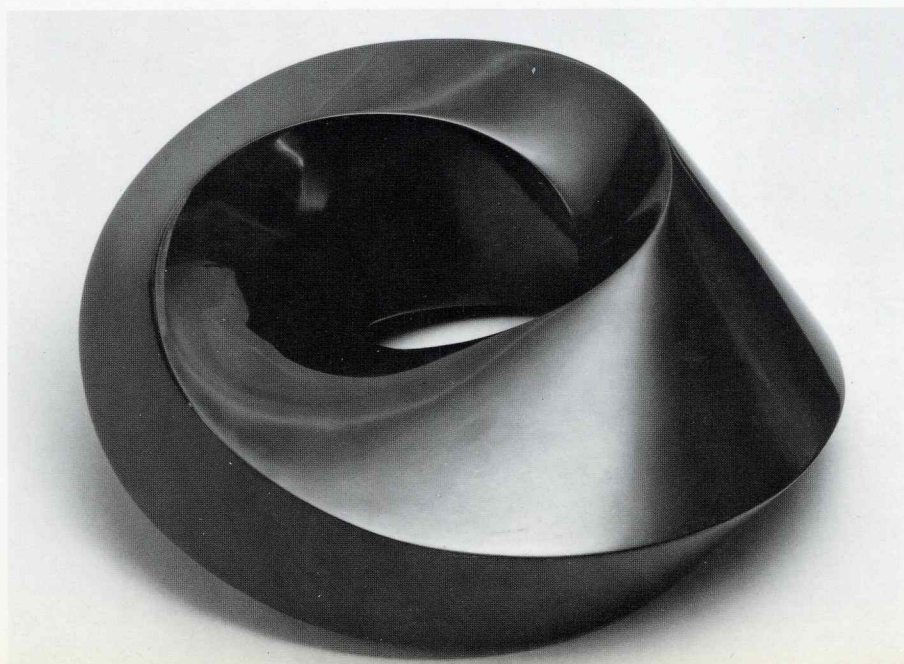
Beverly PEPPER (American, 1924-)
 HARMONIOUS TRIAD
 Cast ductile iron, (1982-83)
 24" square pedestal with three columns,
 8' x 2", 8' x 7", 7' x 7"
 Gift of Charles Cowles, 1983.

The Storm King Art Center, founded in 1960 as a sculpture park and museum, has concentrated solely on the collection and exhibition of 20th century sculpture. Storm King's unique landscaped setting has permitted the Art Center to focus on monumental works by modern mas-



Bernard MEADOWS (British, 1915-)
AUGUSTUS
Bronze, (c. 1962)
H: 64½"
Extended loan and promised gift of
Charles Zadok.

Tony SMITH (American, 1912-1980), UNTITLED, Black marble, (1970), H: 5¾", D: 12".
Gift of Henry Geldzahler, 1980.



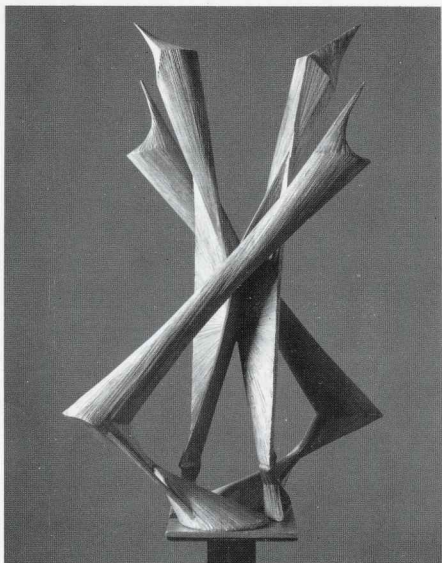
Louise BOURGEOIS (American, 1911-), POINT OF CONTACT, Bronze, (1967-1968),
H: 5½", W: 10¼", D: 3½". Gift of Ruth Stephan Franklin, 1973.

ters and younger artists. Smaller works by artists represented on the grounds have been collected for display in the Museum building, a French château constructed in 1935. For the current exhibition from the Metropolitan, selections were made to either complement or contrast with the works already on view at the Art Center.

One of the outstanding features of Storm King is its concentration of works by individual artists. David Smith is

represented in the permanent collection by 13 works. The Metropolitan's David Smith, Becca (1965), a burnished stainless steel sculpture named after the artist's daughter, and Tanktotem II (Sounding) (1952-53), enhance Storm King's Becca (1964), an unpainted steel collage sculpture, and Tanktotem VII, a painted steel piece completed in 1960. Several sculptures by Alexander Calder are installed on the Storm King grounds, including The Arch (1975), a 56' steel sculpture and one of the artist's last stabiles. The Metropolitan's Mobile (1942), which presents another aspect of the artist's work, is a playful piece suspended from a red steel rod.

One of Louise Nevelson's important outdoor works, Sky Jester (1983), was recently acquired by Storm King. Sky Jester will be complemented by Black Crescent (1971) from the Metropolitan collection, a series of black wooden boxes rising to a height of 133". Robert Murray's polychromed aluminum sculpture Kiana (1978) demonstrates the way modern technology was



Antoine PEVSNER (French, 1886-1962)
COLUMN OF PEACE
Bronze, (1954)
H: 53", W: 35½", D: 19¾"
Gift of Alex Hillman Family Foundation, in
memory of Richard Alan Hillman, 1981.

utilized to bend and fold heavy sheets of aluminum. The Metropolitan's *Chilkat* (1977), a larger, more complicated three-dimensional work from the same period, contrasts with the Storm King piece which has a more frontal orientation.

Henry Moore's *Reclining Connected Forms* (1969) is located in a secluded wooded area near the museum building. A beautiful selection of small indoor bronzes representing several of Moore's classic themes will be on view from the Metropolitan. They include: *Family Group* (1944); *Upright Motive No. 8* (1955); *Two Forms* (1934); *Spindle Piece* (1968); and *Square Form With Cut* (1969).

