

David Smith



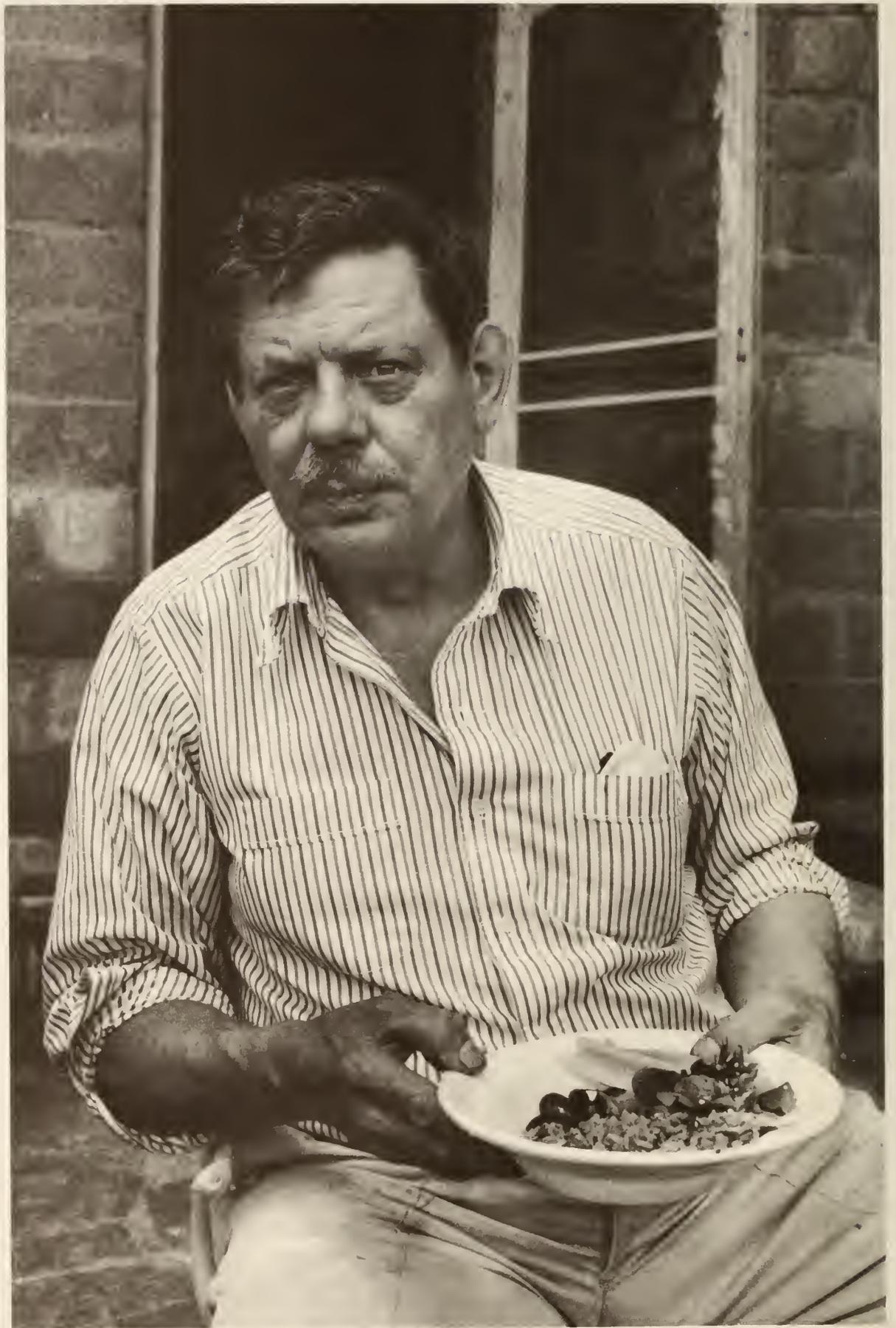
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The
Drawings

The Question –
what are your influences –

Where do you get it
from the history of art and the myth of man
from the half of a part chewed chicken rib cage
and out of a fried salted mackerel spine
the structure of August hatched moths that come off
the mountains
the color of moths that blind in my arc
out of Beethoven's E flat major opus 31 and
the statement about it *he made*
from brush marks on a wall
the personages that grain pine boards
the grease spots on paper
the creatures in foliage
the statements of nature – *the underlying structure*
which forms the object, its whole or its parts –
related by associations not yet befouled by commerce
the nature of accident *made by man* as they fall in unity
as if directed by genes and generations
From Lahey's thrust, *from Sloan's cones and cubes*
from Matulka's cubist concept and aggressive inquiry
from Grahams erratic finesse from Davis conversations
over ale at McSorleys or Stewart's over coffee, *his*
caustic disdain for the stuffed shirts in our professional
world, his enthusiasm for pine top Smith
From all my friends and contemporaries
Directives come from the way swallows dart
The way trees fall
the shape of rocks
the color of a dry doe in brown
the way bark grows on basswood sprouts
the head of a turtle – *the vertabrae*
the memory of the soup it made
and the 52 ping pong balls it never laid

David Smith: The Drawings



David Smith
The Drawings

Paul Cummings

Whitney Museum of American Art

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Foreword

It is one of the pleasures of research in art history to learn that artists known primarily for their achievements in one medium, often can be understood better through other little known aspects of their work which reveal the evolution of their ideas. It is this type of discovery that is presented in the exhibition and catalogue of the drawings of David Smith organized by Paul Cummings. Considered among the most important innovators and creative artists of the twentieth century, Smith is known to the public and scholars only through his sculpture, his writings, and the documents of his life. During his lifetime his drawings were ignored or dismissed in favor of his sculpture. His writings often express his concern for the importance of drawing and his disappointment that his own was not critically considered when his work was shown or discussed.

Since his death in 1965, the exhibitions and literature on the work of David Smith have continued to overlook his drawings. The Museum would not have been able to present this first comprehensive survey without the gracious assistance of the executors of David Smith's estate, Clement Greenberg and Rebecca Smith, daughter of the artist. Throughout the preparation of the project, Paul Cummings received generous cooperation from Lawrence Rubin and Marian R. Moffett of M. Knoedler & Company, Inc., representatives of the estate. It is commendable that David Smith's drawings have been so meticulously and carefully catalogued and maintained by Shirley Matzke of the David Smith estate, without whose aid this project would not have been possible.

Approximately five years ago, it was de-

cidcd that drawings should be a major area of study at the Whitney Museum and this exhibition and book are a part of that ongoing effort. The Museum has the most comprehensive collection of American sculpture of the twentieth century, and drawings by sculptors have become an area of particular concentration. It is reassuring to note that it is a relatively new attitude in the scholarship of twentieth-century American art to consider drawings as an important aspect of an artist's work. The following members of the Drawings Committee have made a great contribution to the Museum: Jules D. Prown, Chairman; Herbert S. Adler, Richard Brown Baker, Joel S. Ehrenkranz, Walter Fillin, Victor W. Ganz, Leonard A. Lauder, Vera List, Victoria Newhouse, Nancy O'Boyle, and Stephen D. Paine. We are extremely grateful for their continued encouragement and support.

Nearly 140 drawings in this exhibition review the entire period of David Smith's production and include examples of all the various styles in which he worked. Dating from 1928 to 1963, the drawings add significantly to our knowledge about David Smith and also about American art of the period. In them we see the efforts of an artist to move away from the influences which dominated his early work in order to develop his own unique vision. The evolution of Smith's ideas, so dramatically revealed in the drawings, is symbolic of the growth of the importance of American art in the twentieth century. It is Smith and his contemporaries who made American art, for the first time in our history, the most vital, creative international statement. The drawings of this artist not only represent an integral part of his work but also a primary resource for the understanding of the creative sensibility of his generation.

Tom Armstrong

Director

Whitney Museum of American Art

Acknowledgments

This, the first survey exhibition of the drawings of David Smith, could not have been accomplished without the cooperation of the many people herein cited. I wish to express my gratitude to them and to the several collectors who graciously allowed me their time while visiting their collections.

Few of Smith's drawings were sold during his lifetime and it is to the representatives of his estate, Mr. Clement Greenberg and Miss Rebecca Smith, and to Mrs. Marian R. Moffett of M. Knoedler & Co. that I extend my appreciation for enabling this exhibition to take place. To Mrs. Shirley Matzke at the Smith Estate in Bolton Landing for her kind assistance and for making my visits there so pleasant. To Marian Willard for her conversation about the artist and especially to Miss Dorothy Dehner for discussing her years with Smith.

To Mr. Arthur Breton and his staff at The Archives of American Art, Smithsonian Institution, Washington, D.C., the repository of the Smith Papers, for their

continuing support, and to Mrs. Jemmison Hammond of their New York office my thanks for her assistance in this and other projects.

To Tom Armstrong for his enthusiastic vision and to Dr. Jules Prown and the other members of the Drawing Committee of the Whitney Museum for their insight and encouragement. To my secretaries: at the Museum, Lisa Maddox and Antoinette LaFarge, and at home, Lillian Clagett and Terry Hubscher, for their contribution. A very special tribute to Barbara Thexton, my intern, for her diligent research for all parts of this catalogue and especially for the chronology and the updating of the bibliography. To Nancy McGary and members of the registrar's department at the Whitney Museum for their care of the drawings during their various travels.

A note of appreciation to Teri C. McLuhan for her understanding and aid in the fruitful completion of this exhibition and catalogue.

And to my editor, Mrs. Joan Sumner Ohrstrom, unending praise for continually saving me from the vagaries of obfuscation. To Mr. Quentin Fiore for his thoughtful and imaginative design of the catalogue.

P. C.

New York-Paris 1979

**David Smith
The Drawings**

The intellectual and emotional life so passionately manifest in the art of David Smith is also dramatically expressed in his writings—yet another manifestation of the artist's brilliant imagination. Excerpts from his writings are included in this essay in demonstration of this tenet. To date, the most felicitous rendering of the artist's life is in Garnett McCoy's book, *David Smith*, 1973, assembled from the artist's papers in the Archives of American Art, Smithsonian Institution. Since his first one-man exhibition at Marian Willard's East River Gallery in 1938, Smith's sculpture has provoked considerable critical response; his drawings, however, though included in most of his exhibitions during his lifetime, have been consistently slighted. If carefully considered, the drawings show Smith to be one of the most inventive draftsmen among twentieth-century sculptors.

The traditional tendency of sculptors in the period of modern art has been to develop, relatively early in their careers, a method of drawing that is thereafter used as a mechanism to establish annotational images on the page. These jottings are then considered as raw material or working plans for three-dimensional objects. Sculptors have been notorious for the lack of stylistic invention in their drawings. Those with painterly experience, like Smith, Oldenburg, or Christo, are the few exceptions. Smith's early drawings, into the mid-1940s, were produced according to this scheme; they were the basis from which would evolve three-dimensional objects. A transformation in his attitude then took place, and his drawings began to parallel the invention already apparent in his sculpture, frequently offering suggestions beyond the limitations of three-dimensional materiality.

Most children draw effortlessly. When the activity is continued postpuberty, it is

frequently the first evidence of artistic talent. Often, adolescents express themselves in cartoons, caricatures, and sketches for high-school yearbooks, or they may demonstrate an interest in illustration or journalism. What appears to be a natural skill can, they discover, be turned to advantage. Out of every few hundred children there is one capable of this expression, which makes that child the center of attention. One such student was David Smith. Born 9 March 1906 in Decatur, Indiana, he was fifteen when his family moved to Paulding, Ohio, another small town.

In high school he achieved recognition as a cartoonist and served as an artist for the school yearbook. To improve his drawing he subscribed to a correspondence school. In the autumn of 1924, he enrolled at Ohio University in Athens, where he completed two semesters and, except for freehand drawing and art structure, received generally poor grades. A summer job at the Studebaker plant in South Bend, Indiana, was to have a lasting impression on his social identification with the working man, and as a source of the methods he chose to make sculpture. At the end of the summer, he attended Notre Dame briefly, only to leave when he discovered that art courses were not offered. He returned to Studebaker to work in the finance department, and was then hired by the Morris Plan Bank, a cooperative banking plan, which soon transferred him to its Washington, D.C., office. In a last attempt at formal education, he enrolled in a poetry course at George Washington University. Transferred again, in 1926, to New York, he settled in a rooming house near Columbia University, where he met Dorothy Dehner, then a student at the Art Students League. It had always been his ambition to study art in New York and, at Dehner's suggestion, he enrolled in Richard Lahey's class at the league. In 1928 he

took additional classes with John Sloan and, later, Jan Matulka. Matulka encouraged an interest in cubism and vanguard art. In 1929, still studying with Matulka, he entered Kimon Nicolaides's drawing class. Smith stayed at the league for about five years supporting himself with part-time jobs. On 24 December 1927, he had married Dehner. She had been educated in California, had traveled in Europe, and was interested in modern art, music, and literature of the most vanguard taste. Her influence on Smith should not be discounted nor should her support of his developing commitment to modernism.

In 1928, the Smiths were introduced to Bolton Landing, New York, by Thomas and Weber Furlong, who summered there. The Furlongs worked at the league, and, through them, Smith met John D. Graham, who became a major influence on him in the 1930s. A member of the minor nobility and a White Russian cavalry officer during the revolution, Graham was a painter who functioned as a sophisticated *marchand amateur* and an authority on primitive and modern art. He had access to many private collections and was a source of provocative information on Picasso, the sculptor Julio Gonzalez, and life in Paris. He also provided French art magazines, especially *Cahiers d'Art*, in which Smith saw an illustrated article about Gonzalez that suggested possibilities of working with iron and steel. Smith was a painter at the time. Graham was Frank Crowninshield's advisor on African sculpture, and Smith was hired to make bases for the objects in his collection. During the process, the sculptures were housed in the Smith apartment.

The Smiths were introduced to Arshile Gorky, Stuart Davis, Milton Avery, and Jean Xceron by Graham, who included Smith in a short list of "young outstanding American painters" in his influential book

System and Dialectics of Art, 1937. He also exerted a strong political influence, taking them on at least one occasion to an open meeting of the John Reed Club, a left-wing artists' group. By 1935, the Smiths had become supporters of radical causes.

Years later, describing his student days at the league, Smith stated that he had received from Sloan "a feeling of knowing the artist's position as a rebel or as one in revolt against the status quo," and from Nicolaides "a feeling for sensitivity of line." Matulka, however, "was a guy I'd rather give more credit than anyone else."¹ Other than the desire to become an artist, Smith had had little direction before his years at the league. There he studied painting and in later years often applied painterly thinking to solving sculptural problems. The influence of painterly thinking was maintained and developed in his drawing, especially in his late black-and-white calligraphies.

In 1931, during a sojourn in St. Thomas in the Virgin Islands, Smith began moving toward the making of free-standing sculpture. At Matulka's suggestion, he had begun adding found objects and collage materials to the surface of his paintings. These objects, often large and out of scale in proportion to the size of the canvas, suggest late cubist structures and infer possibilities of constructed and assembled images. During the eight months in St. Thomas, Smith produced a series of drawings employing a long flowing line of various weights that he looped across the page forming patterns (Fig. 2). He selected one of the drawings, made photostats, and reworked this basic pattern by adding lines and areas of various colors. This was the beginning of a procedure of variations on a theme that he would continue to follow, often producing as many as a dozen or more drawings a day. His first sculpture, made from bits of coral and soon followed by constructions of wire, wood, plaster, tacks,

and other materials, was begun in St. Thomas. Smith, however, continued to think of himself as a painter. In a letter to Jean Xceron in 1956, he wrote: "Remember May 1935 when we walked down fifty-seventh street after show... how you influenced me to concentrate on sculpture. I'm of course forever glad that you did. It's more my energy, though I make two hundred color drawings a year and sometimes paintings... But I paint or draw as a sculptor, I have no split identity as I did in 1935."²

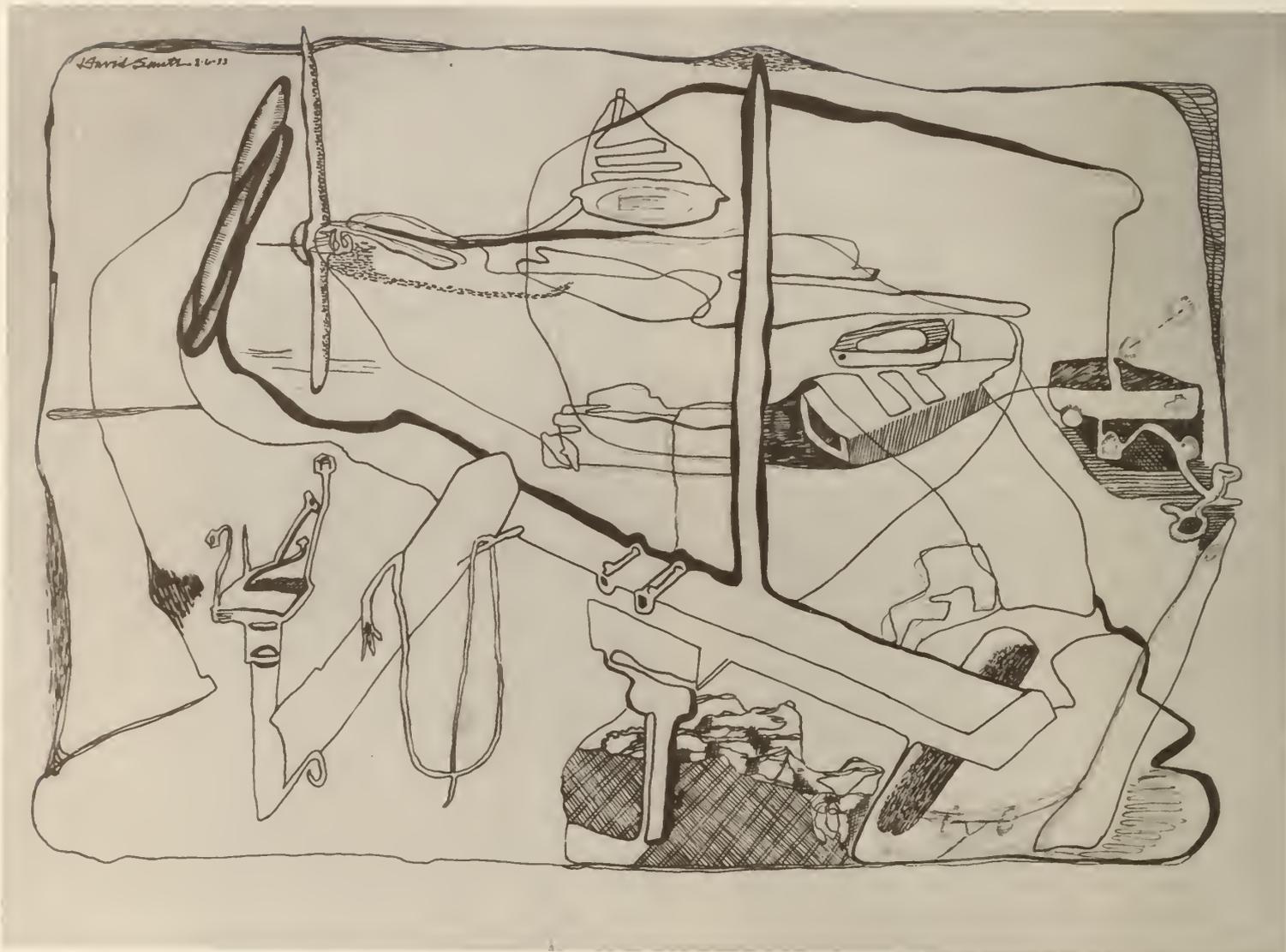
In the autumn of 1935 the Smiths traveled to Europe. Graham met them in Paris and guided them to artists' studios, museums, and private collections. Several months were later spent in Athens, painting. In the spring, the couple returned to Paris, visited London briefly, and took a four-week tour of Russia; they came back to the United States on 4 July 1936. Smith had kept a diary – or workbook – during the trip, filling it with sketches of places they had visited and notations of the physical condition of paintings or sculptures they had seen. The short descriptive phrases analyze how certain effects that struck him as interesting might have been accomplished. Smith had begun keeping a workbook in the mid-1930s. This practice of conversing on the page would continue – a seminal act for the development of much of his imagery.

