

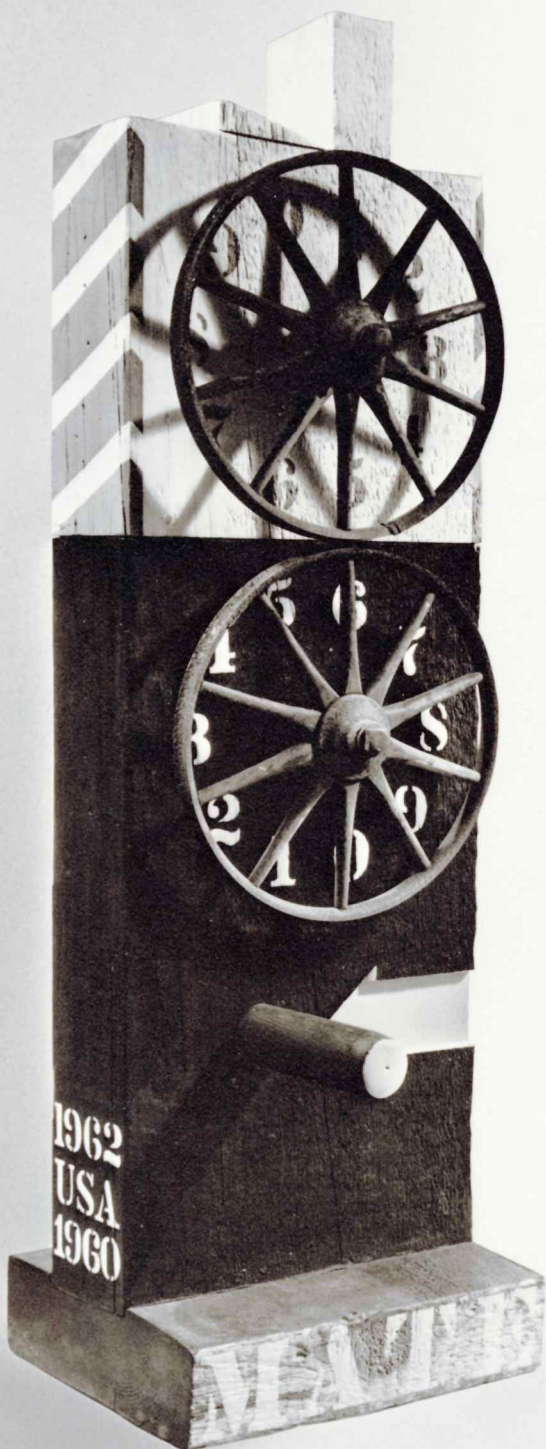
Storm King Art Center  
29 Sculptures  
from the  
Howard and Jean Lipman  
Collection.

May 21–October 31, 1986



Isamu Noguchi *Endless Coupling*

Robert Indiana *Mate*



## **Storm King Art Center**

### **29 Sculptures**

**from the Howard and Jean Lipman Collection**

**A loan exhibition**

**from the Whitney Museum of American Art**

Storm King Art Center is delighted with this season's exhibition made possible through the generosity and informed taste of Howard and Jean Lipman. We are deeply indebted to Howard Lipman, a Trustee and friend of Storm King Art Center since 1979, who has freely shared with us his wealth of experience and his many wise insights. We extend our sincere appreciation to Tom Armstrong, Director of the Whitney Museum, for his cooperation and generous loans, and to Patterson Sims, Associate Curator of the Whitney's Permanent Collection, who played a crucial role in the selection of works to be included in the exhibition. To John I. H. Baur we are most grateful for taking the time to write an informative and insightful essay. Finally, this exhibition could not have been realized without the concerted, unstinting effort on the part of the Art Center's entire staff. We herewith extend them our sincere thanks.

**H. Peter Stern**

President

**David R. Collens**

Director

Storm King Art Center

Alexander Calder *Wooden Bottle with Hairs*



The year was either 1965 or 1966. Howard Lipman was sitting on a big brown envelope in the dining room of the Dorset Hotel next door to the Whitney when the Museum was on 54th Street. Howard preferred not to discuss the contents of the envelope until lunch was finished.

Opening it then, he pulled out some fifty photographs and said (as nearly as I remember): "I don't suppose you would want any of these for the Whitney, but perhaps you can give me some advice. They're contemporary sculpture which Jean and I have bought over the years, and now we would like to give them to a public institution."

That was the start of an extraordinary benefaction and a partnership between Howard and the Museum that has lasted to the present. On that occasion about thirty pieces were selected. By 1969 the Lipmans (individually or through their foundation) had added more than twice as many new works to the initial group — 92 in all. These, and all later additions, were chosen jointly by Howard and the Museum staff. We seldom disagreed. When we did, no purchase was made.