Herbert Ferber's outdoor steel sculpture *Konkapot II* (1972) has been in Storm King's collection since 1975. This horizontal sculpture is quite different from the Metropolitan's vertical brass and copper cage piece of 1962-63. *Homage To Piranesi II* has various three-dimensional copper elements



Jose de CREEFT (American, 1884-1982)
EMERVEILLEMENT: STATUETTE
Serpentine, (1941)
H: 18¾"
M.K. Jesup Fund, 1944.

suspended inside a brass frame. Louise Bourgeois' *The No March Number Seventy Two* (1972), a delicate marble and travertine sculpture consisting of ½" to 15" cylinders of

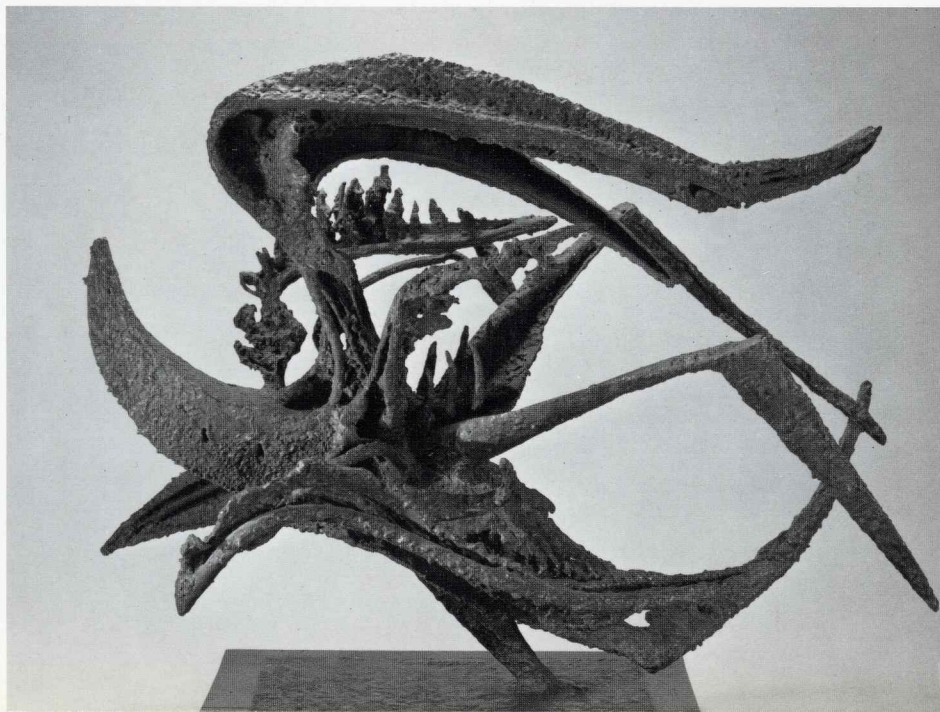
various colors, is located near the museum building. *Point of Contact* (1967-68), an earlier work from the Metropolitan, is a small intimate bronze that will be exhibited indoors.

Several important artists represented in the Metropolitan's collection are not presently represented in the Storm King Art Center's collection. It is a pleasure to be able to view important examples of sculpture by Alexander Archipenko, John Storrs, and Antoine Pevsner included in the special exhibition this year. Several of these pieces are delicate figurative works from the early decades of this century.

This exhibition marks the first occasion on which the Art Center has exhibited the sculpture collection of another institution. We are grateful for the opportunity to display a selection of works of 20th century sculpture from the collections of The Metropolitan Museum of Art.

David Collens
Director
Storm King Art Center

Theodore ROSZAK (American, 1907-1981), FIREBIRD, Iron brazed with bronze and brass, (1950-51), H: 31", W: 41", D: 27", Gift of Muriel Kallis Newman, in memory of the artist. THE MURIEL KALLIS STEINBERG NEWMAN COLLECTION, 1982.





Isamu NOGUCHI (American, 1904-)
 PORTRAIT OF A YOUNG WOMAN
 (ANGNA ENTERS): HEAD
 Bronze, black patina, (1932)
 H: 11¼"
 M.K. Jesup Fund, 1934.

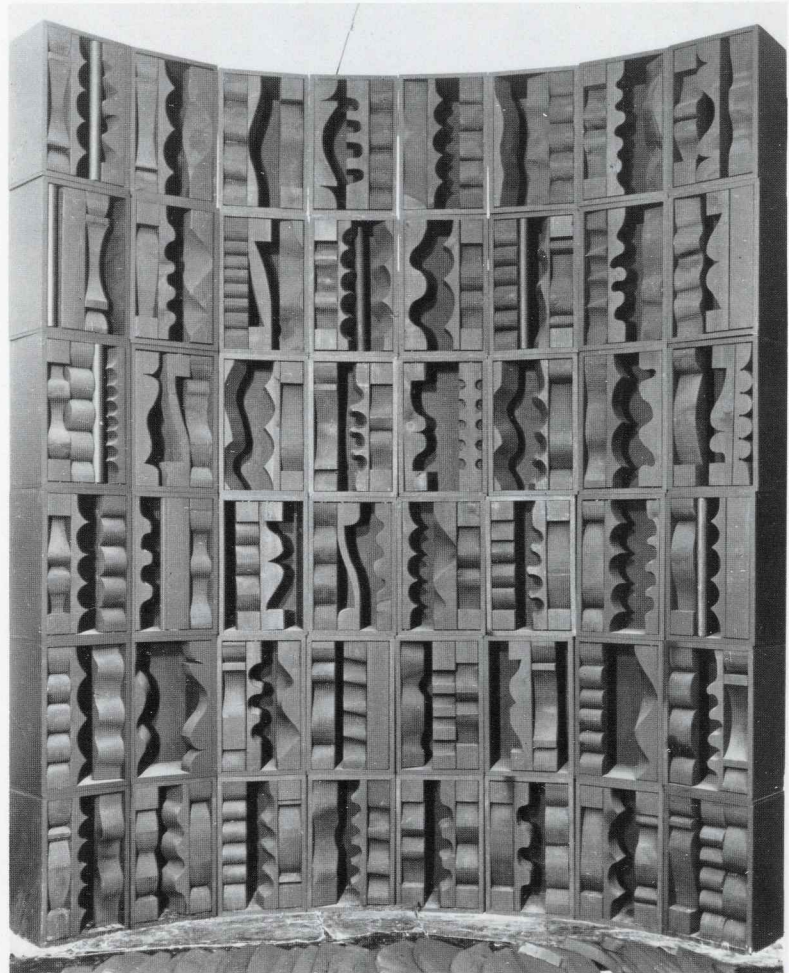
Like the mythic Greek sculptor, Pygmalion, mankind has long been infatuated with the re-creation of his own form in art, and in the 20th century sculptors have presented that figure in various transmutations that have interjected new energy and allegorical portent into that form. Revolutionary ideas about sculpture not only encouraged experimentation with new techniques and materials, but also did away with the distinctions between painting and sculpture and sculpture and architecture, as each medium began to influence the development of the other. Ideas about "truth to materials" encouraged a direct and honest use of material, as well as a straightforward rendering of form, as sculpture moved gradually away from academic concepts of beauty.