The trip to Europe provided Smith with his first opportunity to assimilate the material that was soon to be incorporated into both his sculpture and a series of low-relief plaques titled *Medals for Dishonor*. An important experience that provoked his imagination and affected his attitude toward drawing had occurred in Paris in 1935, when he visited *De Van Eyck à Bruegel* at the Orangerie, a mammoth exhibition of paintings, hundreds of drawings, tapestries, and sculpture. Among the works included were Bosch's *Temptation of St.*

Anthony (described by Smith as "surrealist temptation"), *Ship of Fools*, *Pick-pocket*, and many of his drawings. Of Bruegel, Smith wrote: "Details of Bruegels surrealism better seen in drawings,"³ and of Peter Huys's *Jugement dernier*, he stated: "Surrealist, less imagination than Bosch or Bruegel l'ancien."⁴ Smith's early paintings and sculpture had been made up of incongruous found objects assembled into emotionally charged images, a quality that continued in his works throughout his career. The Orangerie exhibition suggested unlimited possibilities in disparate juxtaposition. "When I saw a show of five hundred drawings by Dutch and Flemish artists at the Orangerie in Paris in 1935, I realized what an inadequate draftsman I was. That is why drawings have been a large part of my work ever since."⁵ It wasn't until the mid-1940s that he began to realize his ambition to become a competent draftsman.

The exact interrelationship of images among his drawings, paintings, and sculpture of the 1930s is still ill-defined. Images appear to move from one mode of expression to another, with a consistency changed only by the requirements of the materials. *Billiard Player Construction*, 1937, a sculpture, is related to several drawings that date to 1936 and to an undated painting. One of the drawings is annotated as a study for sculpture. Why then the painting? It reflects Smith's continuing unresolved pursuit of two methods of expression. Concurrent with diagrams intended as notes toward sculptures are tonal biomorphic drawings that have never been transformed into three dimensions (Fig. 6).

The image in the raspy pen-and-ink drawing *Suspended Abstraction*, 1937, which was squared off for transfer to canvas, echoes the accomplishments of Picasso in the late 1920s and the surrealistic Giacometti, and also relates to a Smith sculpture of 1936. Smith's meditations on the reclin-



2. Untitled, 1933

ing female figure, which began about 1935 and continued into the mid-fifties, are occasionally evident in later works. Into the early 1940s, drawings were made as studies in progress to objects. Though Smith frequently stated that he had never produced a given sculpture from a specific drawing, there is evidence to suggest that drawings also served as aids to his memory. While few drawings suggest a one-to-one relationship to sculpture, they frequently parallel or, more often, anticipate ideas emerging for sculpture. This continued well into the 1950s, when the very act of drawing began to assume an increasingly important aspect of Smith's expression. By this time, it was not unusual for him to produce a dozen or more complex drawings in one day. They were, he said, "for sculpture that can be and can never be."

Constructivism, the accumulation of material into a final image by additive processes, differs in concept from collage only in that it suggests large three-dimensional elements, rather than the flat paper or fabrics so often destined for collage. Both techniques suggest building rather than carving or modeling to attain results. Something about these procedures appealed to Smith's natural thinking processes. Disparate objects were joined into new forms and meanings. His paintings evolved through the addition of found and manufactured objects to their surfaces. These elements soon rebelled against their restrained position on the painted schema to stand independently as sculpture. Smith, retaining the freedoms inherent in collage and augmented by the surrealist dream of common objects transformed into the extraordinary, responded to the stimulus of those exotic juxtapositions that had been nurtured by his fancy in image manipulation as derived from his youthful experience as a cartoonist. He was now capable of blending the curiosities of daily life into

art. Striking characteristics, after the mid-1940s, are his fecundity, his sureness of execution, the curious colors of the drawings, their charm, and, in the imagery, the violent combat between specter and adversary.

In life class, Smith drew the figure with a meandering variegated line, creating outlined patterns by enclosing selected masses. The line moves across the torso demarking planes, suggesting a relaxed, loose, grid system; the drawing, however, was charged with energy derived from the force with which he propelled the pencil or pen. It is unusual to find a draftsman with Smith's expressionistic qualities who considers the page with such decorum. He rarely scores the pages with a line, even in deep pentimenti. The only referent to classical aloofness is retained in his considered application of medium to page, even when his imagery suggests violence. Never trained to be a tonal draftsman, he frequently complained of a poor art education. His drawings, which exude a sense of drive or quest, strive to find release with a degree of animation rarely present in the refined skills of traditional draftsmen.

Smith realized that to draw is to explore. He utilized his own past and instilled his thoughts and aspirations into the discoveries that appear in his art; he made that of which only he knew its true history. It is making visible. It is possession. Smith was by adventure commanded to evolve new modes of graphic expression. He never succumbed to that common American snare of aspiring to proclaim the new and becoming thereby a novelty. Manifest in every stroke on every page is the force of his struggle with identity.

During the 1930s and into the early 1940s, Smith absorbed the lessons exemplified in the works of Mondrian, Picasso, Kandinsky, Gonzalez, and the constructivists. But most of all, what appealed to his subconscious were the contentious freedoms of-

ferred by surrealist thought, not the literary images in the work of many of the surrealist painters. Smith's own violently strong will to image making never allowed him the role of the willing student or the pleasure of continuous group associations. Living in Bolton Landing apart from the embattled metropolitan art world, which he visited only occasionally, he continued contributing to the evolution of abstraction in the course of his personal stylistic development.

The decade of the 1930s was one of maturing and of transition—from student to artist, from painter to sculptor. Painting and drawing soon became interchanging methods of positing formal sculptural concepts. Initially, Smith drew objects to be constructed. During his first European trip, he had been impressed by the imprints of Sumerian seals and the German propaganda medallions of World War I, which he had seen in the British Museum. A leftist political consciousness reinforced by the spirit of an ardent moralist combined to produce *Medals for Dishonor*. In making these medals, Smith assembled sketches of small specific elements into larger compositions, following the traditional additive construction process. A group of drawings, made after the completion of the medals, incorporated similar images (Figs. 15, 14, 16) in a synthetic style developed and applied to a specific purpose—that of purveying blatant socio-political propaganda. The intention, which differed from that suggested by the tradition developing in his other drawings, produced a graphic stalemate. This graphic aside, which suggests that Smith chose a realistic cartoon-like style, only reinforces the irony of the medals' message. Erotic fantasies, though transformed, permeate the imagery and betray fears of impotence.⁶ Smith suffered the fate met by many artists, with few notable exceptions, when their proselytizing

are announced in less than their most viable style.

Smith's youthful skill as a cartoonist was reasserted in the combining of the often disparate images of the medals into a unified composition. *Medals for Dishonor*, 1938-39 (Fig. 10), includes several motifs that recur later in varying forms: the uterine shape, the cannon as rapist, the falling birds, the human skeletons, the flying fish skeletons, the bonelike figures reminiscent of Picasso or Tanguy, and the unabashed lady with a funny hat and a balloon. Gallows humor is unusual in American art. The exhibition at the Willard Gallery in 1940 marked the culmination of the medals series, but the themes obviously continued to interest Smith; there are several drawings of 1942-43 that examine these motifs. Four drawings included in that exhibition (Figs. 13, 15, 14, 16) recapitulate such themes with a restrained painterly finesse, for all their gory content. The motif of a woman being embraced by a cannon is to recur in later variants, occasionally suggesting affection if not enthrallment. These drawings signal the beginning of what Harold Rosenberg suggests are "the jottings of the unconscious"⁷—that comingling source from which much of Smith's imagery issued.

These horrific images of rape, war, restraint, truncated bodies, detention, and torture are situated in desolate impersonal landscapes. Landscape continued to provoke Smith as a setting for his work and as subject matter, but it was, even more, an unusual catalyst to his fecund imagination. The muscular women who animate the drawings are stylized, and generally enact their roles with a certain passive winsomeness; for all their initial gruesomeness, there remains a delicate touch of humor, of play acting. Smith was not to be a social commentator. *Fascist Royalty*, 1943 (Fig. 16), depicts three women with cannons: one

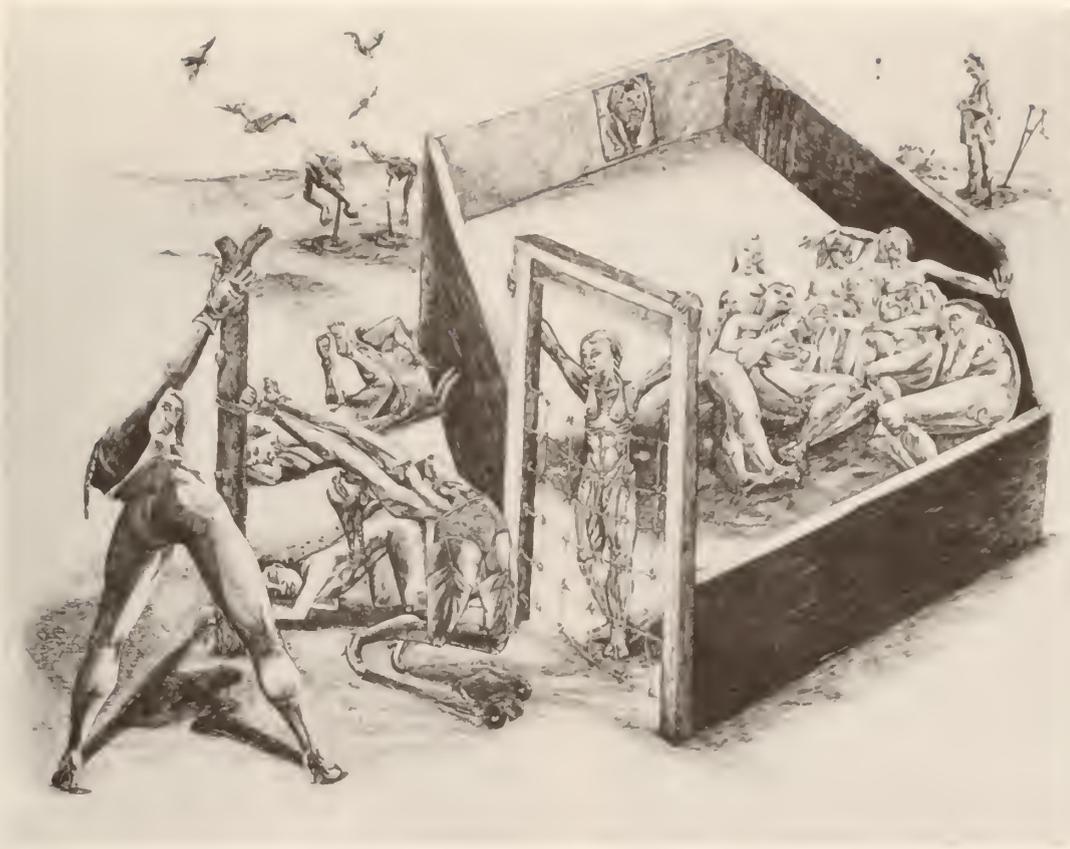
diademed figure embraces her cannon, one listens to her cannon as one might listen to a seashell, and one reclines in front of her cannon, whose touchhole is penetrated by a mast with a crossarm from which are hung smaller cannons, slightly anthropomorphized. The cannon/phallus image is now an obvious psychological cliché. The mast and crossarm recur two years later in the sculpture *Home of the Welder*; the cruciform structure is to remain in Smith's vocabulary. If these are trophies of war, they have been depleted of energy by excessive use or were never of considerable force. A partial source for *Aryan Fold*, 1943 (Fig. 15), is an engraving by Jean de Lery, the sixteenth-century French artist, showing nude women torturing two men outside a stockade.⁸ Smith reversed the roles of the participants. He also transformed the art student's traditionally anonymous flayed man, suggesting a possibly recognizable female. By not specifically delineating the muscle structure and through a suggestion of personality, in contrast to the other writhing figures in the composition, the artist attempted to deal with the erotic nature of the female with both force and restraint, though not without retaining the very elements of his concern. Force and possession are not understanding.

Two drawings of 1944 containing multiple images became extraordinary sources for sculptures, and display the graphic process of Smith's evolutionary thinking. Sketches for five works that would become sculpture in the course of the year are in *Untitled*, 1944 (Fig. 17). Reading across the top from left to right are: *Classic Figure III* (in the circle), 1945; *Belial Figure*, 1945; *Figure of Greed*, 1945; *Aftermath Figure*, 1945; and, below, a variant of the latter. Reading from the lower left are two studies for *Ring Tooth Woman*, 1945, and three sketches for unidentified or uncompleted sculptures. A

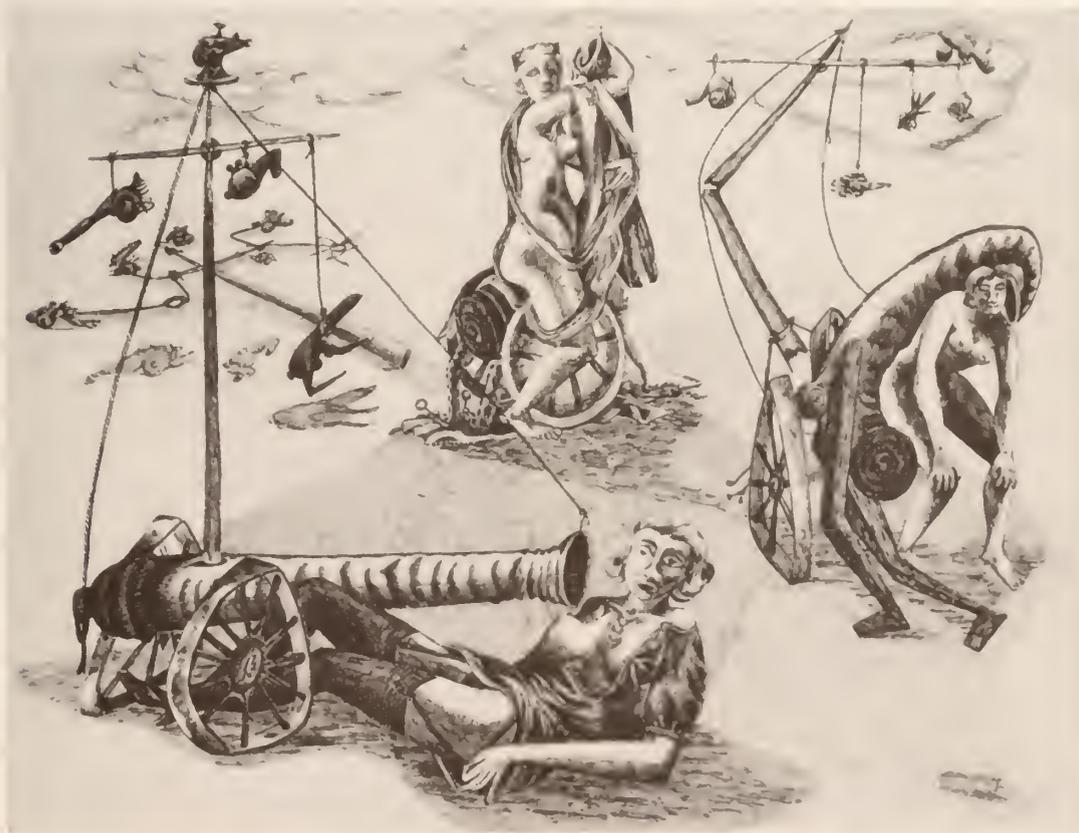
second drawing, *Untitled*, 1944 (Fig. 18), contains sketches for the following sculptures: *Classic Figure I*, 1944; *Classic Figure II (Sedate Figure)*, 1945; *Adagio Dancer*, 1945; *Woman in Subway*, 1945; *Perfidious Albion*, 1945; and, in the lower center of the page, several other sketches not realized as sculpture. The two drawings (the latter was worked up from quick sketches from his workbooks), display Smith's virtuoso ability to transform, almost simultaneously, images of differing subject matter and feeling. The title of the three-pronged or horned-headed figure, *Perfidious Albion*, could have been derived from his reading of James Joyce's *Ulysses*.⁹ In a letter to Marian Willard, Smith wrote: "Getting Finnegans Wake and just for the general hell and information, the key also. Read Work in Progress, Anna Livia Plurabelle etc. in Transition. . . . I always thot I understood Joyce pretty well—and I have a tendency to think in 6 different ways of associations of objects—like I interpret him but I was interested in the key to learn what somebody else thot."¹⁰ *Perfidious Albion* is the first appearance of what Smith labeled "small totems," which persist throughout his work in many guises for years. Others on these sheets—*Classic Figure II*, *Aftermath Figure*, *Figure of Greed*, and *Ring Tooth Woman*—are classed as "specters" and were also continuing motifs. Differentiating between these two motifs, Smith wrote of his antecedents, perceptions, and realities, providing us with sources for his work: "My realities giving impetus to a work which is a train of hooked visions arises from very ordinary locale. The arrangement of things under an old board, stress patterns, fissures, the structure pattern of growth, stains, tracks of men, animals, machines, the accidental or unknown order forces, accidental evidences such as spilled paint, patched sidewalks, broken parts, structural faults, the