Two exhibitions of the Lipmans' gifts were held at the Whitney (*Contemporary American Sculpture: Selection 1*) in 1966 and (*Selection 2*) in 1969. It was Howard's hope that sculpture might be seen outside the city in smaller museums that could not normally afford the cost, so a third exhibition of 37 works, drawn from the first two, toured the state for about a year beginning in 1969. It was financed in part by the Lipman Foundation.

While Howard Lipman's initial gift was a surprise, his enthusiasm for sculpture was not. Although he never spoke of his own efforts, those who knew him were aware that he had carved wood and stone in a shed outside his 18th-century farmhouse in Cannondale, Connecticut. These small figures of simple volumes, in the direct-carving esthetic of artists like Flannagan and Zorach, were exhibited in one-man shows in a Connecticut museum and in several New York galleries.

But Howard soon gave up his own art in favor of collecting, and the fields at Cannondale were filled with impressive works, many large, by Calder, David Smith, Noguchi and a number of younger, lesser known sculptors. The house had

fewer sculpture being filled to near capacity by the Lipmans' fine collection of American folk art. The New York apartment was another story, since it had absorbed all the more fragile contemporary pieces Howard had acquired until it bulged. I recall a beautiful wall by Louise Nevelson and several plaster objects from Claes Oldenburg's "store" — such as *The Black Girdle* shown here — a work I found, and still find, difficult to like. It is perhaps an example of Howard's tact that he refrained from giving it to the Whitney until after my retirement.

In hindsight an event which should have forewarned us of Howard's benefaction was his 1961 tenure as chairman of the Acquisitions Committee of the Friends of the Whitney Museum, an organization which supports the Museum's purchase program. Previous committees had divided their acquisitions more or less equitably among the media; not Howard's; that year it bought only sculpture — three major works by Calder, Nevelson and Smith.

For *The Whitney Review* Howard reluctantly wrote a brief article, "Sculpture Today." The heart of it is in the first three paragraphs:

"The remarkable characteristic of present-day American sculpture is its high quality; it is perhaps the first time in our history that such a statement could be made. Sculpture has not been one of our great achievements. Our earliest efforts, the relief carvings on gravestones, have a modest, naive charm; the work of such men as Rush in the early 19th century are of historic interest, but could never be called great. In the middle of the 19th century sculpture fell between two paths — that of our academic artists who went to Italy to copy Roman copies of Greek originals, and that of more talented native artists who made trade signs, weathervanes and ships' figureheads. Certainly the freshness and vigor of some of these works, most often anonymous, stand out in the history of our sculpture. By the turn of the 20th century there was rich activity in painting, but no corresponding development in sculpture. It was not until the first quarter of the 20th century that a few interesting sculptors appeared — Nadelman, Lachaise, Flannagan, Zorach.

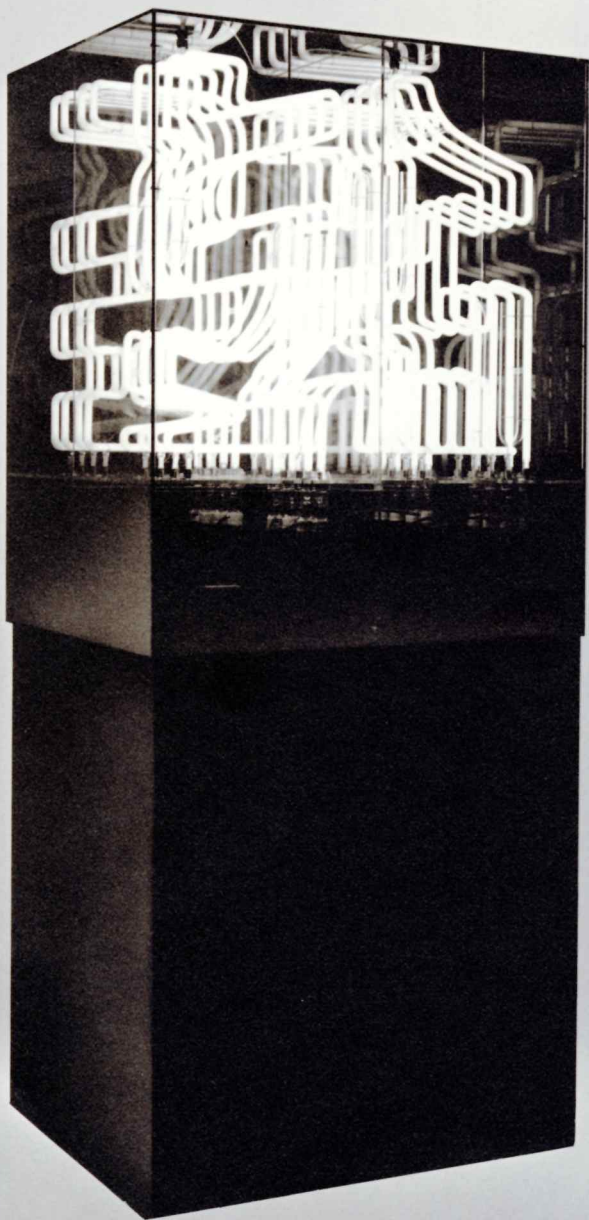
"Since World War II there have been a dozen important sculptors and scores of highly-talented ones producing an