The earliest example of figure sculpture in this selection, Standing Female, is an unexpectedly conservative work by Elie Nadelman who has become associated with more innovative currents in 20th-century sculpture. Executed

in 1908, the piece is striking in its presentation of the figure advancing toward the viewer. Its elegant presence contrasts with the modeled figure Europa and the Bull (1948) by Robert Nakian where the handling of the terracotta exploits the expressive quality of light and dark contrast that occurs on the dramatically articulate surface. John Storrs' relief work Tête-a-Tête (1917) not only explores similar light/dark articulation of planes, but its simplified forms reveal a debt

sory, with only the extended flanks evoking the wings of the triumphant allegory. David Hare's The Swan's Dream of Leda (1962) reveals the artist's Surrealist association with the inverted humor of the title and his use of more suggestive organic abstraction. It relies on the assumption of our knowledge of the mythological reference, as well as our individual powers of associative viewing to make sense of the forms. In a similar manner Point of Contact (1967-68) by

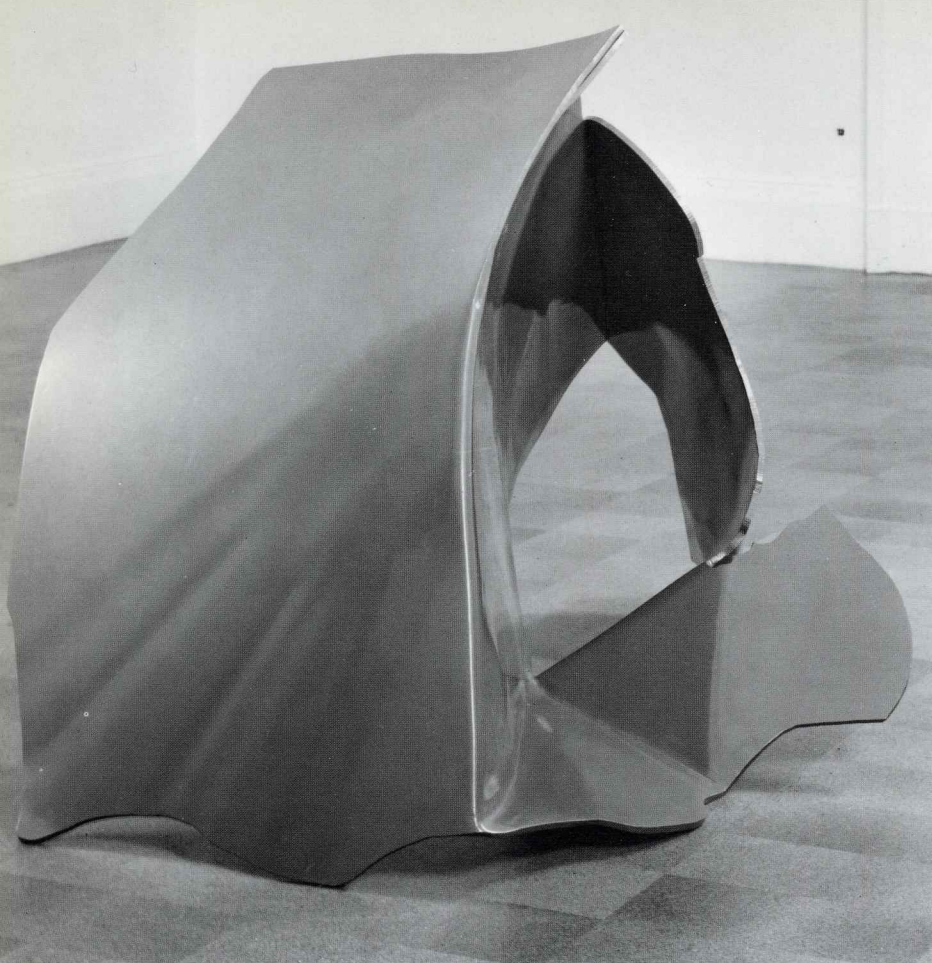
Louise NEVELSON (American, 1900-), BLACK CRESCENT, Black painted wood, (1971), H: 133½", W: 86", D: 11". Gift of Albert and Vera List, 1972.



to Modernist works by Maillol and Cubist artists such as Raymond Duchamp-Villon. Frederick Kiesler's Winged Victory (c. 1951) evokes yet another classical subject, but the figural references are cur-

Louise Bourgeois is replete with highly evasive content which defies a dogmatic interpretation.

In the decades after the Second World War, many artists in Europe and America sought



Robert MURRAY (Canadian, 1936-), *CHILKAT*, Painted aluminum, (1977), H: 51", W: 61", D: 81". Purchase, Anonymous Gift Fund, 1978.



Edward AVEDISIAN (American, 1936-)
YELLOW STEPS
Acrylic on styrofoam, (1975)
H: 18", W: 13½", D: 11"
Joseph H. Hazen Foundation, Inc., Gift,
1976.

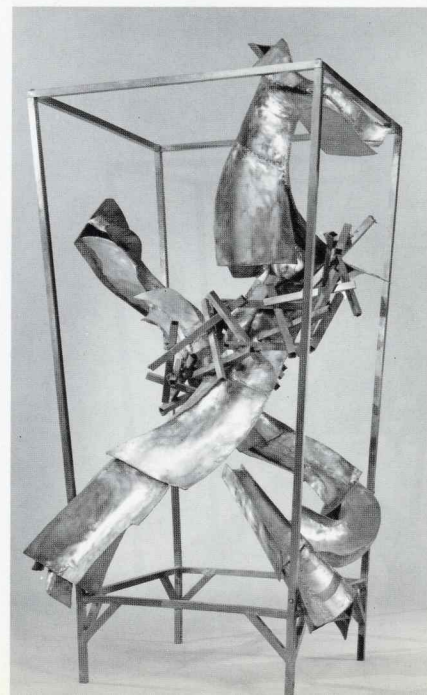
to present a metaphorical interpretation of the dilemmas of existence in the contemporary world. Typical of the Expressionist figuration are Reginald Butler's *Torso* (1955), as well as Bernard Meadows'

Augustus (c. 1962), and Gerhard Marcks' *Oedipus and Antigone* (1960) whose aggressive forms draw on the German Expressionist tradition and Surrealism. These quasi-abstract, quasi-figurative qualities are similar to Jean Ipousteguy's *David and Goliath* (1959), and are compatible with the energetic forms created by Theodore Roszak, Seymour Lipton and Herbert Ferber, three sculptors who were associated with the Abstract Expressionists. The encrusted surface of Roszak's *Firebird* (1950-51) is meant to symbolize the creative as well as destructive power of nature, and has been seen as the sculptural equivalent to the concerns of the Abstract Expressionist painters. Lipton's *Pioneer* (1957) suggests a human presence and, in fact, has been described by the artist as a "...crucifixion – a man twisting and turning his

arms in confusion. But it is a man standing in the dignity of his own possibilities..." The small work *Acrobat* (1949) by William King – as discreet in statement as his later and larger cutout figures – seems to echo these sentiments. The presentation of anger and energy – implied as much in the making of these works as in their final form – is also implicit in Ferber's reference to the psychological tyrannies of architecture presented in the work of the 18th-century printmaker in his *Homage to Piranesi II* (1962-63).