15. Aryan Fold, 1943



14. Untitled, c. 1942-43



16. Fascist Royalty, 1943

force line in rock or marble laid by glacial sedimentation. Realistic all, made by ancient pattern or unknown force to be recorded, repeated, varied, transformed in analogy or as keys to contemporary celebrations. Some works are the celebrations of wonders. After several of these a spectator. In my life, joy, peace, is always menaced."¹¹ The simplest object or event could stimulate Smith's response and, through imagination and emotional conflict, be transformed into the extraordinary. The term "totem" denotes the protective familiar with which a mystic rapport is supposed to exist, offering protection and sending monitory dreams. Totems, which are "constructed" images, can assume many shapes and guises, and are not always human or animal. The rule is to revere, not destroy, one's totem.¹² Its sinister counterpart, the specter, is described as a visible, incorporeal spirit — some object of terror or dread, a phantasm of the brain.¹³ Smith, who had read Jung's *Modern Man in Search of a Soul*, might well have pondered the following lines: "Nothing influences our conduct less than do intellectual ideas, but when an idea is the expression of psychic experience which bears fruit... then we must look into the matter closely."¹⁴ "The discipline of drawing endows the fantasy with an element of reality, thus lending it greater weight and greater driving power."¹⁵ Describing the forces that shape the artist, Jung further states that "primordial experience is the source of this creativeness."¹⁶ "The artist is not a person endowed with free will, but one who allows art to realize its purpose through him... he is 'Man' in a higher sense... carries and shapes the unconscious psychic life of mankind."¹⁷ These sentiments are often reflected in Smith's writings, where he refers to prehistory and mythology.

The postwar years began a new phase for Smith. His correspondence indicates that,

while he identified with his coworkers in the locomotive works, unidentified events had occurred that changed him, events that were to reshape his attitudes not only toward his life, but toward his art, which thereafter became increasingly complex and abstract and behind which he secreted himself, though his art still manifested his feelings. Describing his new position, he wrote to Marian Willard, "Maybe I'm getting hard and cynical but my factory period gave me long periods to think and certainly changed many values. From now on I don't wear gloves."¹⁸ Within two years he had increased the number of drawings produced annually, and had developed their painterly rendering; increasingly, they became the exemplars of his new concepts. Color began to play an important but arbitrary role. Now, after the war, working in Bolton Landing, Smith, during the next two decades, would produce nearly five hundred pieces of sculpture and thousands of drawings.

Years of economic difficulties continued, and to supplement his income he began to teach, to lecture, and to write. He mistrusted writing, yet his own brusque phrases, with little polish but great sophistication, directly convey his thoughts and feelings: "To understand a work of art, it must be seen and perceived, not worded." He would have concurred with Mallarmé's indictment that "to name is to destroy." The imagination, the line, the unconscious, and the artist's motivations always perplexed and stimulated Smith. He examined his psyche and reconsidered his work in scores of workbook annotations. Later, in formal essays and lectures, he discoursed on the artists' commitment, the content and the implications of the work they produced, the cultural contribution of their objects, and their role in society. He began to analyze the intellectual and emotional components of art: "Freud...

has been the greatest single influence on the theoretical side of art; providing an analytical system for establishing the reality of the unconscious, that region of the mind from which the artist derives his inspiration and proclaims the super reality which permits use of all manifest experience."¹⁹ He professed adventure in the unconscious imagination as the artist's field for creation.

Increasingly given to dogmatic statements tempered with subtle questionings, Smith wrote and spoke of drawing as the act and object produced, of its place in his creative life, and of its relationship to sculpture. His statements, if on occasion contradictory, are always illuminating and not without a specific sense of mission. "The concept is primary. The medium is secondary. The medium used as the only one possessing the required physical characteristics," he wrote of sculpture in about 1938. The statement could as well be applied to his drawings:²⁰ "I do not recognize the limits where painting ends and sculpture ends."²¹ Concluding, he wrote that "a sculpture is a thing, an object, a painting is an illusion."²² "I have never planned a work of art to be left in the semi-finished state or in material not meant to be final. . . . Rather I am contented to leave hundreds of sculptures in drawings which time, costs and conceptual change have passed by."²³ From the midpoint of his career, he decried casting and the production of sculpture in editions, several times indicating that casts should never be made, that sculpture should remain unique, like the works of the painter. He appreciated the seminal energy of the vulgar, and supported art-in-the-rough—casting implied bronze, and bronze was an "official" art material. For decades, Smith disliked being official, for whatever purpose.

Drawing established the constant against which Smith measured everything. In the

1950s, his most prolific decade, he announced during a radio talk over WOR, New York, that the "new tensile strength to make sculpture as free as drawing" had become an important aid to direct metal work. Referring to cubism, he declared: "The overlay of line shapes, being a cubist invention permits each form its own identity and when seen through each other highly multiplies the complex of associations into new unities."²⁴ Although written in 1953, his statement synthesizes a system he had been using since the St. Thomas drawings of 1933 (Fig. 2). "I rarely work from a drawing. These drawings are studies for sculpture. Sometimes what sculpture is, sometimes what sculpture can never be. Sometimes they are atmospheres from which sculptured form is unconsciously selected during the labor process of producing form. Then again they may be amorphous floating direct statements in which I am the subject, and the drawing is the act. They are all statements of my identity and come from the constant work stream. I never intend a day to pass without asserting my identity, my work records my existence. My sculpture and especially my drawings relate to my past works, the three or four works in progress and to the visionary projection of what the next sculptures are to be."²⁵ In notes for a speech delivered at Newcombe College, Tulane University, on 12 March 1955, he wrote the following: "The drawing that comes from the serious hand can be unwieldy, uneducated, unstyled and still be great simply by the super extension of whatever force the artist's hand projects, and being so strong that it eclipses the standard qualities officially expected. The need, the drive to express can be so strong that the drawing makes its own reason for being. Drawing is the most direct, closest to the true self, the most natural celebration of man. It may have been the first celebration

of man with his secret self—even before song. He approaches mark-making either humble, selfconscious or timid. The first stroke of the drawing is made. He must try to be himself in the stroke. He dominates the line related to image and does not permit the image to dominate him and the line. Not a line the way others think the line should be—not how history says it once was. The first stroke demands another to complement, the second demands the third in opposition, and the approach continues, each stroke more free because confidence is built by effort. Even the drawing made before the performance is often greater, more truthful, more sincere than the formal production later made from it. Drawings usually are not pompous enough to be called works of art. They are often too truthful. Their appreciation neglected, drawings remain the life force of the Artist."²⁶

Smith conjoins his life and work repeatedly, formulating an emotional interplay wherein the two become one. The expression of the self through work displayed, especially in the drawings, reassured him. The panoply of felt responses to nature, ideas, other art, people—all these and more find the results of their stimuli revealed in the drawings. Although cubist structure informs the foundation of his work, augmented by constructivist assembly methods, the two art concepts meet in a realm suffused by Smith's innate surrealist sensibility. The drawings convey a surreal sense of partaking in fantasy, in imagination, in free play of disparate disturbing images, with suggestive political overtones, and in the fusion of incongruous anthropoidal elements. The content now evolving reveals his ontological speculations with no conclusions offered or demanded; only the continuity of the process is proclaimed.

Line carries the message in drawing. Its

variety declares personality, idea, emotion, and content. Smith demanded of line a continued exploration and a demonstrative growth, rather than cautious reliance on an established graphic skill. The ever-changing emotional character of his life, evidenced in his art, reflects similar problems that afflicted others of his generation—those who came to artistic maturity during the late 1930s through the early 1950s. They survived the freedom to pursue any expression, because there was so little support, direction, or understanding offered by either the established art community or the national culture. Fighting the ever-changing fears that resulted from their commitment to art and its tentative place in American life, the artists were forced to be bold and self-reliant in sustaining their personal vision. This self-reliance, the isolation, and the lack of a general cultural milieu offered the reward of either excruciating eccentricity or of becoming the essential spirit of the culture.

The personality of the line is almost always painterly, lush, delicate, almost always applied with a brush. It rarely attacks the surface of the page, even when revealing the most hostile images; assurance, joy and pleasure follow in its wake. Shards constructed into images, the early method Smith employed to fabricate sculpture, continued to influence his working methods throughout his career. The cubist collage, the surrealist *cadavre exquis*, the montage—all these methods, brought into brilliant play in the twentieth century, allowed unlimited freedom in the juxtaposition of contrasting materials; little restraint was exercised in maintaining the authority of the picture plane. Excessive freedom stimulated Smith, allowing him to pursue stylistic refinement; he never questioned either his intent or his persona. Whatever he produced is unquestionably impressed with the evidence of his hand.

Three drawings of 1946 (Figs. 19, 21, 22) state the development of the subject matter for the sculpture *Terpsichore and Euterpe*, 1947, the muses of dance and of lyric song. Through emphasis and scale, transformations restate these shapes and their relationships. They are seen on a spotlight stage as multiple skeletal variants in a corona of light that floods a back wall, as a solid version, in contrast to its skeletal counterpart, or as a single image in anonymous space. The conjoined image suggests that the pianist plays the instrument that controls the dancer or that the three must be integral to function; as we see, the dancer also serves as a support for the piano. The piano, transformed by the indication of female features, is also suggestive, in this triune study, of the female. *Euterpe and Terpsichore*, 1946, consists of only the dancer and the piano. Here, this human machine combination in blocklike form results in monumental shapes. Dancers long interested Smith and appear as subjects in many drawings and sculptures. The drawings of the late 1940s retain a painted, ponderous, iconic quality, which, in 1950, through an increasingly gestural expression portrayed in a fluid, less congealed line, began loosening. The intent of Smith's drawing began to shift, and the act of applying materials to the sheets assumed an importance, much as it had for the abstract expressionists. Black ink and egg yolk combined to a viscosity that flowed with greater ease than the oil and brush or even the pen he had so rarely employed. The various brushes he used insinuated their individual qualities, either in the luxuriant flowing mutable strokes of the soft sable or in the roughly textured surfaces evidenced by a less yielding pig-bristle brush. Ideas proliferate in the drawings, many of which never recur in specific sculptures, though reminiscences of these ideas echo through the three-dimensional

works. The pyramidal tower long used as a base to lift sculpture into a free open space suggests natural sources, such as tree trunks. Horizon lines argue for the presentation of objects in the landscape. Composed of an accumulation of short brushstrokes, the major lines develop the density and weight of a proposed metal future. The images tend to be offered in an increasingly flat, frontal view, often enveloped in an atmosphere of contrasting colors closely brushed up to or over the initial accumulation of strokes to reestablish the final line, the space, and the curious light that seems to derive from no specific source. Smith evolved a method of drawing wherein he would establish the general demarcation of a shape by brushing in the pattern in one flat color. Over this he would draw lines defining the exact shapes and their surfaces. Thus his drawing procedures proclaim the same constructivist attitudes as his sculpture. The drawn line and the steel rod are one. The traditional purity of constructivist expression is questioned by the expressionistic quality of his line, which is rarely ever a model of classic restraint. The beauty of each drawing resides in the clear expression of its concept, the vigor of his application of the medium, the contradictions that animate the image, and the charm of its color and tonal values. Smith, by force of will, established a new etiquette of drawing appreciation. Neither the content of the images nor the refined quality of line are its equeries; it is the artist's emotional energy that forces and commands our attention and firmly grasps our spirit. It is not the traditions of art that reinforce these nurturing pages, but their bearing of the artist's life, filled, in their exultation, with unquiet passions. Totems and specters battle for the artist's thrilled attention. We witness a combat that none will win. The handmade line, conceived in space, either drawn on the page or wrought

13. The Occupied Country, 1942



in metal, persisted into the 1960s, until it became a mechanical edge in the spray drawings. The spray drawings occurred initially in about 1958-59. They proliferated into the early 1960s, becoming a major mode of expression countering the black-ink calligraphies. Smith continued to evolve lines of diverse natures for varying problems.

During the 1950s, Smith frequently lectured, proselytizing his conviction that drawing is of major importance in the artist's growth and development: "If drawing could come now, as easily as when man was six, he would not doubt or think, he would do. It would be a joy but since he approaches it more consciously, and not with the child's freedom, he must admit to himself that he is making a drawing—and he approaches mark-making either humble, selfconscious or timid."²⁷ In a lecture at the Museum of Modern Art, he continued to describe his ideas on drawing by quoting a Chinese painter: "Although the long leaves of an orchid droop toward the earth, they all long to point to the sky. This Chinese attitude of cloud-longing is an eye through which I view form in works of celebration and conversely, in those of a spectre nature. Certain Japanese formalities seem close to me, such as the beginning of a stroke outside the paper continuing through the drawing space, to project beyond, so that in the included part it possesses both the power of the origin and the projection. This produces the impression of strength and if drops fall they become attributes or relationships. Similarly, if the brush flows dry into hair marks, and such may be greater in energy, at least a natural quality not to be reworked, being sufficient in intent to convey the stronger content. It is not Japanese painting, but some of the principles involved have meaning to me. Another Japanese concept demands that when representing an object

suggesting strength—like rocks, talons, claws, tree branches—the moment the brush is applied the sentiment of strength must be invoked and felt through the artist's system and so transmitted into the object painted."²⁸

In 1955, Smith assembled a group of historical statements on drawing, possibly as research for the speeches he gave that year at the University of Mississippi and Tulane University: "The line of contour should be closed, continuous and should end so as to promise other forms beyond itself and also to make evident the parts which it hides or implies" (Xenocrates of Sicyon); "Drawing is the basis and theory of painting and sculpture" (Ghiberti); "For us, drawing is the profile and the contours contained in the object" (Piero della Francesca); "Drawing should give the eye in the shape of a demonstration the intention and invention first conceived by its image. Line has not matter in it or any other substance, but it may be called a spiritual thing rather than a substance, and since it is thus conditioned, it takes up no room. Contour is a surface which is neither a part of the body nor a part of the atmosphere, but a medium interposed between the atmosphere and the body" (Leonardo da Vinci); "The Artist must receive from God a gift to make in one day a drawing better than that made by someone else in a year by every imaginable process" (Dürer); "The science of drawing or of line, if you wish to call it that, is the source and the very essence of drawing, of sculpture or architecture and of every kind of representation as well as the root of all the sciences. He who rises to the point where he can master it possesses a great treasure" (Michelangelo); "Drawings are the first ideas of a painter, the first flash of his imagination, his style, his spirit, his way of thinking. A painter while painting corrects himself and restrains the impulse of his genius, while

making a drawing he dashes off the first flash of his thoughts, he yields to himself, he shows himself he is. A painter's way of drawing is as distinctive as handwriting and much more revealing than a writer's style" (Dezallier d'Argenville).²⁹ Among these selected quotes, we learn not only what Smith's aspirations were, but who those individuals were with whom he wished to be identified. But more than discussing drawing, Smith followed his own dicta and drew, often and joyfully. He was gifted with a fabulous imagination and the enormous physical energy necessary to sustain his muse.

Smith annotated his workbooks with problems upon which to muse: "Does the line possess order to the others or is the mark maker lost – is it the cut line in stone – the hard line of mill iron – to make a mark – to set a stroke – which demands its space; to defile the white sheet or make the mark of honor – are these the strokes which elicit sympathy or are these the strokes that isolate the difference – who are you making them for – you and who else?" Questioning his own motivations and intentions, he continued: "That stroke is it a figure – is it I there in space an ancestor or am I outside looking into the mirror and is it noble like a sumi stroke or is it weak in spots like I or do I brag or aspire or am I distant enough to be impartial or does it yield to others; that it is not all mine or me and am I solo or are we in unison – or it is all in the days work – it does not deal death – I need not have guilt like a scientist – and if you name it – it is to worn."³⁰ This catalogue of feelings, invocations, and questions implies that the drawings were to be considered as significant an aspect of his work as the sculpture. Many of these thoughts found their way into writing, because it too was a useful way of establishing identity. The advantage of a diary is that it allows as much

conversation with historical, contemporary, or future figures as with oneself. No private writings by public figures are produced for obscurity, and it can be charged that Smith, too, hoped his words would not be eclipsed. Statements like the above also suggest trial against the accomplishments of others.