George Segal *The Bus Station*



Chryssa *Fragment for the "Gates to Times Square"*





enormous output of interesting work. In this time Calder made his massive mobiles for Idlewild, the Chase Manhattan Bank, Pittsburgh Airport — and the monumental stabiles; Smith developed from earlier Gonzales influences to a totally original use of solid masses of iron and steel; Lippold created his gleaming lunar and solar systems; Nevelson assembled her great sky chapels; Noguchi carved his classic marbles; De Rivera bent his swirling hoops; Ferber, Lassaw, Roszak and Lipton forged metallic forms into rich designs undreamed of till this time. And now we have scores of younger artists of great talent.

"The majority of critics seem to agree as to the high quality of American sculpture today. Both John Canaday and Emily Genauer have commented on the originality and the inventiveness of sculpture versus painting in the contemporary scene."

Looking over the long list of works presented by the Lipmans to the Museum since 1966, I am struck by the breadth of taste apparent. Traditional carving — though far from traditional imagery — is here in Calder's *Double Cat* and several Noguchi pieces. Pop Art, at its zenith in the mid-sixties, is amply represented in works by Oldenburg, Indiana, Chamberlain, Segal and Lichtenstein. Minimal Art, with its emphasis on a radical simplicity, shows how varied a vocabulary it could still command in pieces by Judd and Kelly, in Robert Morris's *Untitled (L-beams)*, Smithson's *Alogon* and Rickey's stately mobile, *Two Lines — Eighteen Feet*.

At an opposite extreme to Minimalism is the Surrealist-related sculpture of Samaras and Westermann, both suggestive of lurking horrors. In an abstract mode, the organic forms of Kiesler and Noguchi are just as distant from Minimalist esthetics, though in another direction. The influence of Abstract Expressionism on sculpture is apparent in pieces by Nevelson and di Suvero which, though very unlike, share a basic romanticism.

Even Earthworks — generally involving huge scale and the transformation of entire landscapes — are symbolized here by Robert Smithson's *Non-site (Palisades, Edgewater, N.J.)* — a collection of rocks in a commercial metal bin. Light is used as a formal sculptural element in Chryssa's *Fragment for the*

*"Gates to Times Square"*. Alexander Calder, evading classification as always, demonstrates in several pieces his wit, his mastery of motion and his ability to draw with wire in three-dimensional space. Calder became early on a friend of the Lipmans, and is extensively represented in the collection. The Lipmans have retained for their private collection a number of major works by the artists they most admired, chief among them three who were also close friends — Calder, Nevelson and Smith.

I would hazard a guess that Howard Lipman never aimed at creating a survey of modern American sculpture. He bought sculpture because he loved it, but the breadth of his taste led him to sample such a variety of styles that the Lipman collection became, almost by accident, a cross section of our plastic arts from about 1930 to the mid-seventies. He admired some earlier sculpture (as his article shows), but he felt that it was already well enough represented in the Whitney. And he was not much interested in what might be called post-modern sculpture, which I think he felt lacked seriousness. Within the roughly 35-year period of his choice, however, he helped the Museum assemble a collection of remarkable scope and quality.

**John I. H. Baur**

Director Emeritus

Whitney Museum of American Art

**Storm King Art Center** at Mountainville, New York, is a 350-acre sculpture park with a museum building on the grounds.

The park is open April 2 though November 30, daily except Tuesday from noon to 5:30 p.m.

The museum building is open May 21 through October 31, daily except Tuesday from noon to 5:30 p.m.

Lucas Samaras *Chair Transformation Number 10A*



## Alexander Calder

*Wire Sculpture*, 1928

Sign for Weyhe Gallery exhibition.

Wire, 49½ x 26 x 6 in.

Purchase, with funds from Howard and Jean Lipman, 72.168

*Double Cat*, 1930

Wood, 7 x 51 x 4¼ in.

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc., 69.256

*Cage Within a Cage*, 1939

Metal, wood, and string, 37½ x 58¼ x 21 in.