While the elusive quality of de Creeft's *Emerveillement* (1941) harkens to a figural tradition that developed from the work of Auguste Rodin (which dominated sculpture before the Second World War), the artist was a disciple of the "direct curve" school of modern sculpture. Influenced by the Rumanian sculptor Constantin Brancusi, these artists attempted to achieve in their work an immediacy and energy comparable to that of primitive sculpture. The unexpectedly delicate quality of Alexander Archipenko's

Herbert FERBER (American, 1906-)
HOMAGE TO PIRANESI II
Copper, brass, (1962-63)
Gr. H: 90", Gr. W: 46½", Gr. D: 46½"
Gift of William Rubin, 1965.



Female Torso (c. 1920) demonstrates vestiges of the Cubist interests that characterized his work of a decade earlier, and Anita Wechsler's *Victory Ball* (1951) exemplifies the adaptation of the Cubist vocabularies in the heroic sculpture that was popular during the 1930s and '40s. Walter Dusenbery shaped the essential form of *Pedogna* (1977) from stone, and revealed the peculiar texture of the material at the same time. While Tony Smith's *Untitled* (1970) is more refined in presentation, the sculptor's minimalist philosophy is compatible with this direct presentation of form.

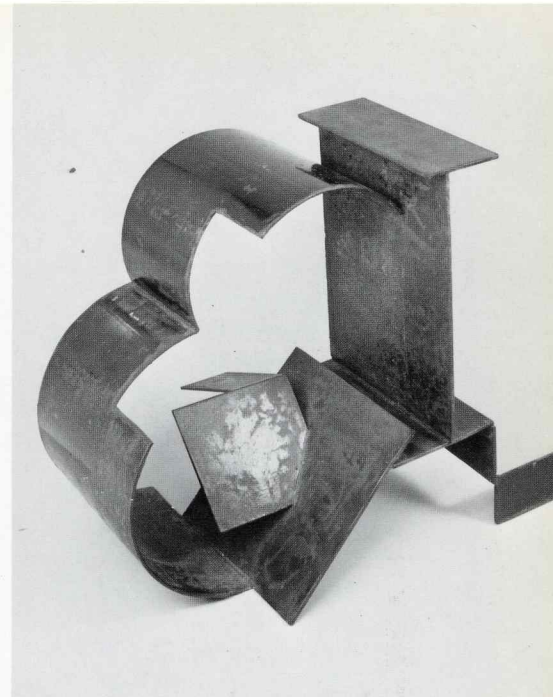


Gerhard MARCKS (German, 1889-1981)
OEDIPUS AND ANTIGONE
Bronze, (1960)
H: 93"
Gift of Joan and Lester Arnet, 1983.

Predictably, portraits are the largest group of works in the sculpture collection of the 20th Century Department. Isamu Noguchi's portrait head of the American dancer, poet and artist Angna Enters was modeled in 1931. This is one of two portrait busts from the collection

executed by Noguchi during the late 1920s and early 1930s. The subjects were invariably friends who were connected with the dance, theater and art worlds, including Lillian Gish (in the Museum's collection), Martha Graham and Buckminster Fuller. Although this work is distinct from Noguchi's usual sculpture approach, it is remarkable in its sensitive presentation of the personality of the sitter. Marino Marini's portrait of the American musician and sculptor Samuel Barber, who died in 1981, is the first work by this Italian artist to enter our collection. Marini's work displays the Expressionist humanism of European art after 1945 as he combines the firm sense of form of classical antiquity with the innovative conventions of abstraction.

Jo Davidson's nearly life-size evocation of the pioneer American collector and writer *Gertrude Stein* is eerie in its rendering of her signature



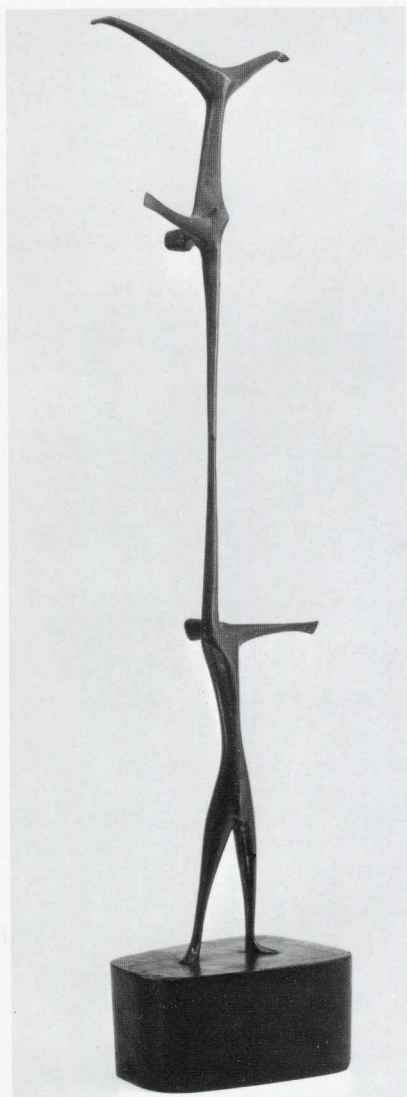
Peter REGINATO (American, 1945-)
THE DIASPASON
Welded steel, (1970)
H: 30", W: 17", D: 27"
Gift of Mr. and Mrs. Jason McCoy, 1979.

posture and its uncanny verisimilitude to the actual woman. It was executed the year of her death (1946), a fact which imbues it with a memorial association not unlike George Segal's plaster bust of the art historian and scholar *Meyer Schapiro* (1977). Segal

David SMITH (American, 1906-1965), BECCA, Stainless steel, (1965), H: 113¼", W: 123". Bequest of Adelaide Milton de Groot, by exchange, 1972.