The apprehension of drawing, which often seems to be contained in a response of lightening quickness, is subtle and demanding. Unlike painting – a formal expression, considered, designed, prepared, and produced – the gesture of the hand, either in the excess of youthful expressionistic freedom or restrained under the rigor of thoughtful classicism, portrays its maker while it illuminates the observer's response. In Smith's presentation drawings we confront an expressionist line, often awkward, always sensitive, frequently unsure, but relentlessly driving in quest of its purpose: to communicate the artist's feelings, even beyond the intellectual aspirations that also infuse the act. Sculpture requires time and labor. Smith was filled with the gift of prolific invention. It was logical that he would turn to drawing to assuage the force of this drive. Rebellious against the traditional position of creating sculptures from drawings, he produced no mechanical drawings. He did, however, construe sculptures from the images that emerged through the drawing process. For most of his career, drawing provided a method of image elicitation that was more efficient than physically producing sculpture alone. It allowed him great leaps of imagination, which construction would have curtailed. We can thus read his sculpture as a refined aspect of his drawing. Many of the variations that appear in the large drawings were often impractical to produce three dimensionally. The energy and thrust that characterize most of the drawings suggest that they resulted from

an impelled productivity, and this explosive nervous energy precluded the development of a refined classic line. The lines of haste are later contravened in the smooth surfaces and clean edges of the spray drawings. The expressionist, in maturity, must become a classicist to survive, for expressionism is the game of youth.

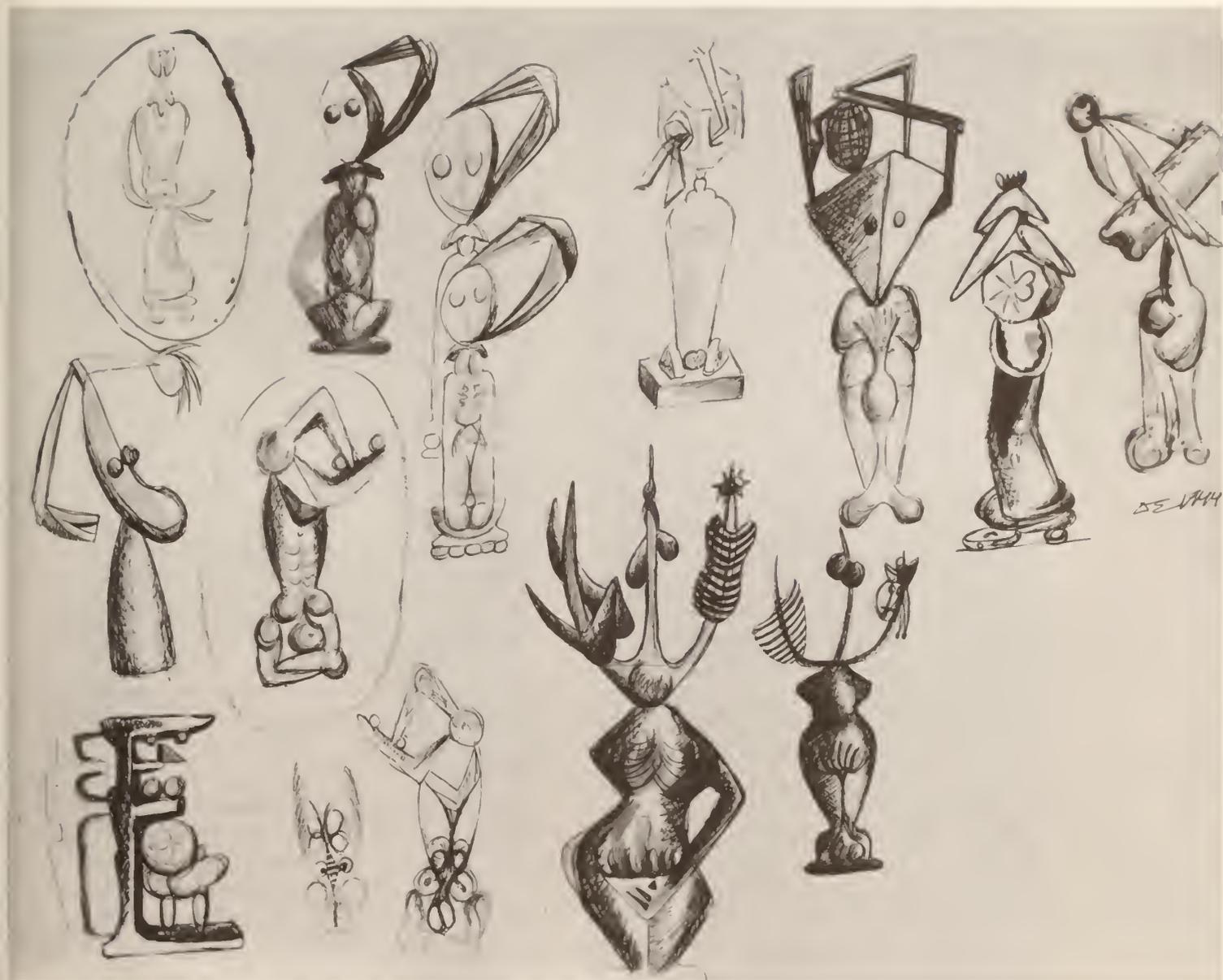
The cubist-influenced training that Smith received at the Art Students League implied the placement of objects in shallow space. Smith's will to invention soon reduced his reliance upon these conventions. Some of his drawings suggest an exploratory interest in artists like Klee,

Mondrian, Gorky, de Kooning, and the later Pollock. Their influence is augmented by observed natural phenomena. Smith sustained traditional abstraction by reducing forms to line or to planes of color in the formal graphic relationships born as felt images, not only as intellectual conceptions.

Landscape attracted Smith all his life; he chose to live in natural surroundings, not in the geometricized city. The majority of his drawings are horizontal and often display images reminiscent of natural sources. Subject matter was only suggestion to be subtly marshalled like the play-



17. Untitled, 1944



18. Untitled, 1944

ers in a drama. Smith's marshalling is powered by startling psychological conflicts; the results are expressions of beauty. After the early 1950s, the images in the drawings are often set in a landscape illuminated by a burst of frozen light, which turns images into silhouettes in strident poses. These wefts and specters seem connected by tentacles or ligatures caught in a network of lines. To precisely ascertain the source of these fantastical nocturnal creatures is difficult because, as Coleridge says, the imagination is "the holy jungle of transcendental metaphysics."³¹ It is enough that the results are pleasing. "The shaping spirit of imagination sits aloof, like God as he is commonly conceived, creating in some thaumaturgic fashion out of nothing its visionary world. That and that only is deemed to be 'originality.'"³²

Like puzzles, these drawings require working to reveal the artist's aspirations and to thereby enjoy the experience of them. In 1954, Smith wrote that "montage sculptures are elements of nature assembled like pictures."³³ He would always strive to retain the flexibility of painterly ambition, its evocation, and its seemingly infinite breadth.

In the 1940s, abstract art was attacked as being politically suspicious or foreign, or as being simply decoration. Smith riposted: "Abstract art is a symbolic treatment of life just as is high mathematics or music. Art is a paradox that has no laws to bind it." He continued: "When we create, we create what we feel." Abstraction included surrealism; Smith considered abstract art the "language of our time." "Abstract art is like a dream. It exists and it does not interpret and is a product of the conscious and unconscious mind."³⁴ In 1951, writing a defense of his position against "the well worn beauties in the form of statues," he stated: "I would prefer my assemblages to be the savage idols of basic patterns, the

veiled directives, subconscious associations, the image recall or orders more true than the object reality."³⁵ Smith's point of view, constantly reiterated, was that art is not didactic or final, but awaits the viewer's response for synthesis; that the artist must deal with his chosen realities is also a continuing theme in his writings. "Although the point of departure may be indefinable, the trip it takes in the mind, its attributes, its associations are still within the orbit chosen to call reality."³⁶ The artist is a person with a "call," usually traceable to childhood, who works in the creative irrational, pressing beyond the art of his time toward that which he does not know. "The poetic position," Smith declared, "that irrational creative state [on] which his [the artist's] whole approach depends, is nature, in the work of art. In contemporary work, force, power, ecstasy, structure, intuitive accident, statements of action dominate the work even to the point of becoming subjects and often in representation of subject matter these attributes power form the subject."³⁷ What emerges is Smith's desire to have his work considered, experienced, and understood within a system that, he implies, exists, or that can be extrapolated from careful observation of the responses to his work. These responses, which are natural, human, emotional, and probingly intellectual, should increase the viewer's self-awareness.

Within these drawings, a dichotomy exists; pure drawing and drawing infused with intentions of resulting sculpture battle. Pure drawing explores Smith's persuasive gesture for its own pleasure. His penchant for the offending strength of the vulgar implies the need of new criteria by which to judge not only his accomplishments, but those of his contemporaries. What was brash or irritating or lyrical provoked him. The pleasant and the pas-

sive were rejected, implying discoveries made and accepted. He manifested the desire of the explorer, delving into his psyche at whatever the cost. He could not limit his drawings to plans for the formulation of sculpture. His imaginative exercises place the drawings among the most adventuresome made by a mid-twentieth-century sculptor.

This man of no tradition felt, like many others of his generation, that there was no group with which he could identify. Occupied with the discovery of self, he sensed that his art was the means by which he could invent his own tradition. Smith lived in a society whose responses could have been characterized by Jacques Barzun's observation that, unless redeemed by the mystery of science or art, or again by the courage of adventure, art is equated with pretension and must, even while being acknowledged, be "whittled down to size."³⁸ Smith refused the whittling. He preferred the conflict of his personal ontological exegesis to be expounded through drawings. "Man's capacity for play animates his urge to fashion images and organize form in such a way as to create new stimuli for himself, sign stimuli, to which his nervous system may then react."³⁹ Smith evolved a dialogue with myth, totem, nature, and his own enigmatic psychological being, which emerged disguised in the symbolic statement of his art. "The first axiom of all creative art is that art is not, like science, a logic of references but release from reference and rendition of immediate experience, a presentation of forms, images or ideas in such a way that they will communicate not primarily a thought or even a feeling, but an impact. Mythology can not be rationally understood."⁴⁰ The forces imbued in these drawings act upon the nervous system, evoking responses that are various, questioning, powerful, and therefore thrilling. A civilized sense of

pleasure is frequently shocked by the primitive associations unlocked through the contemplation of these drawings—a response Smith would willingly validate. Smith's images are "a poetic supernormal image, conceived, like all poetry in depth, but susceptible of interpretation on various levels."⁴¹ "I don't evaluate them—I just keep visions flowing good or bad or not success is not my problem—the impelling force and extemporaneous hunch is all I'm concerned with. Evaluation can come later."⁴² "If you prefer one work over another, it is your privilege, but it does not interest me. I will accept your rejection, but I will not consider your criticism any more than I will concerning my life."⁴³ Whose evaluation and when? The time for evaluation was never to exist for him.

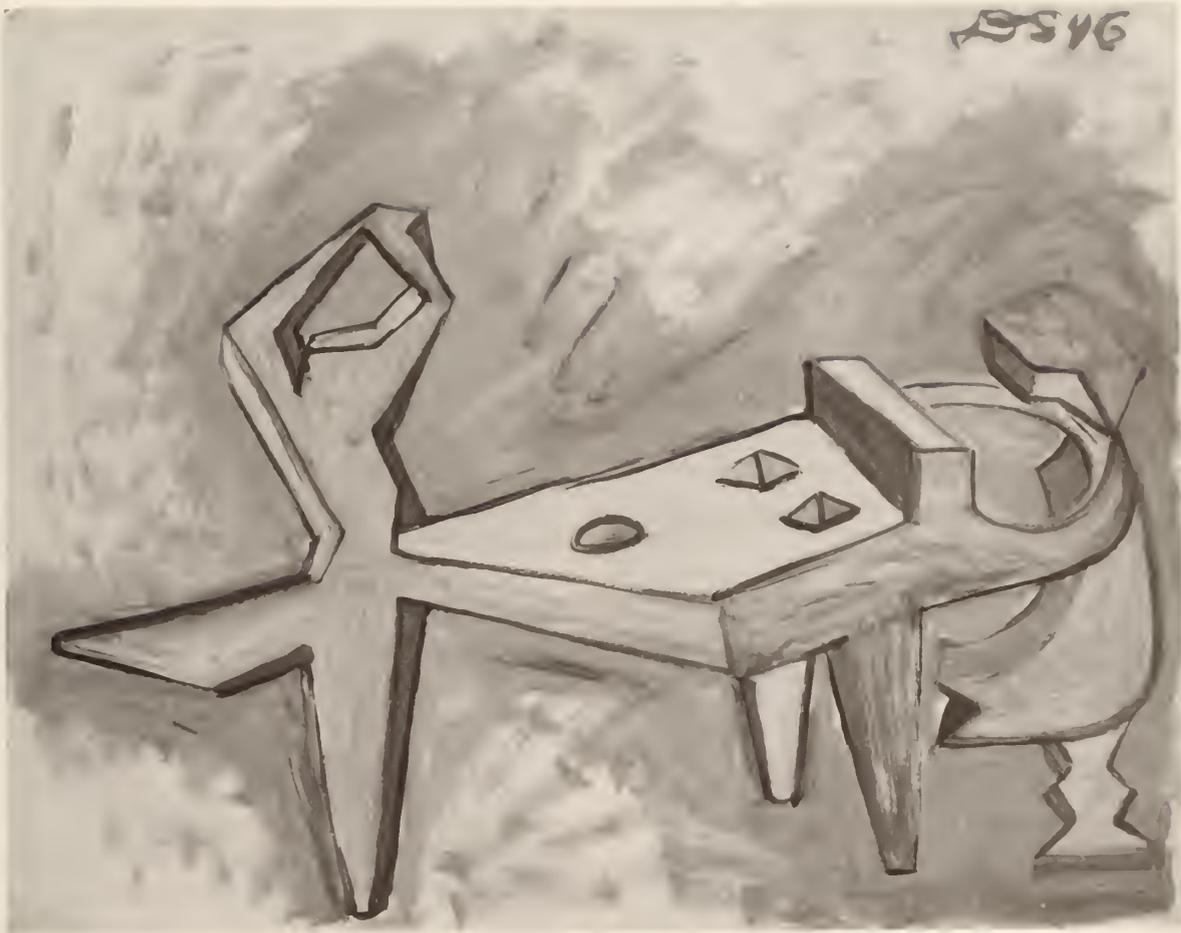
As the 1950s progressed, so too did an increasingly complex stylistic evolution. Plastic invention intensified and arbitrary color selection was reduced in the progression toward a linear painterly gesturalism and a dilation of conceptual scale; the introduction of the formal nonlinear, non-gestural images of the spray drawings came later, and lastly, the reconsideration of specific figure studies in a return to painting. In about 1953, Smith began exploring the arbitrary tonal variations within the applied brushstroke (Fig. 65). Soft bristle brushes generate a broad range of such variants, the implications of which he willingly accepted. A well-charged brush, when applied to the page, can, depending on speed, pressure of application, and changing directions of movement, deposit uneven amounts of pigment. The edges and center of the individual stroke vary as the width and the surface of the line are established. Smith adapted this propensity and manipulated it, initially constructing vertical shapes reminiscent of the standing human figure. More important was the beginning of his reliance upon the single

20. Untitled, 1946



21. Untitled, 1946





22. Untitled, 1946

unaltered brushstroke to affirm his statements. Although he would occasionally continue to edit the stroke by judicious inpainting, he would henceforth rely increasingly upon the considerable variety of line he could command by manipulation of the brush. It is significant that most of his drawings were executed with a brush, rarely with a pen, pencil, or other blunt instruments. Lines rarely overlap each other now to form themselves into images. Lines, even in combinations, retain an individual identity and, at the same time, explore shapes that echo previously encountered images. The increased striving toward ab-

straction strengthens the purity of the drawings' graphic statement; in contrast, the motivations suggested by the retention of the human figure as substructure sustain our empathy with his art. The bright clashing colors often confuse our ability to read clearly these later works. A contributing factor to ascribing these drawings to a sculptor is the lack of manipulation of light or its total absence. Though Smith writes of light playing over the surfaces of his stainless-steel sculptures, there is manifest disinterest in its employment in the drawings as a device for modeling or for building form. The papers used tend to be of

uniformly available sizes, suggesting that, except for the workbooks, he considered them as presentation or display drawings. These works were accomplished as formal statements to be seen in public.

During the 1950s, Smith's sculpture achieved a clarity of statement that contrasts with the obscurity persisting in his drawings. Recurring graphic elements in the drawings appear in the sculpture in simplified form. The cycloid shapes in overlapping combinations that began to appear in the mid-1930s and continued for two decades suggest headlike configurations. Similar iconographic elements occur in the "painted drawings," as Smith refers to these highly colored temperas or ink works. Parabolic shapes, for example, that thrust aggressively, still shield and contain—a dichotomy often encountered in Smith's imagery. Figurative connotations remained as enlivening still shadows evolved from *Medals for Dishonor*, now to reappear in flat, tension-filled patterned shapes, their literary associations reduced, and their scale increased by the ease with which Smith manipulated the rhetoric of abstraction. The calligraphic gesture emerging in the late 1950s began to assume greater importance as a major mode of continued creativity. In the calligraphies, gesture emerges in its purest expression, in contrast to the spray drawings that now present potential sculptural images. Smith has finally evolved a system by which to continue the full sensuality of the painted gesture, still maintaining the hard edges of the machined shapes beginning to dominate his sculpture. The semblance of oriental calligraphy belies the occidental sources for these late monumental works in black and white. The borrowed gestures, the oriental attitudes, and the implied stylization are simply other *objets trouvés*.

