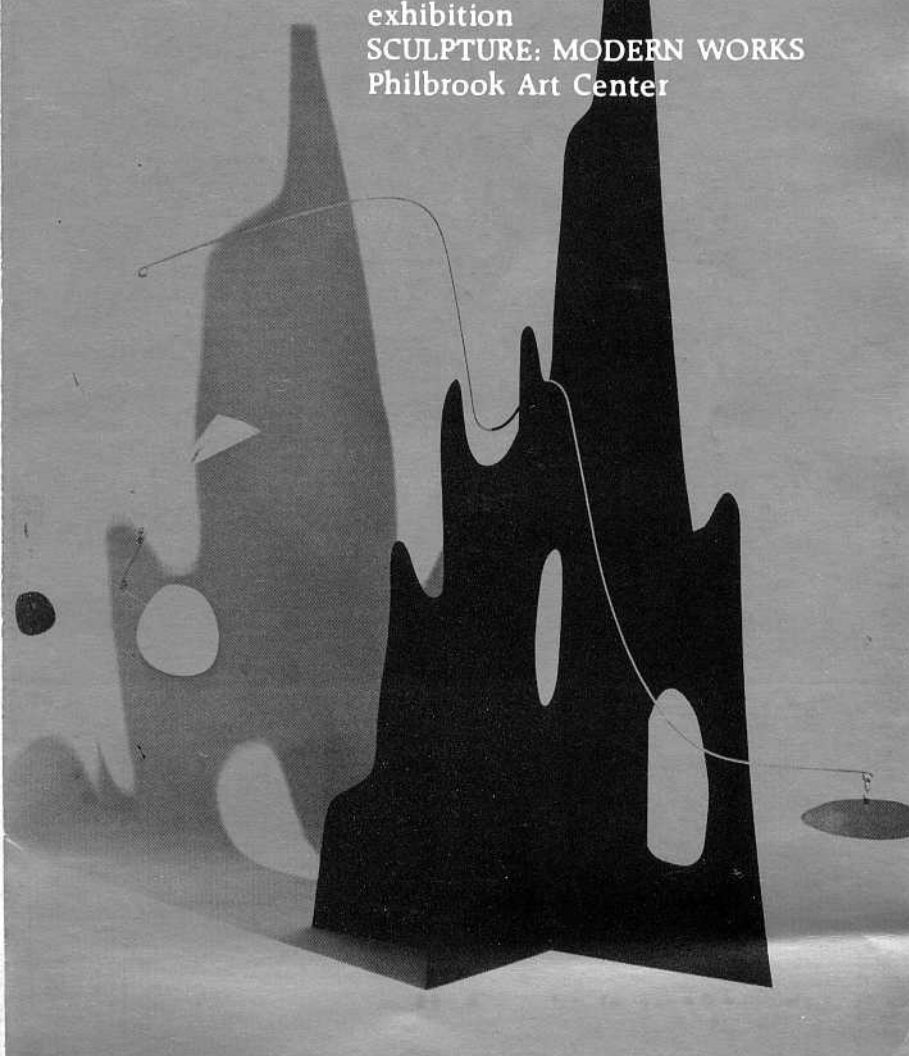


“ . . . a
certain
rhyme &
rhythm
”

• • • Sculptors
on
Sculpture

Quoted from artists
represented in the
exhibition
SCULPTURE: MODERN WORKS
Philbrook Art Center



The Imitation of Nature:

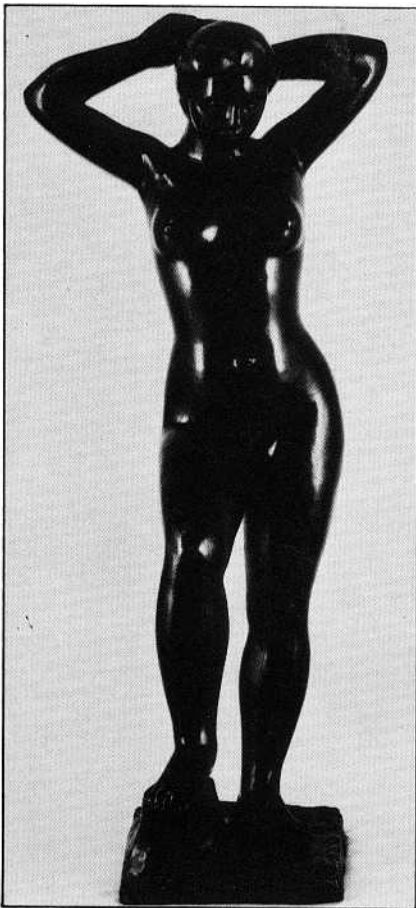
"Nature is deceptive. If I looked at her less I would produce not the real but the true.