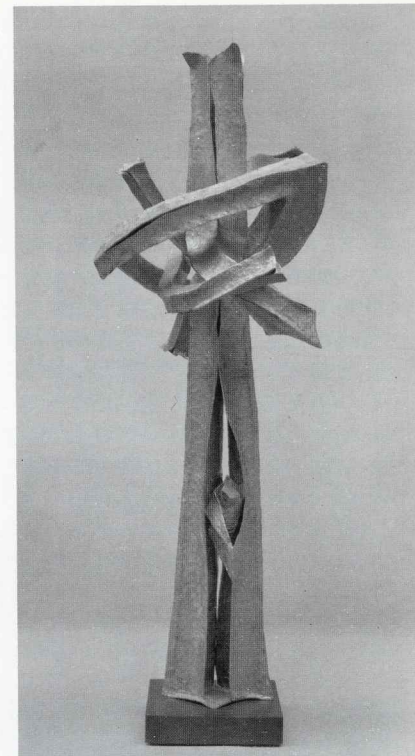
models his life-size figures in papier maché plaster over gauze on the actual person. At first he placed the figure in actual life settings so that the eerie white figures literally haunted the museum and gallery spaces where they were exhibited. More recently, Segal has begun to concentrate on partial figures and parts of the body, evoking the tradition of plaster casts used in academic art training. Segal has also begun to paint his sculptures in dazzling primary colors which enhance the dimensional presence of the figure.



William KING (American, 1925-)
ACROBAT
Bronze, (1949)
H: 16 1/8"
Gift of Mrs. Charles Abrams, 1980.

The real innovations in sculpture in this century, however, have come from the experimentation of forms freed from traditional figurative associations. One of the most important sculptors of this century, who may be seen as a bridge between figuration and abstraction, is the English artist Henry Moore. The four small maquettes presented here show the range of his formal expression, and demonstrate Moore's masterful handling of bronze at various junctures in his career. Although he began his career committed to the concept of direct carving, by the 1930s he was working increasingly in bronze. *Two Forms* (1934) was first realized in ironstone and then cast in bronze in 1967. This work shows evidence of the influence of Surrealism on Moore's work with its biomorphic shapes similar to those of Arp and Tanguy. *The Family Group* (1944) is a theme that was extensively explored by the artist after the war, coinciding with the birth of his only child. The three later works – *Upright Motive, No. 8* (1955), *Spindle Piece* (1968) and *Square Form with Cut*

Henry MOORE (British, 1898-)
SPINDLE PIECE
Bronze, (1968)
H: 6 1/8" (without base), W: 5 3/8", D: 4 1/2"
Gift of Laura and David Finn, 1982.

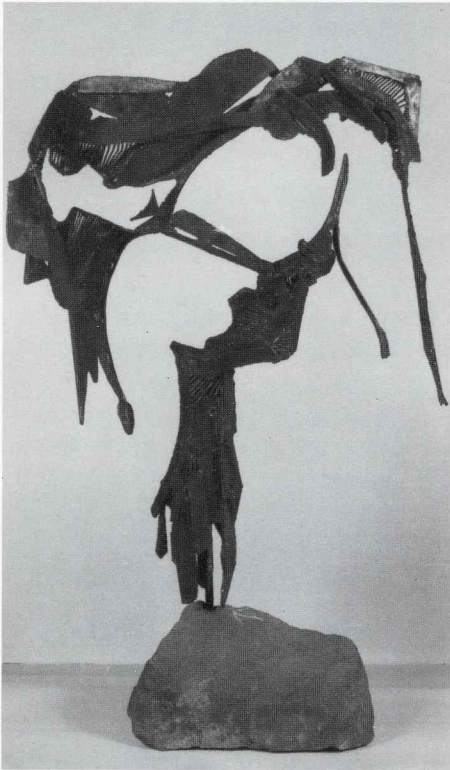


Seymour LIPTON (American, 1903-)
PIONEER
Nickel-silver alloy, (1957)
H: 94", Gr. W: 32"
Gift of Mrs. Albert A. List, 1958.

(1969) – exemplify Moore's working method after the Second World War when he largely gave up drawing as a means for developing formal ideas, and turned exclusively to small plaster maquettes which were cast in bronze. The modest scale of these works – they are the smallest in this exhibition – belies the grandeur that these ideas would achieve in their ultimate statement which was determined by specific commissions.

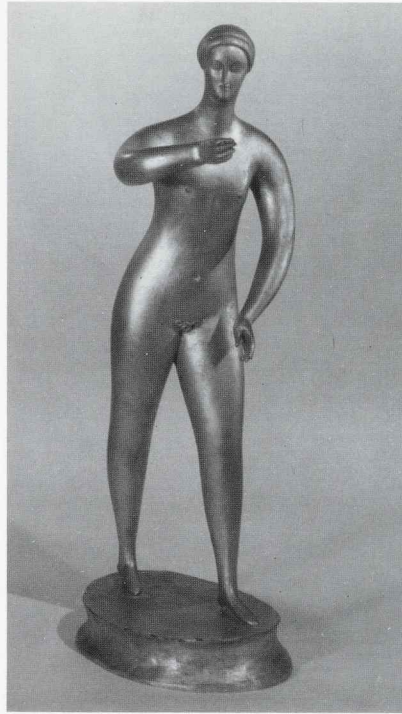
One of the most dramatic contributions to the concept of sculpture in the 20th century was the introduction of movement, which challenged our notion of this genre as an inherently static one. Alexander Calder found inspiration in the biomorphic forms of Miro and Arp to create his *Mobile* of 1942. But he introduced a startling nuance by exploiting the Dadaist concept

of chance, allowing the random breezes to change the configuration of the construction. In another permutation, Antoine Pevsner presents a schematization of form unfolding in space in his Column of Peace (1954). Without actually activating the sculpture (which harkens to Futurism) Pevsner exploits the reflective properties of the articulated bronze surface to suggest movement as light is carried along the vertical furrows on its surface.



David HARE (American, 1917-)
THE SWAN'S DREAM OF LEDA
Bronze, stone, (1962)
H: 44", W: 33½" (figure)
H: 9¾", W: 12¼", D: 9¾" (base)
Gift of the artist, 1963.