The spray drawings, which began in about 1958, were made by placing bits of metal,

scraps of paper, and other substances on the page and spraying them, from various angles, with automobile enamel, letting the tone of the page state the image. Colors, occasionally sprayed arbitrarily, were combined in sweeping gestures. Inpainting the resultant shapes increased their density and lifted the image into the foreground, rather than allowing it to remain a shape set into the midst of the sprayed colors. Flecks of contrasting colors were sometimes added. Shape combinations evolved, later reappearing in the *Cubi* and *Zig* sculpture series. More directly than the gestural drawings, the late spray works relate extraordinarily well to Smith's sculpture. A new way of eliciting more images than he could possibly produce as sculpture had again been discovered. The hard-edge elements, circles, arcs, bars, discs, and soft bits of paper offered a contrast in the clarity of the images by occasionally allowing the spray to move under the slightly raised irregular edges, giving a ghostlike edge of demarcation. These floating, slightly out-of-focus shapes imply movement. Among the most beautiful of the spray works are those in which the open unpainted areas are inpainted by hand, usually in white. These create an intimacy, inherent in the painterliness of the human touch, that is not present in those that are only sprayed.

The length of time between the emergence of an image in a drawing and its re-emergence in a sculpture is never consistent, nor is the image easy to define or to specify in its rebirth in three dimensions. Few drawings translate directly into specific sculpture, and those that do are usually workbook croquis. It is not uncommon for several themes to emerge simultaneously. A series will be interjected with nonseries expressions of diverse emotional intellectual assertions. As he grew older, Smith increasingly wished to be surrounded by his work. It is apparent that he was artfully

influenced by its presence, which offered an opportunity for casual or prolonged study and thus a beneficial interchange. Though he seems never to have returned to earlier drawings for direct suggestions, once a drawing or sculpture was made it nevertheless entered the vault of his psyche and the experience of it would easily return in varying manifestations. The drama of Smith's android characters is often played out silently in an airless mountain landscape into which they sometimes blend.

In the final years of his life, Smith returned to painting, often from the figure. These works on canvas were executed with poured black lines that modulate between thin runnels and puddled concentrations, denoting either a shift in feeling or in the line's direction. This graphic expression, which augured new developments, was cut short by his death. As we have read in his papers, Smith had some awareness of oriental drawing, and the books in his library demonstrate his interest in the art of many cultures. Books influenced him profoundly; he respected the word, though he remonstrated against its consecrated use and disdained those who regarded the visual arts as unequal in expression.

Smith's calligraphy is differentiated from its oriental inspiration by many factors, such as the thrusting forth of a personal ego. The classic oriental drawing is made by using a vocabulary of systematized brushstrokes, established by tradition, for each image—tree, branch, mountain, building, even a sage. It is the gesture in imitation of that which was seen rather than the utilization of the true tradition that produced a quasioriental look to Smith's late drawings. Smith employed the semblance of the oriental conventions as a technique to embellish his own drawing methods. The oriental concept of space was of no concern to him; he maintained the shallow ground of action so typical of

mid- and late twentieth-century Western art.

The astounding quality in the variety of Smith's line and technique is unmatched by any other twentieth-century sculptor. His constant evolution from one approach or method to another enlivens our experience in reviewing his work. Wide tapering strokes counter thin lines set down by the brush's edge or by quick short thrusts at the page, which signify the brush's angled corners in delineating reclining or seated figures, interiors, and objects. Often the intricate patterning of strokes camouflages what at first glance might be a total abstraction. Line remains as the track of the gesture itself. Many of these late works affirm Smith's ability to reduce suggested three-dimensional forms to flat patterns by discontinuous contours and the elimination of tone. Continuity is maintained in the personality, the energy, and the thrill of exploration. Whether Smith's images explode in a shower of brushstrokes or are occluded in dense layerings of lines and colors, his imperative questionings and his pleasure in the very act of drawing convey multigenerous sensations. The wide brushstrokes filling the page in their single gestures are pleasurable expressions of his energy and of his patterning impulses. There is no need to abrogate the individuality of drawing or line in quest of iconographic metaphors.

In 1962, an invitation from the Italian government, through Gian Carlo Menotti, to spend one month working in Voltri near Genoa at Italsider, the state steel company, provided the most prolific moment in Smith's career. This one gesture of enlightened patronage allowed him to produce twenty-six sculptures, and to accumulate materials for several additional ones that were subsequently completed at Bolton Landing. In notes recounting the experience, Smith catalogued the compo-



65. Untitled, 1953

nents in the images of the *Voltri* series. The list provides an insight into the function of image making and dramatically reiterates the constructivist methods exploited to achieve results that are, in accomplishment and by implication, surreal in nature. In a portion of the report titled "Dream," Smith wrote: "A dream is a dream never lost. So many dreams have been lost to lack of material, work space, storage, etc. that one more becomes another wish." Items included are "used material with history, trimmings, chopped iron cloud ends, table, tower pendent ends, forgings, circles – wheels are circles with mobility, a target on a pyramid I painted in 1934, tongs, spoon, tongue, a chariot ram, – they are not personages, – they are forgings, circus wheel chariot, a solid guitar forging with a punched hole, supplicated hood, and chair."⁴⁴ Smith sought to use materials at hand, objects with a history of contact with man but made for other purposes. He would establish a new function and a new history for

them by their inclusion in art. New and old materials mingle, the found objects are the memories – the phantoms – of art and life, imagination the required catalyst. He had three more years to live before he would die as the result of a truck accident.

Smith's drawings impress us with their vivacity, wit, and questioning – their unending questioning. The traditional catalogue of virtuoso draftsmanship requirements is redefined in his pages. There was no competition here, for he was always *hors-concours*. He knew that to produce drawings in prodigious numbers would keep the imagination functioning efficiently. The formal considerations set forth in the drawings remain of interest only because they assist in bearing the emotional message implanted in the gesture. Smith's experience as a painter, which taught him to think plastically and spatially, set him apart from sculptors who began as modelers and carvers or, now, even as builders and assemblers.

Notes

AAA citations refer to the David Smith Papers, or other collections on microfilm, in the Archives of American Art, Smithsonian Institution; the first figure is the roll number, the second is the frame number.

1. McCoy, Garnett, ed., *David Smith*, New York and Washington, D.C., 1973, p. 19.
2. *Ibid.*, p. 21.
3. AAA/NDSmith 3/453.
4. AAA/NDSmith 3/459.
5. [David Smith] "Is Today's Artist with or against the Past?" *Art News*, September 1958, 57, p. 38.
6. Krauss, Rosalind E., *Terminal Iron Works: The Sculpture of David Smith*, Cambridge, Mass., 1971, p. 44.
7. Rosenberg, Harold, *Artworks and Packages*, New York, 1969, p. 191.
8. Krauss, Rosalind E., *The Sculpture of David Smith: A Catalogue Raisonné*, New York and London, 1977, p. 35.
9. *Ibid.*, p. 34.
10. AAA/986 (no frame number); Krauss, 1977, p. 34.
11. Smith, David, "The Language is Image," *Arts and Architecture*, 69, February 1952, pp. 20-21.
12. *Encyclopaedia Britannica*, 11th ed., New York, 1911, vol. 27, p. 79.
13. *The Compact Edition of the Oxford English Dictionary* [New York], 1971.
14. Jung, C. G., *Modern Man in Search of a Soul*, New York, 1933, p. 42.
15. *Ibid.*, p. 69.
16. *Ibid.*, p. 164.
17. *Ibid.*, p. 169.
18. AAA/Willard Gallery Papers, 986 (no frame number).
19. AAA/NDSmith 4/332.
20. Krauss, 1977, p. 21.
21. *Ibid.*
22. *Ibid.*
23. *Ibid.*
24. AAA/NDSmith 4/384.
25. AAA/NDSmith 4/384.
26. AAA/NDSmith 4/451-453.
27. AAA/NDSmith 4/451-453.
28. AAA/NDSmith 4/357-362.
29. AAA/NDSmith 4/970.
30. AAA/NDSmith 4/956.
31. Lowes, John Livingston, *The Road to Xanadu*, Boston and New York, 1927, p. 8.
32. *Ibid.*, p. 428.
33. AAA/986/619.
34. AAA/NDSmith 4/311-314.
35. AAA/NDSmith 4/347-350.
36. AAA/NDSmith 4/351-356.
37. AAA/NDSmith 4/417.
38. Barzun, Jacques, *The House of Intellect*, New York, 1961.
39. Campbell, Joseph, *The Masks of God: Primitive Mythology*, New York, 1977, I, p. 40.
40. *Ibid.*, p. 42.
41. *Ibid.*, p. 471.
42. AAA/N 738/57.
43. McCoy, p. 84.
44. *Ibid.*, p. 161.

Chronology

In the organization of this chronology I should like to acknowledge the primary work already accomplished by William Berkson in the catalogue for the David Smith exhibition organized by the Museum of Modern Art in 1965 for travel in Europe, and to Garnett McCoy for his book, *David Smith*, 1973, published by Praeger Publishers in a series of monographs under my general editorship. The quotes set in italic are from an autobiographical sketch by Smith about 1950 recounting his life to 1947. This document is in his papers in the Archives of American Art, Smithsonian Institution.

- 1906 David Roland Smith, born March 8, in Decatur, Indiana, a small town where his father, Harvey Martin Smith, was a telephone technician and part-time inventor; his mother, Golda Stoler Smith, was a school teacher.
- 1921 The family moves to Paulding, Ohio, where his father becomes a manager and part owner of the Paulding Telephone Company. Smith attends Paulding High School.
- 1923 Official artist for high school year-book.
- 1924 Graduates from high school; spends one year at Ohio University, Athens, studying art.
- 1925 Spends summer vacation working at Studebaker plant (department 348, Steel Frame Assembly), South Bend, Indiana, operating machines and learning automotive assembly-line processes. *Riveter on frame assembly worked on lathe – soldering jig – spot welder. Did it strictly for money – more than I ever made in my life.* Enters Notre Dame University but leaves after two weeks on discovering that no art classes were available.
- 1926 Moves to Washington, D.C., works for the Morris Plan Bank, and attends George Washington University evenings studying poetry for one semester. *Always been interested in Poetry.* Moves to New York at the end of the year. In the apartment house where he lives, meets Dorothy Dehner of Cleveland, a student at the Art Students League who convinces him to study there and with Richard Lahey, which he does in the evenings.
- 1927 Full-time painting student at the league until 1932. Studies with John Sloan and Jan Matulka. Marries Dehner on December 24. Begins living in Greenwich Village. *From Sloan – got a certain amount of feeling – of knowing the artist's position as a rebel or as one in revolt against status quo – heard about cones and cubes and Cézanne from him... Study with Kimon Nicolaides drawing "feeling for sensitivity in a line."*
- 1928 Free-lance art work. Travels to California to meet his wife's aunt and upon return the Smiths take an apartment in Brooklyn. When Matulka leaves the league, Smith continues private classes with him in a loft on 14th Street until 1929; he introduces Smith to the works of Mondrian, Picasso, Kandinsky, and the Russian Constructivists. Other Matulka students at this time include George McNeil, Burgoyne Diller, I. Rice Pereira. *"Great Awakening of Cubism" Matulka was the*

- kind of teacher that would say – ‘you got to make abstract art’ – got to hear music of Stravinsky – Have you read the “Red and The Black” – Stendhal; Language was not fluent but he was right for me at that time. Matulka was a guy I’d rather give more credit than anyone else.*
- 1929 Visits the painters Thomas Furlong and his wife, Weber (then executive secretary of the league), as paying guest at their farm in Bolton Landing, New York. In the summer buys property there. Paints in an abstract-surrealist style.
- 1930 Introduced by Furlong to John D. Graham who in turn introduces him to Stuart Davis, Jean Xceron, Arshile Gorky and Willem de Kooning. Impressed by reproductions in *Cahiers d’Art* of Picasso’s welded-steel sculptures of 1928-29. Worked with N. W. Ayer and Sons and briefly as art editor for *Tennis*, official publication of U. S. Lawn Tennis Association.
- 1931 Begins to attach “found” and shaped wooden objects and other materials to the surface of his paintings. From October to June visits the Virgin Islands where he makes his first sculpture, a female figure in coral, and experiments with constructions incorporating coral forms with free-standing painted wood constructions. Returns to living in Brooklyn Heights. Becomes friendly with the abstract painter Edgar Levy. *Trip was probably motivated by romanticism of Gauguin... Made sculpture... started my first interest in fish bones and broken shells etc. – spent some time taking photos.*
- 1932 Makes series of “abstract photographs” of objects. Begins making welded-steel sculpture. First exhibited work: *Landscape*, a painting shown in the window of the A.C.A. Gallery, New York.
- 1933 Welds the first of a series of three heads which may have been the first welded-steel sculpture made in the United States. *Spring of 1933 went up to Bolton Landing, N. Y. and continued making sculpture in wood – wire – melted lead and painted constructions wood wire stone aluminum rod, coral I have brought back. Sculpture grew out of my work with Matulka in the study of textures, moths, etc. – was a very live guy – introduced us to Kandinsky, De Stijl, Cubism, etc. Make a definite outright thanks to cubism and constructivism. In fall of 1933 – went back to New York... knew artists who were all friends and companions Edgar Levy, Lucille Corcos, Adolph Gottlieb, Lew Harris, Louis Schanker, and others – Gregorio Prestopino. Moves into Terminal Iron Works and 1 Atlantic Avenue until 1940 when he settles in Bolton Landing.*
- 1934 Assigned to the Section of Fine Arts of the U. S. Government Treasury Relief Project. *Encouragement I got was primarily from the faith and encouragement I got from my wife Dorothy in the formative years.*
- 1935 *John Xceron had a show at Garland Gallery. After the opening we were walking down the street for coffee. He persuaded me to give up painting and concentrate entirely on sculpture – but I didn’t right away. I was already preparing to go to Europe on a small inheritance from my Grandmother. Smith’s first trip to Europe in October, traveling to Paris, where Graham introduces them to the local art world. Winter in Greece, visits Crete, then to London from*

- whence they embark on a tour of the U. S. S. R. Return to London and Paris. *Took Russian Steamer to Leningrad and Moscow... Saw Matisse – early Cézannes, Picasso, etc. at Museum of Western Art.*
- 1936 Smiths return to United States on July 4. David Smith mentioned as a painter in Graham's book *System and Dialectics of Art* under the heading, "What is American Art," pp. 75-76. This summer and the following three are spent at Bolton Landing. Reassigned from the Treasury Relief Project to the Federal Art Project on the Work's Progress Administration. Begins first of fifteen *Medals for Dishonor*, using dentists' and jewelers' tools. First sale: sculpture bought by Herman Schumlin, a lawyer at an auction for the benefit of Loyalist Spain. *I remember very strongly the Spanish War in 1937 (Franco et al). I was a member of the artist union then (C.I.O. group)... A group of things were auctioned off – brought fair prices for that time. Since my work was abstract and came at the tail end of the sale it only brought \$15.00... Hell! I didn't have \$15.00 to give to loyalists in Spain so if it goes it's ok in this case... Hananiah Harari, who has seen my 1937 work at Leo Lance's while it was being photographed, recommended me to the East River Gallery which was owned by Marian Willard and that winter she came to my studio and agreed to give me an exhibition which took place in 1938.*
- 1938 First one-man exhibition, consisting of seventeen sculptures and a number of drawings, opens January 19 at the Willard Gallery.
- 1939 Included in the American Abstract Artists exhibition, Riverside Museum, New York. Father dies, August 4. Smith makes bronze plaque for headstone. Commissioned by the Museum of Modern Art to make fireplace fittings for the museum's penthouse. These are now in the design collection of the museum.
- 1940 One-man exhibition at Neumann-Willard Gallery, New York, in March. Lectures on "Abstract Art in America" with Stuart Davis and I. Rice Pereira at United American Artists, New York. Moves permanently to Bolton Landing, calling the property "Terminal Iron Works" after the Brooklyn firm when he found the name would facilitate his obtaining credit in the area. Works as a machinist in Glens Falls. *Medals for Dishonor* exhibited at Willard Gallery. *From 1936 after I came back from Europe I was impressed by Sumerian Seals – Intaglio concept in general – a collection of war medals I had seen in British Museum. I decided to do a series of Anti-War medallions called Medals for Dishonor.*
- 1941 One-man exhibitions at the Kalamazoo Institute of Art, Michigan; St. Paul Gallery and School of Art, Minnesota; Minnesota University Gallery, Minneapolis.
- 1942 Exhibits in "Artists for Victory" at the Metropolitan Museum of Art. Works until 1944 on the graveyard shift, midnight to 8 a.m., at the American Locomotive Company, Schenectady, New York, assembling locomotives and M7 tanks. Weekends spent in Bolton Landing working on bronzes. Draws in his three-room attic in Schenectady weekdays. One-man exhibition: Walker Art Center, Minneapolis.