When nations grow old, their art grows complicated and soft. We should try to return to our youth, to work naively; this is what I seek, and it is why I have had such success, because our century has tried to return to the primitive. I work as if no art had ever been made, before me, as if I had never learned anything. I am the first man to do sculpture."

ARISTIDE MAILLOL

"The work of art is a translation of life into another language, a collecting and rejecting of countless impressions, and an ordering and isolating of what is essential, the essence of the visual world."

GEORG KOLBE



BAIGNEUSE AUX BRAS LEVES, 1898
Aristide Maillol



THE MUSEUM GUARD, 1975
Duane Hanson

The Universal Order:

"As an artist I sense my problems and conflicts are the stuff of the cosmos.

The only purpose I see for art is that it releases new revelations of the artist as a lonely seer, who adds to the values of society.

I work so damn hard physically, monotonously, till the parts are put together, till they are organized, till you see something, a finished thing. But when it's finished, and if it's right, you feel you've got a piece of eternity...you've captured something...you only identify yourself with it by virtue of the fact that you did it."

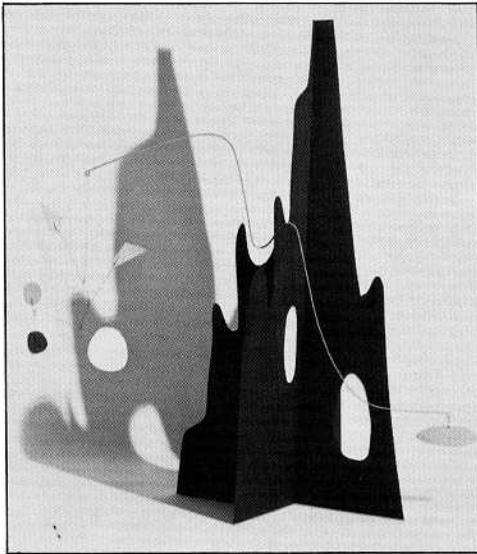
SEYMOUR LIPTON

"The basis of everything for me is the universe.

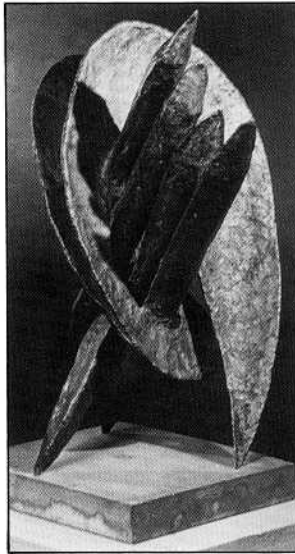
The simplest forms in the universe are the sphere and the circle. I represent them by disks and then I vary them. My whole theory about art is the disparity that exists between form, masses, and movements...Even my triangles and spheres, but they are spheres of a different shape.

...the underlying sense of form in my work has been the system of the universe, or a part thereof. For that is a rather large model to work from."

ALEXANDER CALDER



CRAG WITH FLAT TOP, 1974
Alexander Calder



SPINNER, 1960
Seymour Lipton

The Essence of Form:

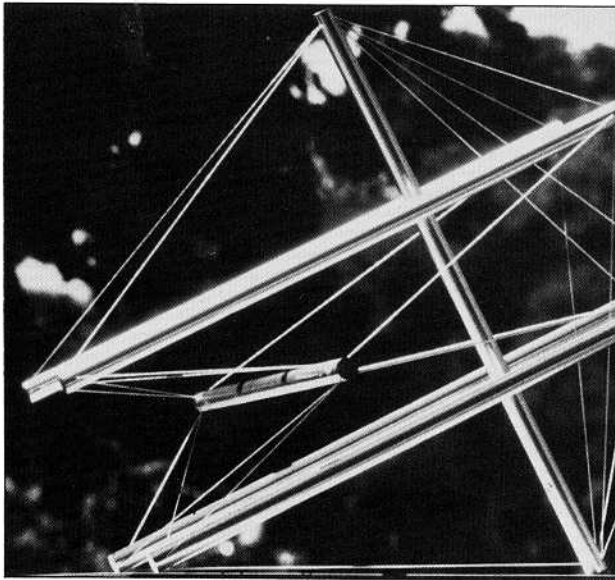
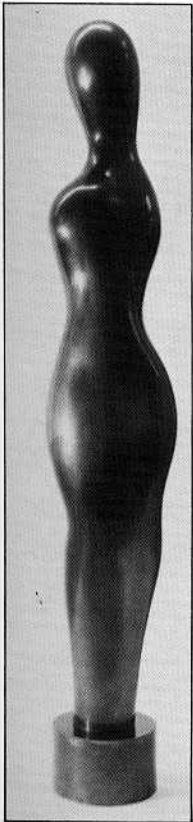
"What was important to me then was a new clarity, a new simplicity, a reduction of all complications to simple forms.

I identified complexity with the intellect, escape from one's own personality, involvement in the affairs of the world... Since I was in search of the personality, I had no interest in the uproar of the cabaret, although I don't deny the value of the noise."

JEAN ARP

"The forms that I find necessary to assert are meant to be blunt reminders of primordial strife and struggle, reminiscent of those brute forces that not only produced life, but in turn threaten to destroy it."

THEODORE ROSZAK



TENSEGRITY, 1967
Kenneth Snelson

SCULPTURE CLASSIQUE, 1960
Jean Arp

Portrait of the Artist:

"I'm just a symmetrical man. It shows up in my art and it always did. I like to draw in the middle of the page and I just attribute it to the fact that

each person moves to a certain rhyme and rhythm in the universe."

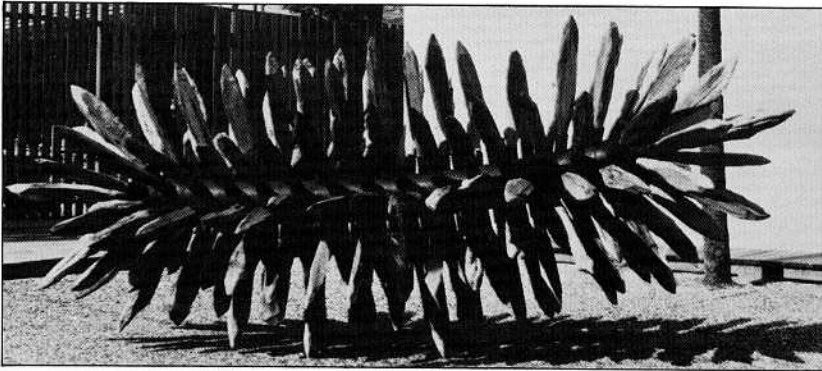
JAMES SURLS

"A person's identity is a composite picture

of one's ideas, beliefs, infinite longings, abstractions, glances in mirrors, personal relationships, size, height, weight, and color; one's library card, driver's license, social security number, bank account, acquired names; one's occupying of one space as opposed to another, one's taste in food, one's sex...

And my experience is primarily that of an artist and I am a female."

LYNDA BENGLIS



CACTUS FLOWER, 1977
James Surls



SEIS, 1977
Lynda Benglis

"I wanted to create a kind of false perspective.

When we look at sculpture, we instinctively translate everything into Renaissance space and perspective, based on the three-point diminishing perspective."