Some of the most startling statements in contemporary sculpture have been literally wrought in the genre of welded sculpture. Using the Surrealist idea of combining random "found" objects as a point of departure, artists have achieved statements of extraordinary, evocative power. The hallmark figure in this is, of course, David Smith, whose Tanktotem II (Sounding)



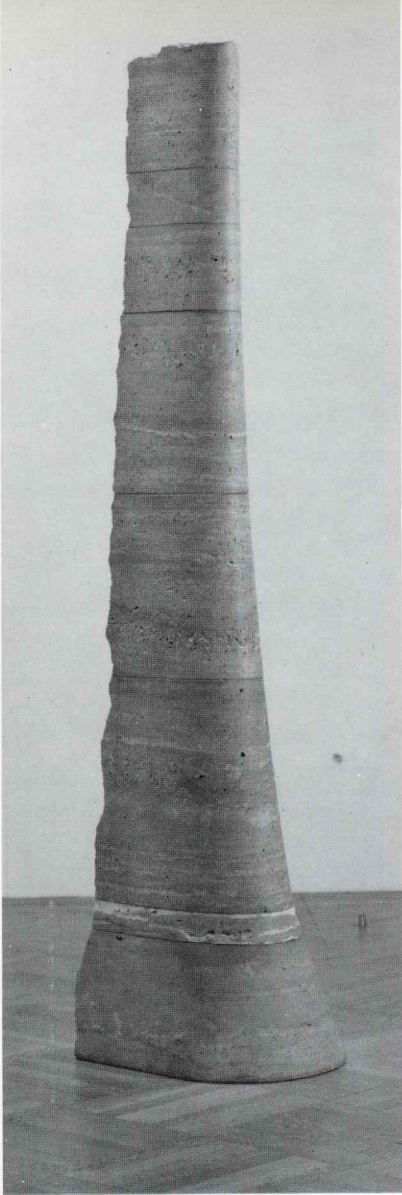
Elie NADELMAN (American, 1882-1946)
STANDING FEMALE
Gilt bronze, (c. 1908)
H: 28"
Gift of Mr. and Mrs. Martin Horwitz, 1975.

(1952-53) reflects his apprenticeship with the Spanish sculptor Julio Gonzalez, who taught Smith to weld. Smith's Becca (1965), a monumental work named for his daughter, is the largest work here, and represents a culmination of his various sculptural explorations over a 30-year period. The scored surfaces allow a feeling of depth within the essentially flat surface of the sculpture. Richard Hunt, Beverly Pepper and Peter Reginato are younger American sculptors who have, in turn, modified the realm of welded sculpture to their own individual expressions. Hunt's Peregrine Forms, executed in 1965, is one of the artist's finest solutions to the problem of open linear form which was central to his work of the middle 1960s. While extremely personal in their fusion of organic, almost insectile shapes with industrial materials, this work shows the influence of David Hare, as

much as that of David Smith, with its emphasis on the Surrealist power of suggestion which can be evoked through welded metal. Beverly Pepper's Harmonious Triad (1982-83) also utilizes forms based on mechanical production, if from a more refined and conscious statement of intent. The three vertical shapes remind us of the hybrid forms invented by Max Ernst and Henry Moore some 30-40 years earlier. Peter Reginato's The Diaspason (1970) is also related to the concept of assemblage, and is fascinating in its declaration of versatility of flat planes in various contortions. Black Crescent (1971) by Louise

Reginald BUTLER (British, 1913-1981)
TORSO
Bronze, (1955)
H: 37½", W: 20", D: 13½"
Gift of Peter Meltzer, in memory of David and Elise Meltzer, 1980.



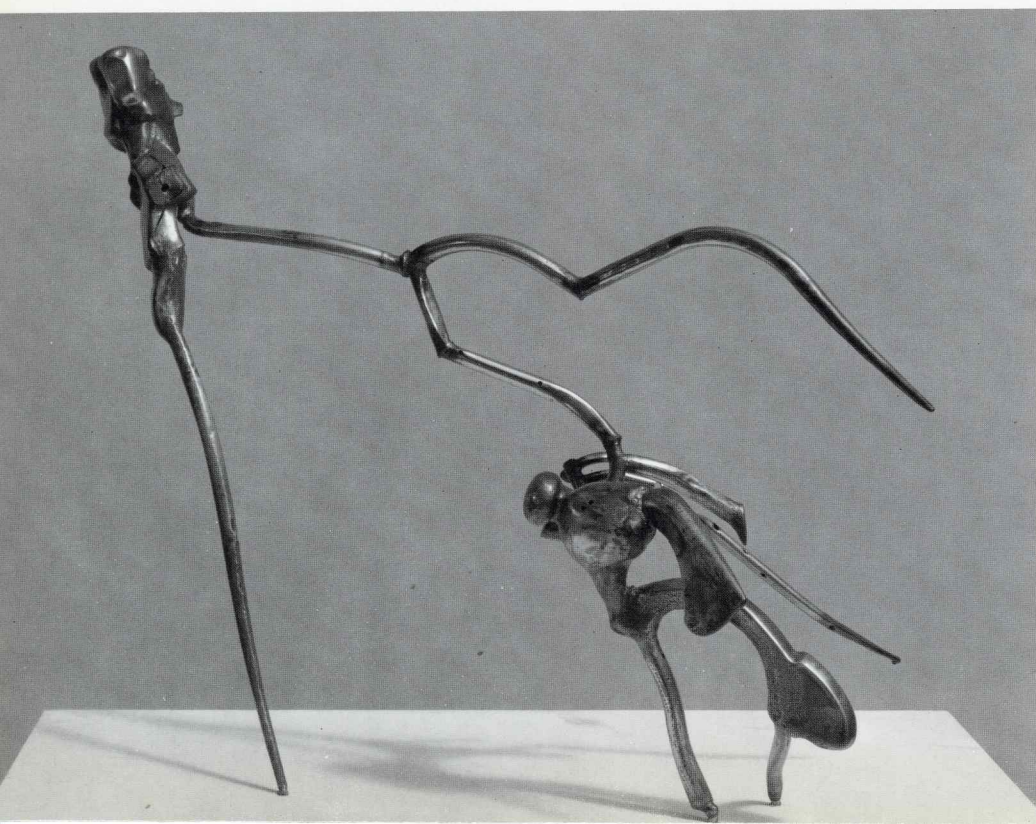


Walter DUSENBERY (American, 1939-)
PEDOGNA
Red travertine marble, (1977)
H: 102½", W: 25½"
Gift of Doris and Jack Weintraub, 1979.