- Submits designs for Chinese army medals at the request of T. V. Soong. Continues on his job until V-J Day.
- 1943 One-man show of eighteen sculptures and five drawings (1939-43) at Willard Gallery. Exhibition with Dorothy Dehner at the Albany Institute and School of Art, New York. One-man show: Skidmore College, Saratoga Springs, New York.
- 1944 Full-time residence in Bolton Landing. *Together Dorothy and I designed a house which we decided to build.* Marian Willard's husband, Dan Johnson, introduces Smith to Clement Greenberg.
- 1945 Meets Jackson Pollock.
- 1946 Retrospective exhibition of fifty-four sculptures (1936-45) including thirty from 1944-45 at Willard and Buchholz Galleries. Catalogue foreword by Dr. William Valentiner, City Museum, St. Louis. *"Cockfight." It so happened that I had a small drawing in my book on "Cockfight." One day I picked up a piece of metal that had been cut from another sculpture. Its grace and rhythm suggested the tail feathers of a fighting cock so I proceeded to make the rest of the rooster in relation to the piece of metal. When it was finished I found it in no way was related to the cubic structure which my drawing originally had. I went ahead and did another cockfight based on the drawing and called #2 "Cockfight Variation."*
- 1947 Exhibits *Specter* series at Willard Gallery and writes statement for the catalogue. Retrospective exhibition circulated in the United States by American Association of University Women. Attends the First Woodstock (New York) Art Conference at the invitation of the painter Herman Cherry with whom he establishes a close friendship.
- 1948 Teaches from now until 1950 at Sarah Lawrence College, Bronxville, New York. One-man exhibition at Allen R. Hite Institute, University of Louisville, Kentucky. Included in the "Abstract-Surrealist" exhibition at the Art Institute of Chicago.
- 1949 Unsuccessful candidate for Justice of the Peace in Bolton Landing. Designs three medals for *ArtNews* National Amateur Competition.
- 1950 Receives fellowship from the J. S. Guggenheim Foundation. One-man exhibition at Willard Gallery with a catalogue preface by Robert Motherwell. Motherwell and Smith become casual friends. Through Greenberg meets Helen Frankenthaler who becomes a close friend.
- 1951 Guggenheim fellowship renewed. Lectures and has an exhibition at Bennington College, Vermont. United States representation at Sao Paulo (Brazil) Bienal. One-man show at Willard Gallery. Meets the painter Kenneth Noland with whom he would later establish a close friendship.
- 1952 Several one-man exhibitions. Attends Woodstock Art Conference. Divorced from Dorothy Dehner, December 24.
- 1953 Teaches at University of Arkansas, Fayetteville. Begins *Tank Totem* series. Marries Jean Freas, April 6. Several exhibitions and lectures. Only professional artist at the American Federation of Arts meeting at Corning Glass Center, Corning, New York, to discuss "Economic Support of Art in America Today."
- 1954 Teaches, lectures, and holds several one-man exhibitions. First daughter, Rebecca, born April 4. Visits

- France and Italy. American delegate to UNESCO's First International Congress of Plastic Arts, Venice.
- 1955 Continues occasional university teaching. Second daughter, Candida, born August 12. Establishes close friendship with sculptor James Rosati.
- 1956 Writes "Gonzalez, First Master of the Torch" for *ArtNews* (February). Exhibition at Willard Gallery.
- 1957 Retrospective at the Museum of Modern Art. The Art Institute of Chicago commissions him to design the Logan Prize Medal. Close friendship established with Robert Motherwell.
- 1958 U. S. representative at XXIX Biennale, Venice.
- 1959 Several one-man exhibitions. U. S. representative at V Bienal, Sao Paulo. Included in Documenta II, Kassel, West Germany.
- 1960 Special issue of *Arts* magazine devoted to Smith with a long essay by Hilton Kramer. Begins *Zig* series. Produces a series of lost wax bronzes (1960-62).
- 1961 One-man exhibition at Carnegie Institute, Pittsburgh. Refuses third prize (\$1,000) in the Pittsburgh International, Carnegie Institute, on the grounds that he is opposed to the system of first, second, and third prizes. One-man exhibition at the Otto Gerson Gallery, New York; circulated in the United States by the Museum of Modern Art throughout February 1963. Jean Freas and Smith divorced. Begins *Cubi* series.
- 1962 At the invitation of Gian Carlo Menotti and the Italian government, spends one month in Spoleto during the Fourth Festival of Two Worlds to make two sculptures. Working in five abandoned Italsider factories in Voltri he produces twenty-six sculptures in thirty days. These and others are displayed in Spoleto in the Roman amphitheater for June and July. Has old tools and machine parts shipped to Bolton Landing where he completes the *Voltri-Bolton*, *V.B.* and *Voltron* series.
- 1963 Begins *Cubi* series of stainless steel sculpture and also a series of small painted steel works, the *Menands* series. Drawing exhibition (1953-60) at Balin-Traube Gallery, New York. Becomes acquainted with Anthony Caro, the British sculptor. An exhibition of fifty drawings (1952-63) circulated by the Museum of Modern Art in the United States and Canada.
- 1964 Several one-man exhibitions. Receives Creative Arts Award from Brandeis University, Waltham, Massachusetts. Included in Documenta III, Kassel, West Germany.
- 1965 *Cubi XXIV*, dated January 12, is perhaps the last completed sculpture. Appointed by President Lyndon B. Johnson to the National Council on the Arts (February). Dies following an automobile crash near Bennington on May 23. Exhibition of fourteen sculptures (1961-65) at the Los Angeles County Museum of Art. The Museum of Modern Art organizes an exhibition which travels throughout Europe.