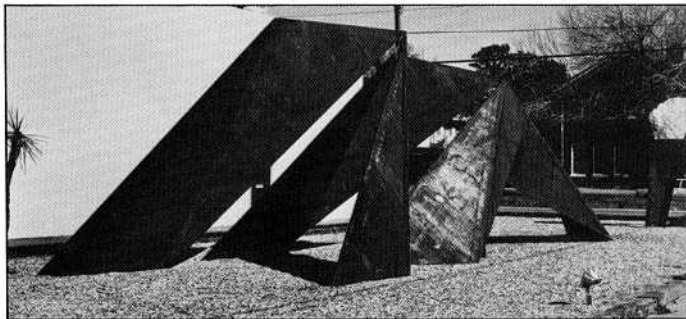
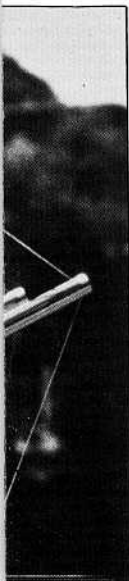
CHARLES GINNEVER

"It is possible to isolate the essence of structure—the dialogue between push and pull, compression and tension—and make it the subject of form. For the conflict between tension and compression resolved in a closed system is concisely what structure is about."

KENNETH SNELSON

"Conceive form in depth.
Clearly indicate the dominant planes.
Imagine forms as directed towards you;
all life surges from a centre,
expands from within outwards.
In drawing, observe relief, not outline.
The relief determines the contour.
The main thing is to be moved, to love,
to hope, to tremble, to live.
Be a man before being an artist!"

AUGUSTE RODIN



CRETE. 1978
Charles Ginnever

GOLDEN BOUGH. 1950
Theodore Roszak



A Catalogue of the Exhibition
SCULPTURE: MODERN WORKS
 Philbrook Art Center
 October 15 through November 23, 1978

Dimensions are specified by width/length or depth.

der Archipenko (1887-1964)
 CONCAVE, 1925
 Polished bronze, 17 7/8" x 4 1/2"
 State University Art
 A. Ulrich Museum of Art,
 Tulsa

(Hans) Arp (1887-1966)
 CLASSIQUE, 1960
 ed. 3/5, 50" x 8 3/4" x 8"
 Foundation for the Arts Collection
 Memory of Mary Seeger O'Boyle
 and by her family and friends
 Museum of Fine Arts, Dallas

arlach (1870-1938)
 MAEDCHEM
 (RING GIRL), c. 1935
 30"
 on of Dr. and Mrs. Roger M.
 d, Tulsa

Benglis (1941-)
 1977
 ed aluminum & copper, 48"
 9 1/4"
 Gallery, Houston

bertoia (1915-)
 SCULPTURE, n.d.g.
 43" x 9" x 9"
 ma Art Center,
 ma City

Buchman (1948-)
 KALEE, 1977
 , steel, grout, 11' 8" x 9' x 6'
 re Now, Inc., New York

Caesar (1893-)
 WOMAN, 1962
 (gold patina), 21" x 11 3/4"
 State University Art
 on
 A. Ulrich Museum of Art,
 Tulsa

der Calder (1898-1977)
 WITH FLAT TOP, 1974
 79" x 74" x 40"
 edler & Co., Inc., New York

y Caro (1924-)
 ROAD, 1972
 0 7/16" x 27 1/8" x 93 15/16"
 n of Fine Arts, Houston

hamberlain (1927-)
 ED, 1962-63
 ed metal, 19" x 21"
 one Gallery, New York City

Jean-Denis Cruchet (1939-)
 UNTITLED, 1975
 Black Carrara marble, 14" x 17" x 10"
 Meredith Long & Co., Houston

Jo Davidson (1883-1952)
 TORSO, n.d.
 Bronze, 23 3/8"
 Collection of Mrs. E.W. Marland,
 Ponca City

Mark di Suvero (1933-)
 FIRST EUROPEAN VARIABLE
 SCULPTURE, 1973
 Steel, 13" x 27" x 16"
 Janie C. Lee Gallery, Houston

Max Ernst (1891-1975)
 MOONMAD, plaster 1944,
 bronze 1956
 Bronze, 36 1/2" x 15 1/4" x 11 5/8"
 Gift of D. and J. de Menil
 The Museum of Fine Arts, Houston

Bernard Frazier (1906-1976)
 WOMAN AND FALCON, 1940
 Clay with celadon glaze, 18" x
 15 1/2" x 11 1/2"
 Gift of Clark Field
 Philbrook Art Center, Tulsa

Harriet Whitney Frishmuth
 (1880-)
 JOY OF THE WATERS, 1928
 Bronze, 60" x 16" x 14"
 Gift of Mr. and Mrs. Waite Phillips
 Philbrook Art Center, Tulsa