Nevelson stands out within this group. The artist has garnered her own individual sculptural expression by assembling cast-off bits of carpentry into individual boxes. Nevelson's seemingly random grouping of these forms has undoubtedly been inspired too by the Surrealist use of the found object, and the artist achieves a visual unity of these diverse elements by painting the entire structure black.

Twentieth-century sculptors increasingly borrowed new materials and techniques from industry and technology for their work. The witty styrofoam construction Yellow Steps (1975) by Edward Avedisian defies our sense of sculpture as solid, massive and weighty. Likewise, Tom Butter's use of fiberglass and resin has allowed him to construct out-sized works such as J.D. (1983) that are deceptively light in weight, and at the

Richard HUNT (American, 1935-), PEREGRINE FORMS, Steel, welded, (1965),
H: 42½", W: 50". Purchase, Rogers Fund and Douglas Dillon Gift, 1970.



John STORRS (American, 1885-1956)
TÊTE-A-TÊTE
Bronze, (1917)
H: 11", W: 11½", D: 2¼"
Purchase, Edward C. Moore, Jr. Gift and Rogers Fund, 1970.

same time entertain the translucent light play that inspired the use of plastic by the Constructivist sculptors Gabo and Pevsner at the beginning of the century. The artist's use of initials refers to a specific acquaintance, so that the pieces may be said to be abstracted portraits or even memorial pieces. Robert Murray's painted aluminum sculpture Chilkat (1977) – named for a river in western Canada – has been fabricated from a single sheet of metal,

Henry MOORE (British, 1898-)
FAMILY GROUP
Bronze, (1944)
H: 5⅞", W: 5", D: 2¾"
Anonymous gift, in honor of Alfred H. Baur, Jr., 1981.



which was maneuvered into shape and clipped at various curvatures to create additional planes. This work was executed at Lippincott Co., with a hydraulic press, marking a new form of collaboration between an artist and industry.

In his catalog of the Museum's American sculpture, published in 1965, Albert Ten Eyck Gardiner pointed out: "This aggregation... the works of so many hands, composed as it is of sculpture ranging in scale from heroic groups to miniature cabinet bronzes, and in style from the Italianate Neo-classic... to the abstract manner of today, naturally includes work that aimed at, but never quite attained, the permanent status of great

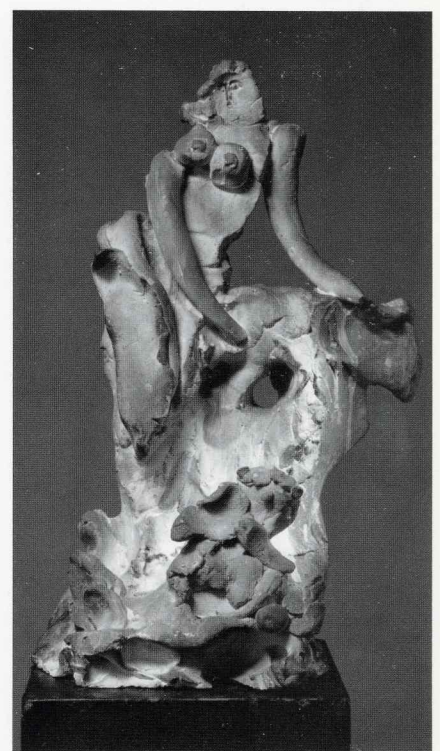
Henry MOORE (British, 1898-)
 UPRIGHT MOTIVE NO. 8
 Bronze, (1955)
 H: 10 $\frac{7}{8}$ " (without base)
 H: 11 $\frac{1}{8}$ " (with base)
 Gift of Dr. Joseph Singer, 1968.
 The Florence and Joseph Singer Collection.



Henry MOORE (British, 1898-), SQUARE FORM WITH CUT, Bronze, (1969), H: 5 $\frac{5}{8}$ " (without base), W: 6 $\frac{1}{2}$ ", D: 4 $\frac{3}{4}$ ". Gift of Laura and David Finn, 1982.

works of art. In the main, however, it contains a good number of substantial examples that have found their places in the history of American sculpture." And well this statement might summarize the works included in this exhibition at the Storm King Art Center. They present as a group the exciting innovations, and creative adaptations of tradition that have characterized the sculptural creativity of this century. But most importantly, this selection begins to indicate the richness of the holdings of The Metropolitan Museum, a preview of the installation planned for the new galleries to be devoted to modern art.

Lowery S. Sims
 Associate Curator
 Department of 20th Century Art
 The Metropolitan Museum of Art



Reuben NAKIAN (American, 1897-)
 EUROPA AND THE BULL
 Terracotta, (1948)
 H: 12 $\frac{3}{8}$ "
 Gift of Mrs. Charles Abrams, 1980.

Exhibition Checklist

Alexander ARCHIPENKO (American, 1887-1964)

FEMALE TORSO

White marble on grey marble base

H: 14¾" (figure);

H: 3¾", Gr. diam: 4½" (base)

Bequest of Charles F. Ikle, 1963.

Edward AVEDISIAN (American, 1936-)

YELLOW STEPS

Acrylic on styrofoam, (1975)

H: 18", W: 13½", D: 11"

Joseph H. Hazen Foundation, Inc., Gift, 1976.

Louise BOURGEOIS (American, 1911-)

POINT OF CONTACT

Bronze, (1967-1968)

H: 5½", W: 10¼", D: 3½"

Gift of Ruth Stephan Franklin, 1973.

Reginald BUTLER (British, 1913-1981)

TORSO

Bronze, (1955)

H: 37½", W: 20", D: 13½"

Gift of Peter Meltzer, in memory of David and Elise Meltzer, 1980.

Tom BUTTER (American, 1952-)

J.D.

Fiberglass and resin, (1983)

H: 48", W: 95", D: 19"

Gift of Mr. and Mrs. Warren Brandt, 1984.

Alexander CALDER (American, 1898-1976)

MOBILE

Steel and aluminum, (1942)

H: c 60"

Rogers Fund, 1942.

Jose de CREEFT (American, 1884-1982)

EMERVELLEMENT: STATUETTE

Serpentine, (1941)

H: 18¾"

M.K. Jesup Fund, 1944.

Jo DAVIDSON (American, 1883-1952)

GERTRUDE STEIN

Bronze, (1946)

H: 33", W: 22", D: 24"

Gift of Dr. Maury P. Liebowitz, 1982.

Walter DUSENBERY (American, 1939-)

PEDOGNA

Red travertine marble, (1977)

H: 102½", W: 25½"

Gift of Doris and Jack Weintraub, 1979.