Gift of the Howard and Jean Lipman Foundation, Inc., 75.23

*Wooden Bottle with Hairs*, 1943

Wire and wood, 22 x 14½ x 10½ in.

50th Anniversary Gift of the Howard and Jean Lipman Foundation, Inc., 80.28.2

*Indian Feathers*, 1969

Painted aluminum sheet and stainless steel rods, 136¼ x 91 x 63 in.

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc., 69.260

## John Chamberlain

*Untitled*, 1963

Metal, 31 x 37½ x 28 in.

Collection of Howard and Jean Lipman, 66.18

## Chryssa

*Fragment for the "Gates to Times Square"*, 1966

Neon and plexiglas, 81 x 34½ x 27½ in.

Purchase, with funds from Howard and Jean Lipman, 66.135

## Mark di Suvero

*Untitled*, 1964

Painted steel and wood, 40½ x 53¼ x 32 in.

Gift of Howard and Jean Lipman, 84.60.1

## Robert Indiana

*Mate*, 1960–62

Metal, paint, and wood, 41 x 12½ x 12¾ in.

Gift of the Howard and Jean Lipman Foundation, Inc., 66.28

## Donald Judd

*Untitled*, 1968

Plexiglas and stainless steel, 33 x 68 x 48 in.

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc., 68.36

## Ellsworth Kelly

*Whites*, 1963

Painted aluminum, 23 x 70½ x 105½ in.

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc., 68.47

## Frederick Kiesler

*Landscape: The Saviour Has Risen*, 1964

Bronze, glass, granite, and plastic,

57½ x 49 x 35½ in.

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc., 66.50.

## Roy Lichtenstein

*Gold Fish Bowl*, 1977

Painted bronze with patina,

77½ x 25½ x 18¼ in.

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc., 77.66

## Robert Morris

*Untitled (L-beams)*, 1965

Stainless steel: three beams

each 96 x 96 x 24 in.

Gift of Howard and Jean Lipman, 76.29

## Louise Nevelson

*Night—Focus—Dawn*, 1969

Painted wood, 102 x 117 x 14 in.

Purchase, with funds from Howard and Jean Lipman, 69.73

*Moon Gardenscape XIV*, 1969–77

Painted wood, 69 x 94 x 6 in.

Purchase, with funds from the American Art Foundation and the Howard and Jean Lipman Foundation, Inc., 78.3

## Isamu Noguchi

*Celebration*, 1954

Bronze, height, 17 in.

Promised gift of Howard and Jean Lipman, P51.80

*Endless Coupling*, 1957

Iron, height, 96 in.

Gift of Howard and Jean Lipman, 78.72

*Woman*, 1957

Metal and wood, height, 14½ in.; with base, 67 in.

Gift of Howard and Jean Lipman, 83.51

*Pretty Girl*, 1965

White marble, height, 17 in.

Promised gift of Howard and Jean Lipman, P53.80

## Claes Oldenburg

*The Black Girdle*, 1961

Painted plaster, 46½ x 40 x 4 in.

Gift of Howard and Jean Lipman, 84.60.2

## George Rickey

*Two Lines—Eighteen Feet*, 1965

Stainless steel, 224 x 33½ x 33½ in.

50th Anniversary Gift of Howard and Jean Lipman, 79.51

## Lucas Samaras

*Box #41*, 1965

Wood covered with yarn, 17⅞ x 13¼ x 38 in.

(open); 17⅞ x 10¼ x 25 in. (closed).

Gift of Howard and Jean Lipman, 77.81

*Box #42*, 1965

Mixed media, 9⅞ x 14⅞ x 10⅞ in.

Gift of Howard and Jean Lipman, 74.97

*Chair Transformation Number 10A*, 1969–70

Formica, wood, and wool, 38 x 20 x 20 in.

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc., 70.1572

## George Segal

*The Bus Station*, 1965

Plaster, plastic, wood and metal. Figure: height, 53 in.; two panels: each 78 x 48 in.; overhead box: 18¼ x 56¼ in.

Gift of Howard and Jean Lipman, 81.22a–f

## Robert Smithson

*Alogon*, 1966

Painted stainless steel: seven sections,

35½ x 73½ x 35½ in. (overall).

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc., 67.8

*Non-Site (Palisades, Edgewater, N.J.)*, 1968

Enamel, painted aluminum, and stone,

56 x 26 x 36 in.

Gift of the Howard and Jean Lipman Foundation, Inc., 69.6a–b

## H. C. Westermann

*Antimobile*, 1966

Laminated plywood, 67¼ x 35½ x 27½ in.

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. and exchange, 69.4