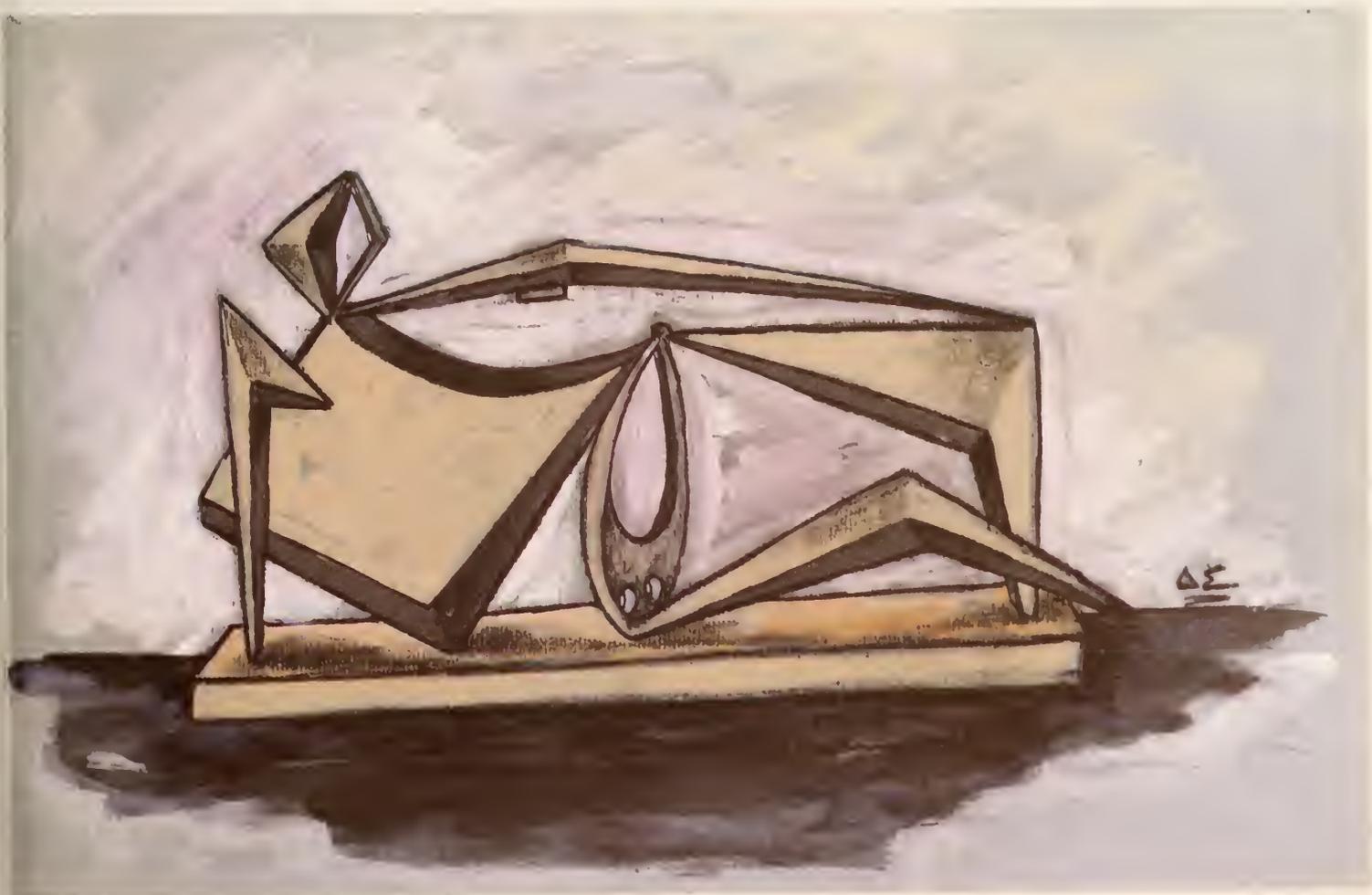
6. Untitled, c. 1937





9. Untitled, c. 1937-38

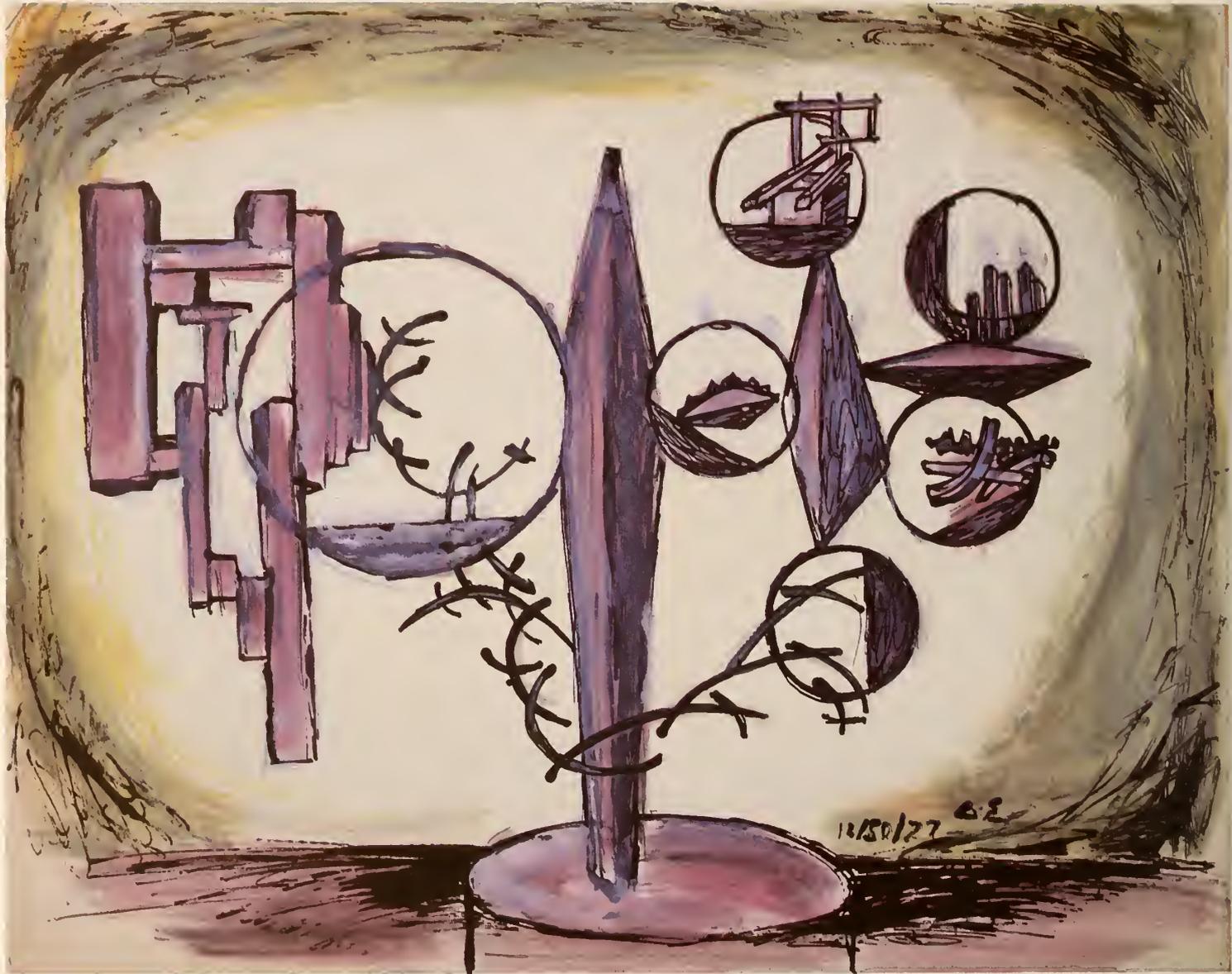
12. Reclining Figure, c. 1939-40





19. Untitled, 1946





33. Untitled, 1950



42. Untitled, 1951



43. Untitled, 1951



51. Untitled, c. 1951

58. Eng #6, 1952

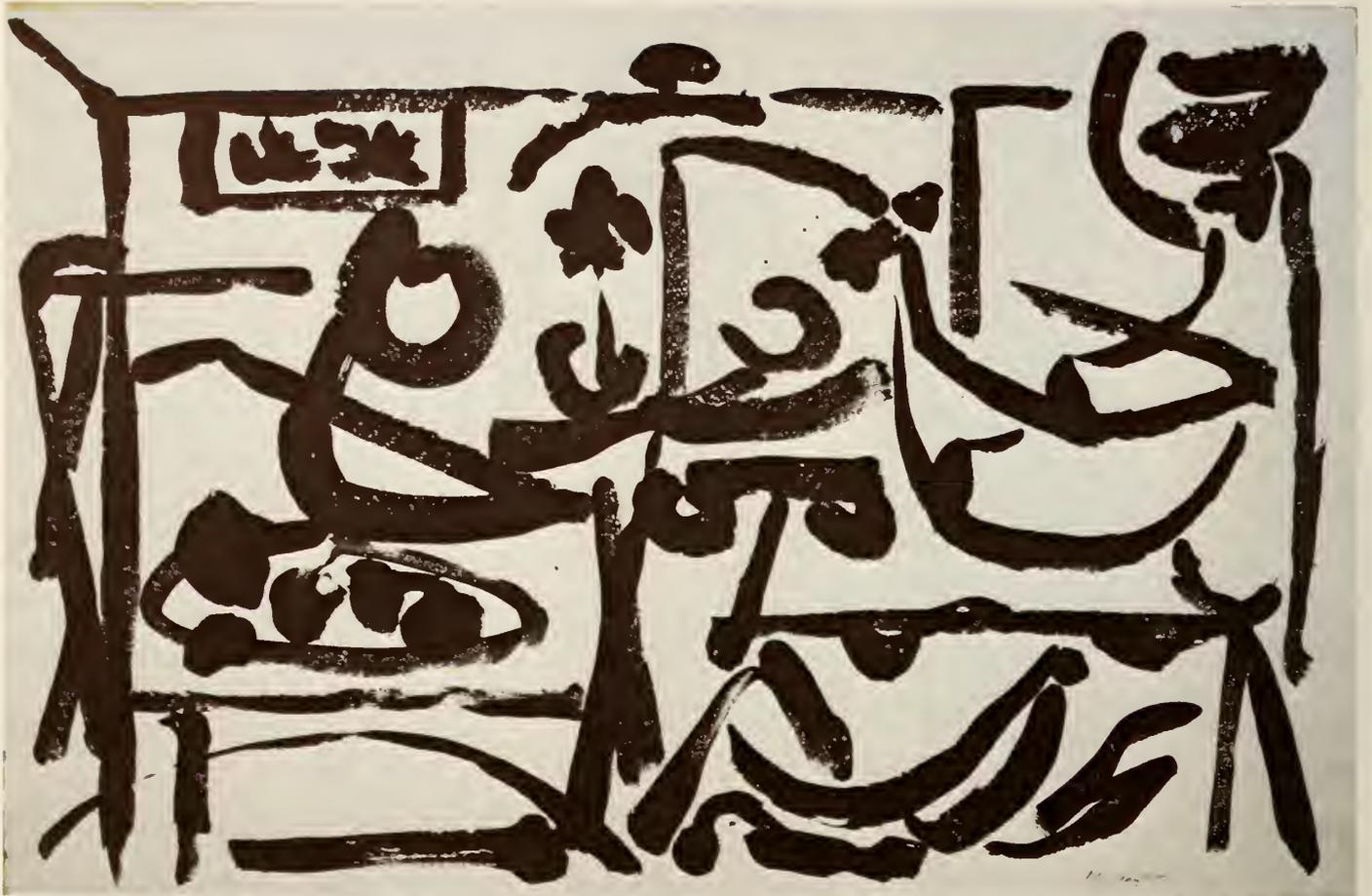


68. Untitled, 1953





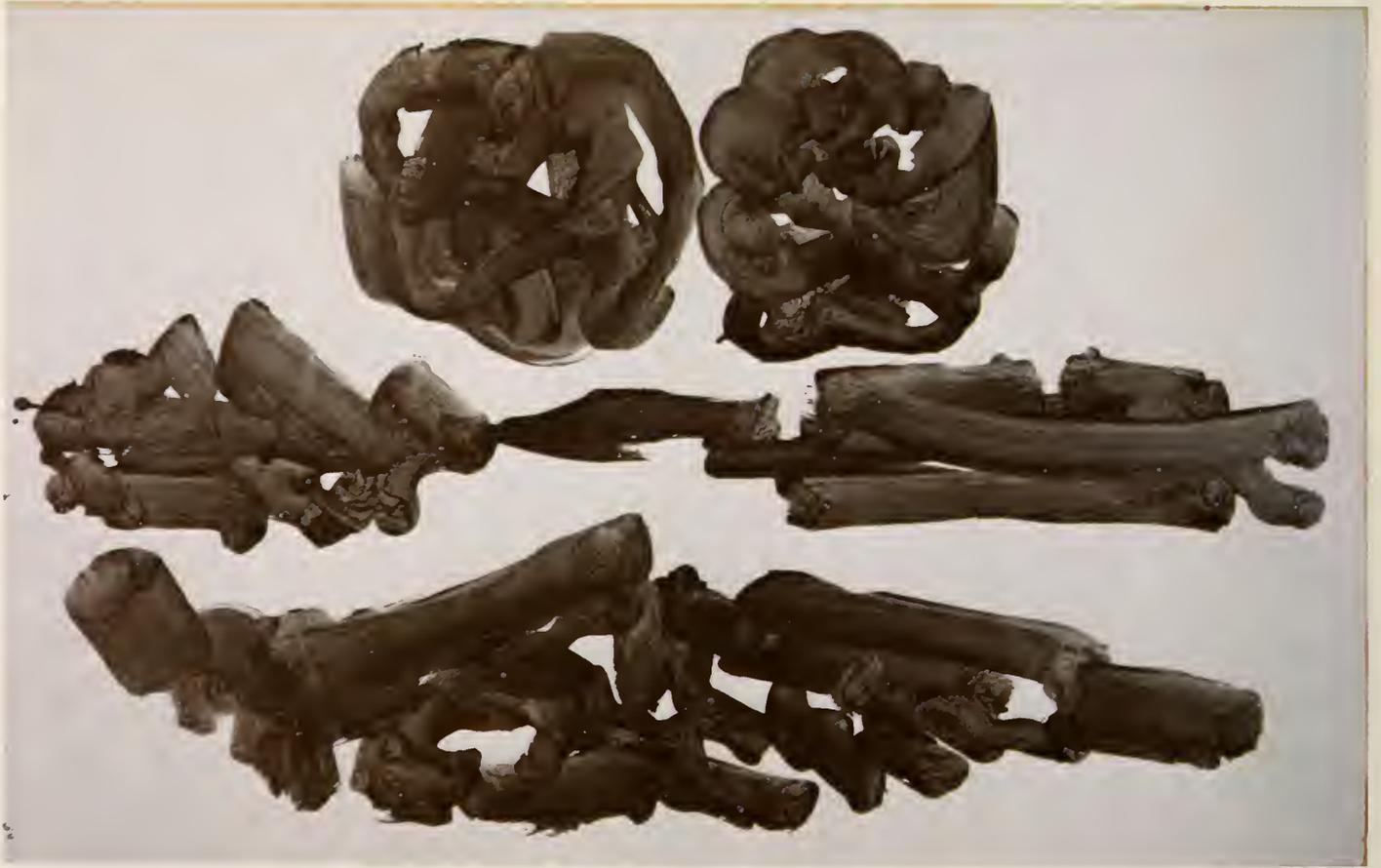
74. Untitled, 1954



94. Untitled, 1957

112. Untitled, 1960





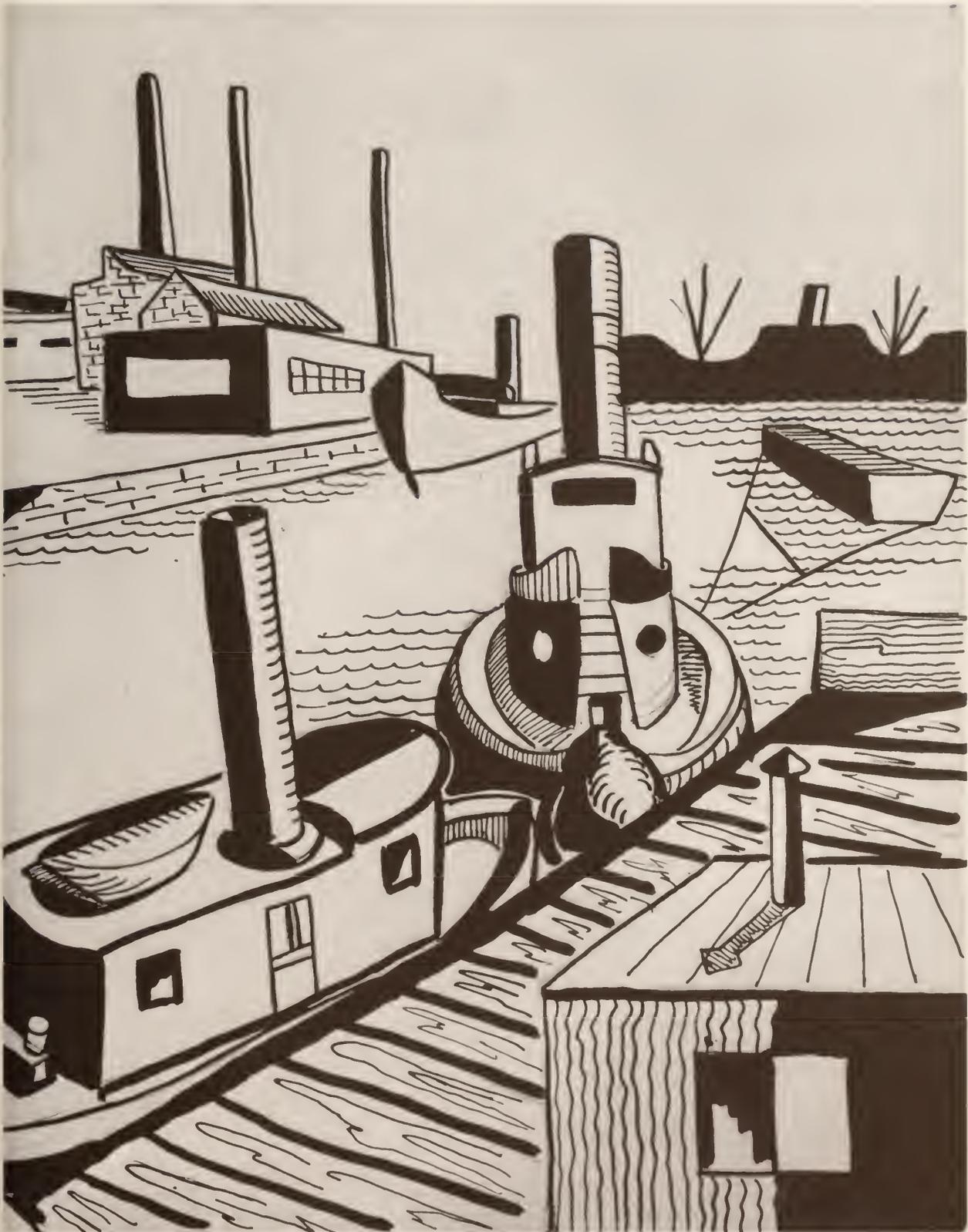
120. Untitled, 1961

131. Untitled, 1962

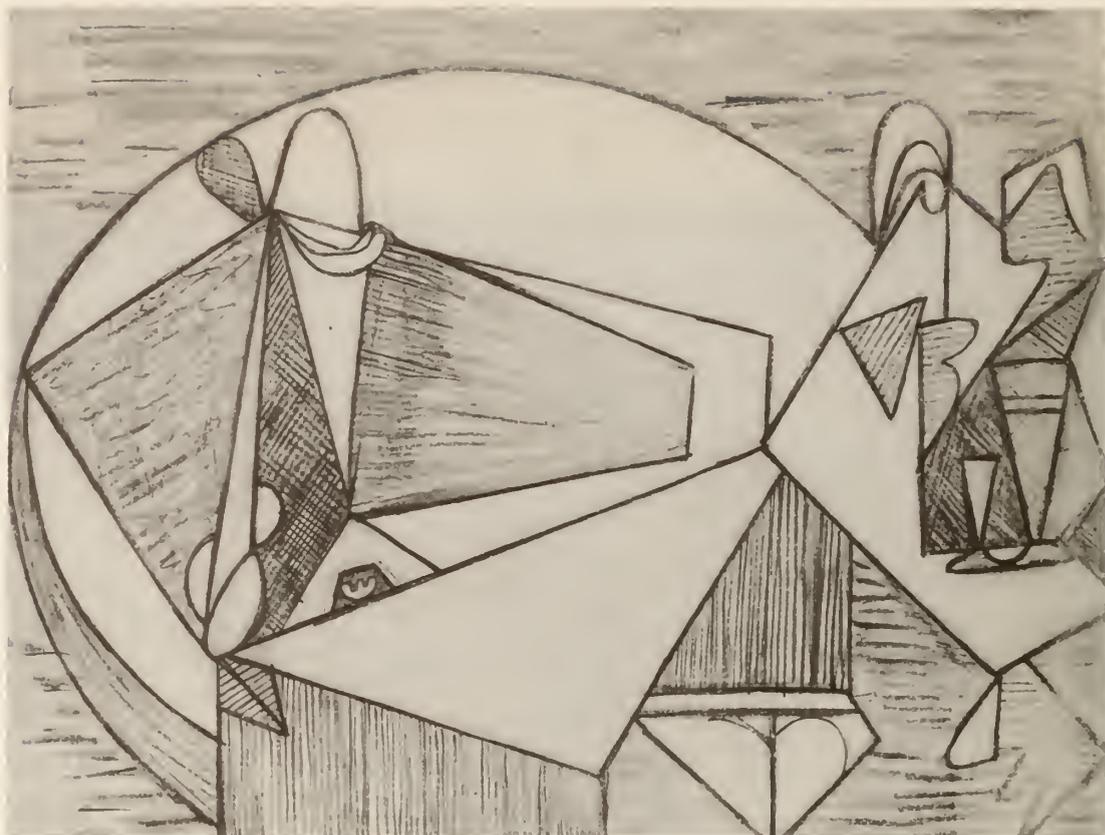




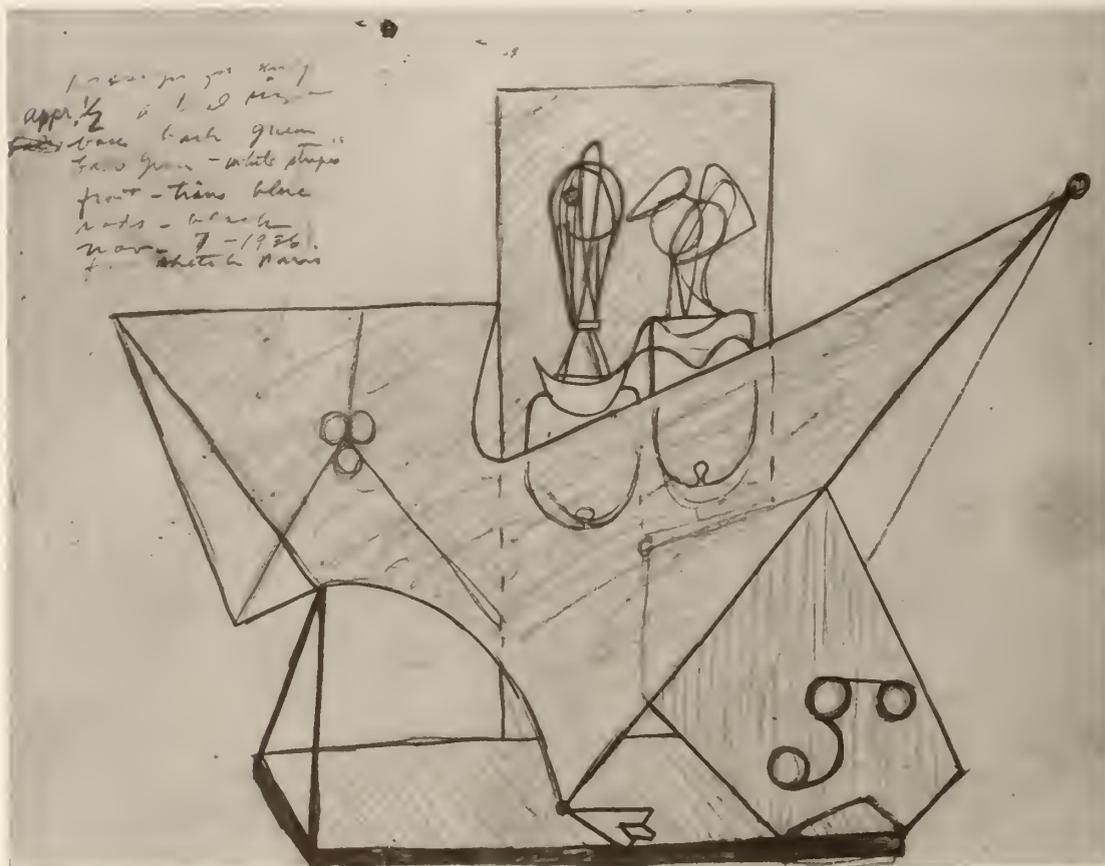
133. Untitled, 1962



3. Untitled, c. 1934