Herbert FERBER (American, 1906-)

HOMAGE TO PIRANESI II

Copper, brass, (1962-63)

Gr. H: 90", Gr. W: 46½", Gr. D: 46½"

Gift of William Rubin, 1965.

David HARE (American, 1917-)

THE SWAN'S DREAM OF LEDA

Bronze, stone, (1962)

H: 44", W: 33½" (figure)

H: 9¾", W: 12¼", D: 9¾" (base)

Gift of the artist, 1963.

Richard HUNT (American, 1935-)

PEREGRINE FORMS

Steel, welded, (1965)

H: 42½", W: 50"

Purchase, Rogers Fund

and Douglas Dillon Gift, 1970.

Jean IPOUSTEGUY (French, 1920-)

DAVID AND GOLIATH

Bronze, (1959)

David: 48 x 25 x 23"

Goliath: 31 x 26 x 55"

Head: 29 x 19 x 20"

Center: 20 x 21 x 23½"

Gift of Mr. and Mrs. Charles Zadok, 1983.

Frederick KIESLER (American, 1896-1965)

WINGED VICTORY

Bronze, (c. 1951)

H: 30", W: 28", D: 24½"

Gift of Salander - O'Reilly, 1983.

William KING (American, 1925-)

ACROBAT

Bronze, (1949)

H: 16½"

Gift of Mrs. Charles Abrams, 1980.

Seymour LIPTON (American, 1903-)

PIONEER

Nickel-silver alloy, (1957)

H: 94", Gr. W: 32"

Gift of Mrs. Albert A. List, 1958.

Gerhard MARCKS (German, 1889-1981)

OEDIPUS AND ANTIGONE

Bronze, (1960)

H: 93"

Gift of Joan and Lester Arnet, 1983.

Marino MARINI (Italian, 1901-1980)

SAMUEL BARBER

Bronze, (1949)

H: 11", W: 6½", D: 8½"

Bequest of Samuel Barber, 1981.

Bernard MEADOWS (British, 1915-)

AUGUSTUS

Bronze, (c. 1962)

H: 64½"

Extended loan and promised gift of Charles Zadok.

Henry MOORE (British, 1898-)

SQUARE FORM WITH CUT

Bronze, (1969)

H: (without base) 5½"

W: 6½", D: 4¾"

Gift of Laura and David Finn, 1982.

Henry MOORE (British, 1898-)

FAMILY GROUP

Bronze, (1944)

H: 5⅞", W: 5", D: 2¾"

Anonymous gift, in honor of Alfred H.

Baur, Jr., 1981.

Henry MOORE (British, 1898-)

UPRIGHT MOTIVE NO. 8

Bronze, (1955)

H: 10⅞" (without base)

H: 11⅞" (with base)

Gift of Dr. Joseph Singer, 1968.

The Florence and Joseph Singer Collection.

Henry MOORE (British, 1898-)

TWO FORMS

Bronze, (1934)

H: 7"

Gift of Mr. and Mrs. Harry A. Brooks, in

honor of Henry Moore on his 85th

birthday, 1982.

Henry MOORE (British, 1898-)

SPINDLE PIECE

Bronze, (1968)

H: 6⅞" (without base), W: 5⅞", D: 4½"

Gift of Laura and David Finn, 1982.

Robert MURRAY (Canadian, 1936-)

CHILKAT

Painted aluminum, (1977)

H: 51", W: 61", D: 81"

Purchase, Anonymous Gift Fund, 1978.

Elie NADELMAN (American, 1882-1946)

STANDING FEMALE

Gilt bronze, (c. 1908)

H: 28"

Gift of Mr. and Mrs. Martin Horwitz, 1975.

Reuben NAKIAN (American, 1897-)

EUROPA AND THE BULL

Terracotta, (1948)

H: 12⅞"

Gift of Mrs. Charles Abrams, 1980.

Louise NEVELSON (American, 1900-)

BLACK CRESCENT

Black painted wood, (1971)

H: 133½"

W: 86", D: 11"

Gift of Albert and Vera List, 1972.

Isamu NOGUCHI (American, 1904-)

PORTRAIT OF A YOUNG WOMAN

(ANGNA ENTERS): HEAD

Bronze, black patina, (1932)

H: 11¼"

M.K. Jesup Fund, 1934.

Beverly PEPPER (American, 1924-)

HARMONIOUS TRIAD

Cast ductile iron, (1982-83)

24" square pedestal with three columns,

8' x 2", 8' x 7", 7' x 7"

Gift of Charles Cowles, 1983.

Antoine PEVSNER (French, 1886-1962)

COLUMN OF PEACE

Bronze, (1954)

H: 53", W: 35½", D: 19¾"

Gift of Alex Hillman Family Foundation, in memory of Richard Alan Hillman, 1981.

Peter REGINATO (American, 1945-)

THE DIASPASON

Welded steel, (1970)

H: 30", W: 17", D: 27"

Gift of Mr. and Mrs. Jason McCoy, 1979.

Theodore ROSZAK (American, 1907-1981)

FIREBIRD

Iron brazed with bronze and brass, (1950-51)

H: 31", W: 41", D: 27"

Gift of Muriel Kallis Newman, in memory

of the artist, THE MURIEL KALLIS

STEINBERG NEWMAN COLLECTION, 1982.

George SEGAL (American, 1924-)

MEYER SCHAPIRO

Painted plaster, (1977)

H: 37⅞", W: 26", D: 12"

Gift of Paul Jenkins, 1981.

David SMITH (American, 1906-1965),

BECCA, Stainless steel (1965), H: 113¼",

W: 123", Bequest of Adelaide Milton de

Groot, by exchange, 1972.

David SMITH (American, 1906-1965)

TANKTOTE II (SOUNDING)

Steel and bronze, (1952-53)

H: 80½", W: 49½"

Fletcher Fund, 1953.

Tony SMITH, (American, 1912-1980)

UNTITLED

Black marble (1970)

H: 5¾", D: 12"

Gift of Henry Geldzahler, 1980.

John STORRS (American, 1885-1956)

TÊTE-A-TÊTE

Bronze, (1917)

H: 11", W: 11½", D: 2¼"

Purchase, Edward C. Moore, Jr. Gift and

Rogers Fund, 1970.

Anita Weschler (American, -)

VICTORY BALL

Cast stone, (1951)

H: 24", W: 41", D: 23½"

Purchase, Morris and Rose Rochman Gift, 1982.

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