Charles Ginnever (1931-)
 CRETE, 1978
 Cor-ten steel, 11' 8" x 12' 8" x 50'
 Sculpture Now, Inc., Houston/New
 York

Michael Hall (1941-)
 HARLAN, 1977
 Painted steel, 57" x 11" x 14"
 Feigenson-Rosenstein Gallery,
 Detroit

Duane Hanson (1925-)
 THE MUSEUM GUARD, 1975
 Polyester resin & fiberglass,
 polychromed in oil, 69" x 21"
 (lifesize)

Nelson Gallery-Atkins Museum
 (Friends of Art Collection), Kansas
 City

Duayne Hatchett (1925-)
 YELLOW TOTEM, 1966
 Painted steel, 83" x 24 1/2" x 36 1/2"
 Collection of Robert Rosborough,
 St. Louis

John Henry (1943-)
 CLARENCETOWN LIGHT, 1971
 Welded aluminum, 36 x 96 x 120"
 Foundation for the Arts Collection,
 Gift of Mrs. Robert Meltzer
 Dallas Museum of Fine Arts, Dallas

Linda Howard
 KUAN, 1977
 Aluminum, 18" x 7" x 7"
 Sculpture Now, Inc.,
 Houston/New York

Richard Hunt (1935-)
 MEANDER, 1978
 Cor-ten steel, 42 1/2" x 92" x 156"
 Pelham-von Stoffler Gallery, Houston

Anna Hyatt Huntington (1876-1973)
 FEMALE GREAT DANE, 1909
 Bronze, 47 1/2" x 17 1/2" x 21"
 MALE GREAT DANE, 1909
 Bronze, 47 1/2" x 17 1/2" x 20 3/4"
 Gift of Tulsa Art Association,
 Philbrook Art Center, Tulsa

William King (1925-)
 BIRTHDAY, 1969
 Aluminum, 89"
 Zabriskie Gallery, New York

Georg Kolbe (1877-1947)
 CROUCHING FIGURE, n.d.
 Bronze (black patina), 10" x 9 5/8"
 Wichita State University Art
 Collection
 Edwin A. Ulrich Museum of Art

Harvey Littleton (1922-)
 GOLD RUBY LOOP WITH WHITE
 LINE, c. 1970's
 Glass, 16" x 12" x 4 1/2"
 Oklahoma Art Center,
 Oklahoma City

Seymour Lipton (1903-)
 SPINNER, 1960
 Nickel & silver, 27" x 15" x 21"
 Oklahoma Art Center,
 Oklahoma City

Aristide Maillol (1823-1894)
 BAIGNEUSE AUX BRAS LEVES, 1898
 original, 1930 cast, no. 1
 Bronze, 61 1/4" with base
 Wildenstein Gallery, New York

Ivan Mestrovic (1883-1962)
 ST. JOHN, c. 1950
 Bronze, 14" x 13" x 24"
 Collection of Stanley S. Sessler, Tulsa

Donn Moulton (1932-)
 GREEN APPLE, 1973
 Moulded fiberglass, 31" x 31" x 11"
 Collection of the museum of Art
 University of Oklahoma, Norman

Louise Nevelson (1900-)
 SKY GATE 13, 1973
 Black painted wood, 21 1/2" x
 20" x 2"
 Pace Gallery, New York

Peter Reginato (1945-)
 WAITING WANDERING WOMAN,
 1977
 Steel, 61" x 30" x 26"
 VERONICA LAKE, 1977
 Steel, 86" x 33" x 35"

MATHEW AT THREE, 1977
 Steel, 42" x 19" x 33"
 Watson/de Nagy & Co., Houston

Jose de Rivera (1904-)
 CONSTRUCTION No. 13, 1955
 Bronze forged rod, 16" x 11" x 9"
 Collection of Mr. and Mrs. Benedic
 I. Lubell, Tulsa

Auguste Rodin (1840-1917)
 DANCE MOVEMENT A, 1910-11
 Bronze (green patina),
 12 1/2" x 5 1/2"
 Wichita State University Art
 Collection
 Edwin A. Ulrich Museum of Art,
 Wichita

Theodore Roszak (1907-)
 GOLDEN BOUGH, 1950
 Steel & brazed bronze, 15" x 14"
 Collection of the artist

Victor Salmones
 FLYING BOY, 1974
 Bronze, 6' x 4' x 4'
 Collection of Mr. and Mrs. E. R.
 Albert, Jr., Tulsa, Oklahoma

Tom Sayre (1940-)
 UNTITLED, 1976
 Cor-ten steel, 96" x 51" x 38"
 Watson/de Nagy & Co., Houston

Jason Seley (1919-)
 BELLBAGUY (BALL), 1975
 Chrome plated steel, 47" x 62"
 Louis K. Meisel Gallery, New York

Kenneth Snelson (1927-)
 TENSEGRITY, ed. 36, signed & dated
 with stamp, 1967
 Aluminum tube & wire,
 14 1/2" x 14
 Collection of the Museum of Art
 University of Oklahoma, Norman

Richard Stankiewicz (1922-)
 RAILROAD URCHIN, 1959
 Steel, 51" x 41" x 20"
 Zabriskie Gallery, New York

Marguerite Stix (1907-1975)
 BATHING GROUP, 1961
 Bronze (one of three), 11 3/4"
 Gift of Washington Irving Gallery,
 New York
 Philbrook Art Center, Tulsa

James Surls (1942-)
CACTUS FLOWER, 1977
Steel & wood, 95 1/2" x 22' 3" x 93"
Collection of the artist

Masaru Takiguchi (1941-)
UNTITLED, 1975
Pecan wood, 20" x 34" x 19"
Meredith Long & Co., Houston

Anne B. Tomlins (1949-)
TYGRE, TYGRE..., 1976
Neon, glass & grass, 48" x 15" x 15"
Collection of the artist

Chuck B. Tomlins (1941-)
GRAVEYARD OF ANOTHER TIME,
1978
Mixed media, 12' x 32' diameter
On-site construction by the artist

Ernest Trova (1927-)
FALLING MAN STUDY No. 163,
1970
Brass, 8" x 18" x 7"
Collection of George R. Kravis, II,
Tulsa

Constance Whitney Warren
STEEPLECHASE, 1921
Bronze, 13 7/8" x 34 1/4" x 17 1/2"
Gift of George Henry Warren,
New York
Philbrook Art Center, Tulsa

Mac Whitney (1936-)
ODESSA, 1978
Steel plate, 12' 6" x 12' 14"
Collection of the artist

Fritz Wotruba (1907-)
STANDING FIGURE, 1956
Bronze (dark brown patina),
15 3/4" x 4 3/4"
Wichita State University Art
Collection
Edwin A. Ulrich Museum of Art,
Wichita

Lenders to the Exhibition

Mr. and Mrs. E. R. Albert, Jr., Tulsa, Oklahoma
Dr. and Mrs. Roger M. Atwood, Tulsa, Oklahoma
Dallas Museum of Fine Art, Dallas, Texas
Feigenson-Rosenstein Gallery, Detroit, Michigan
Museum of Fine Arts, Houston, Texas
M. Knoedler & Co., Inc., New York City
George R. Kravis, II, Tulsa, Oklahoma
Meredith Long & Co., Houston, Texas
Mr. and Mrs. Benedict I. Lubell, Tulsa, Oklahoma
Mrs. E.W. Marland, Ponca City, Oklahoma
Louis K. Meisel Gallery, New York City
Nelson GalleryAtkins Museum, Kansas City, Missouri
University of Oklahoma, Museum of Art, Norman, Oklahoma
Oklahoma Art Center, Oklahoma City, Oklahoma
PACE Gallery, New York City
Pelham-von Stoffler Gallery, Houston, Texas
Philbrook Art Center, Tulsa, Oklahoma
George S. Rosborough, Jr., St. Louis, Missouri
Theodore Roszak, New York City
Sculpture Now, Inc., Houston/New York
Alan Stone Gallery, New York City
James Surls, Houston, Texas
Texas Gallery, Houston, Texas
Chuck B. Tomlins, Tulsa, Oklahoma
Anne B. Tomlins, Tulsa, Oklahoma
Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kansas
Watson/de Nagy & Co., Houston, Texas
Mac Whitney, Dallas, Texas
Wildenstein Gallery, New York City
Zabriskie Gallery, New York City