4. Untitled, 1936





7. Untitled, 1937



8. Suspended Abstraction, 1937





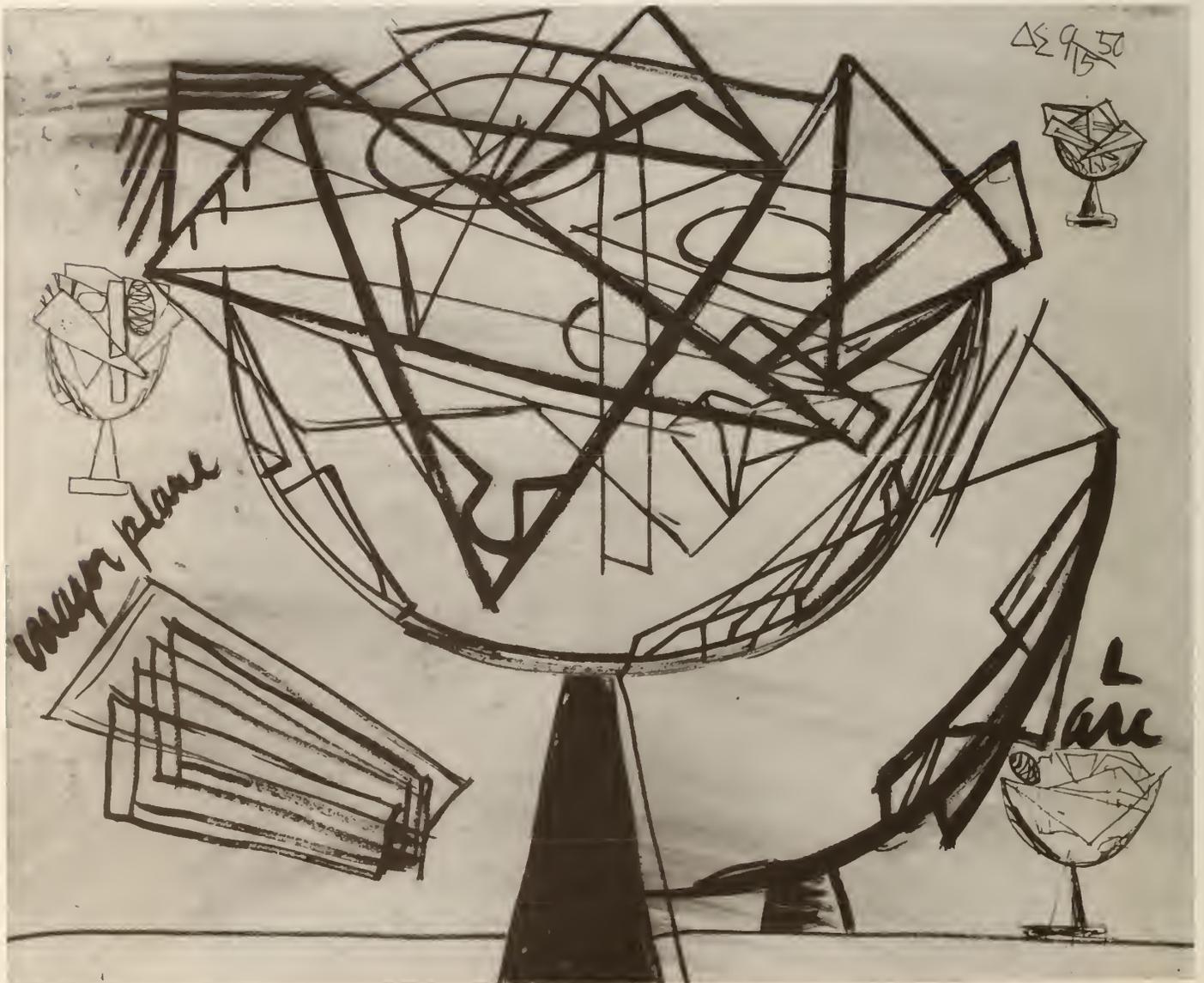
24. Untitled, 1946



25. Beach Scene, 1949

32. Untitled, 1950

31. Untitled, 1950





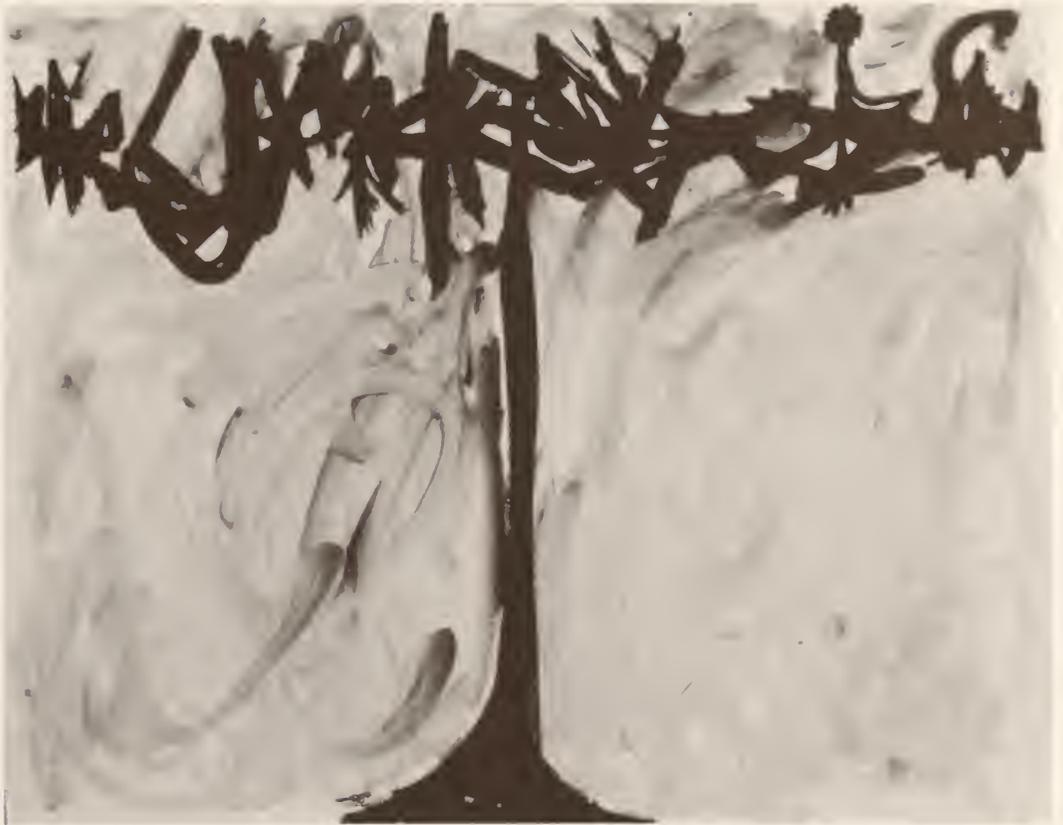
30. Untitled, 1950



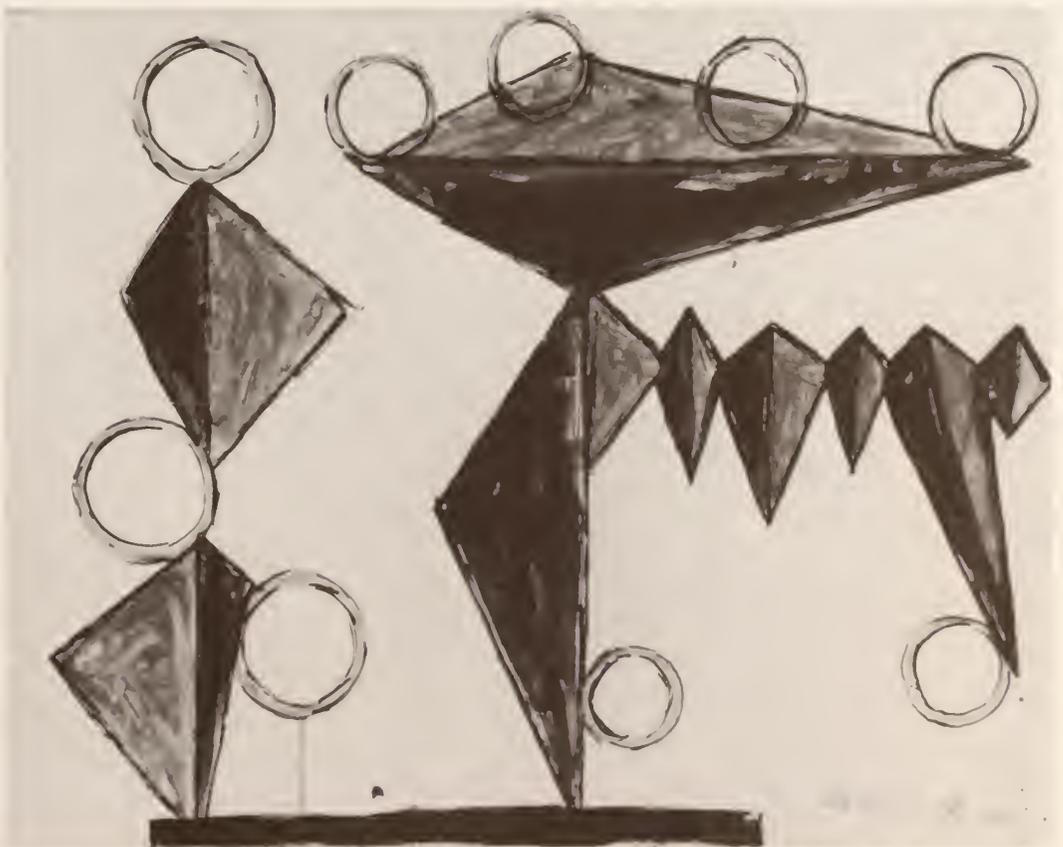
35. Untitled, c. 1950



26. Untitled, 1950



28. Untitled, 1950

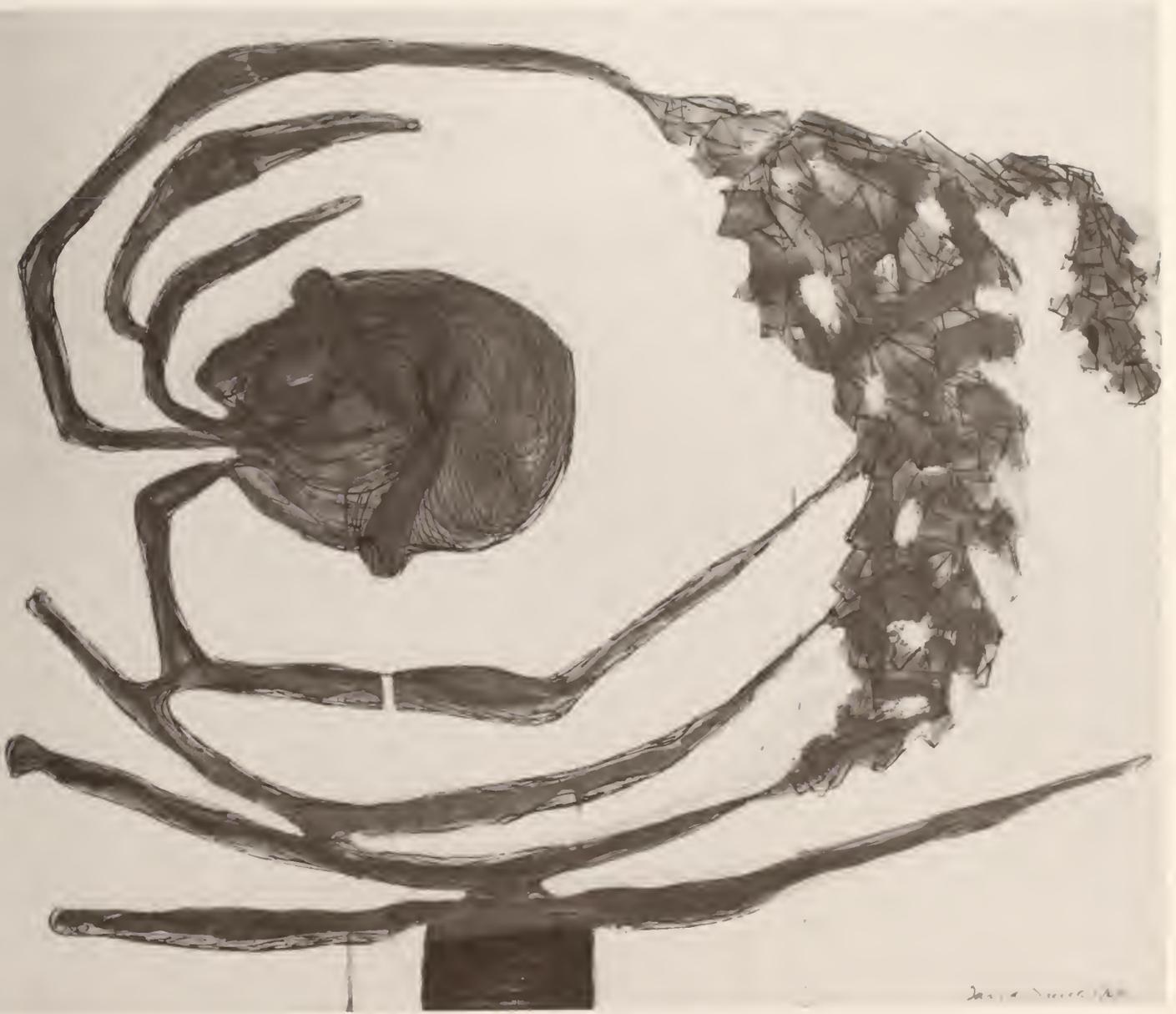


27. Untitled, 1950



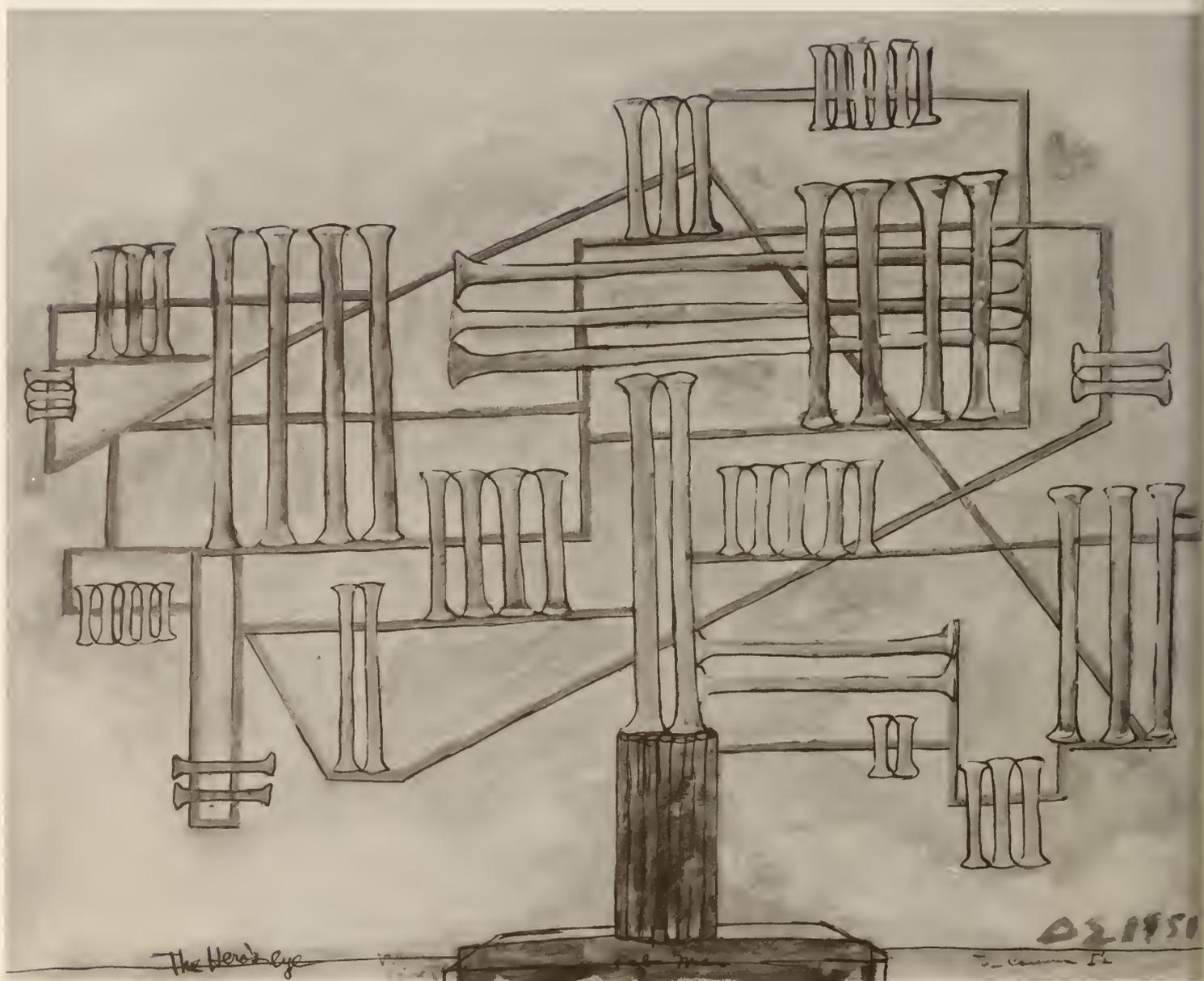
36. Untitled, 1951

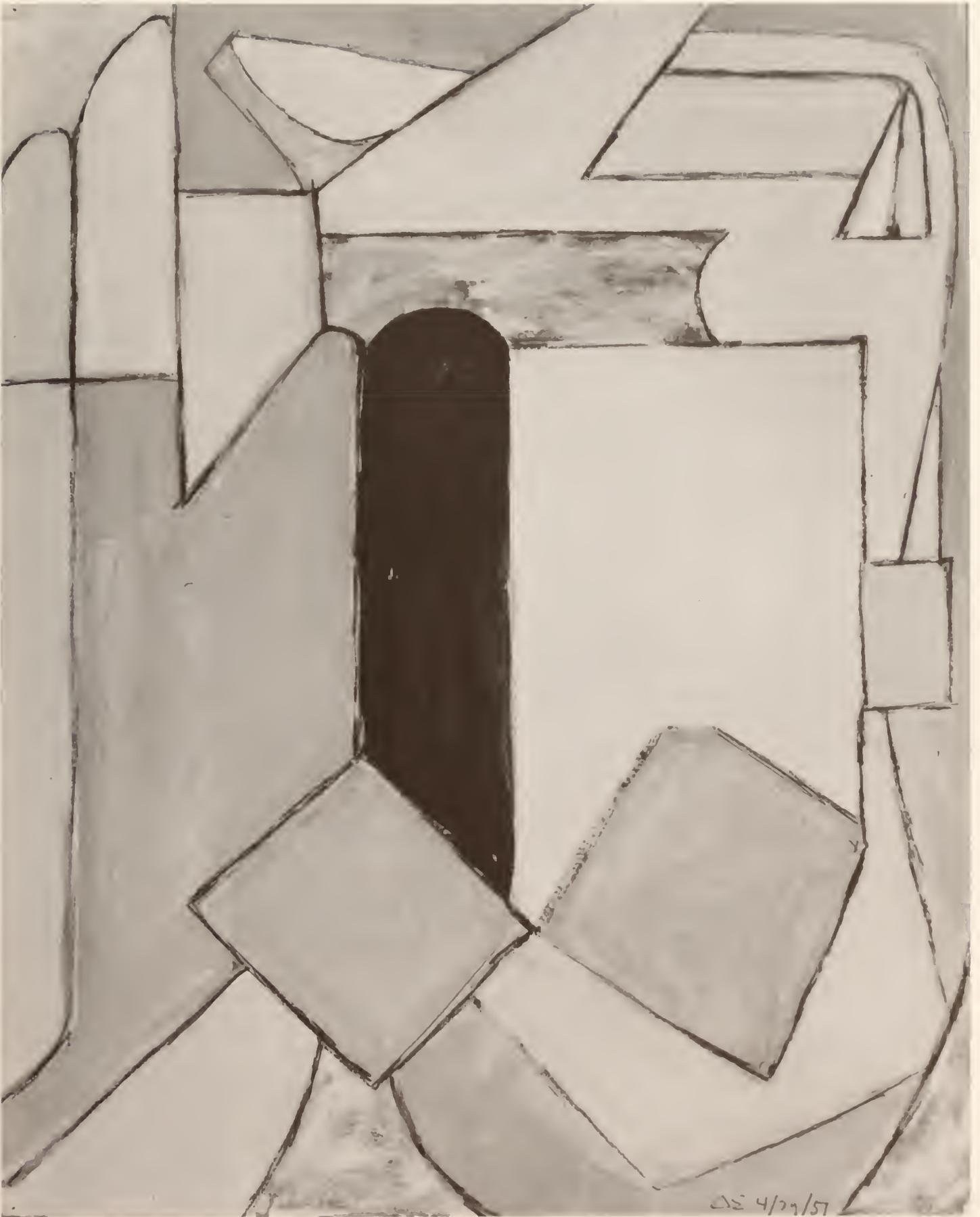




40. Untitled, 1951

49. The Hero's Eye, 1951





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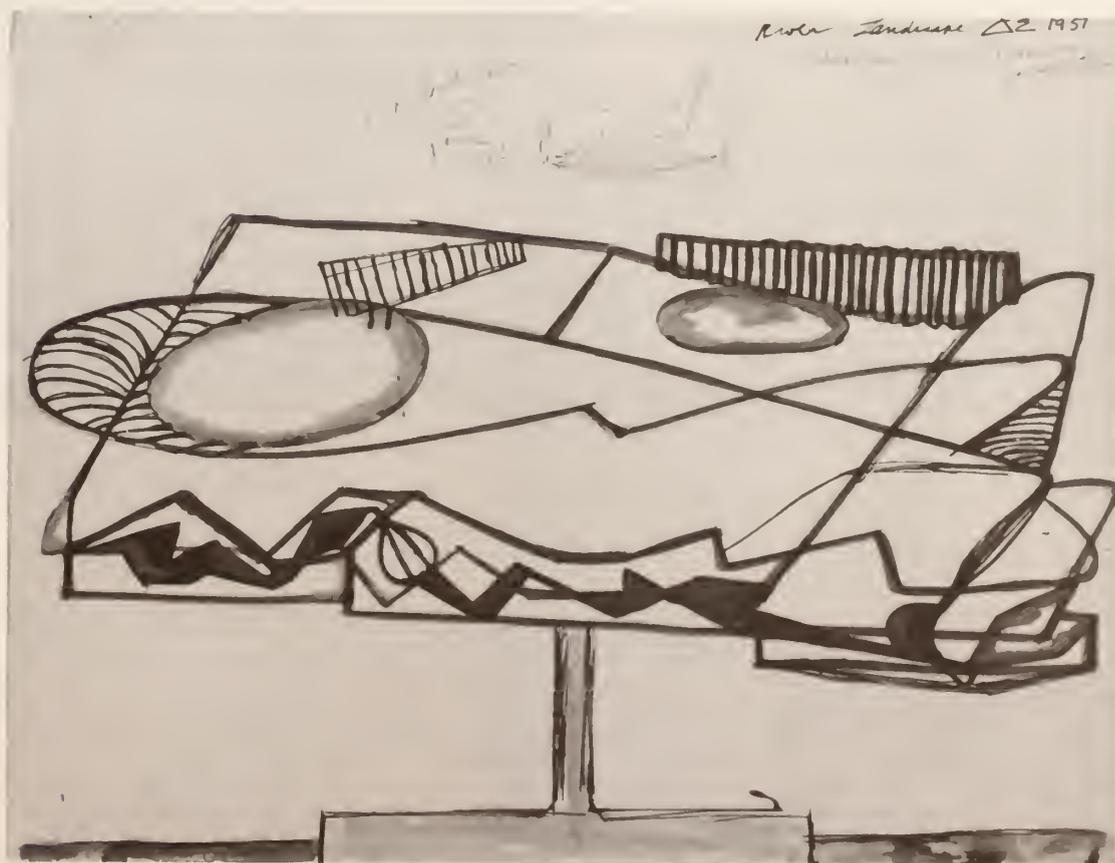


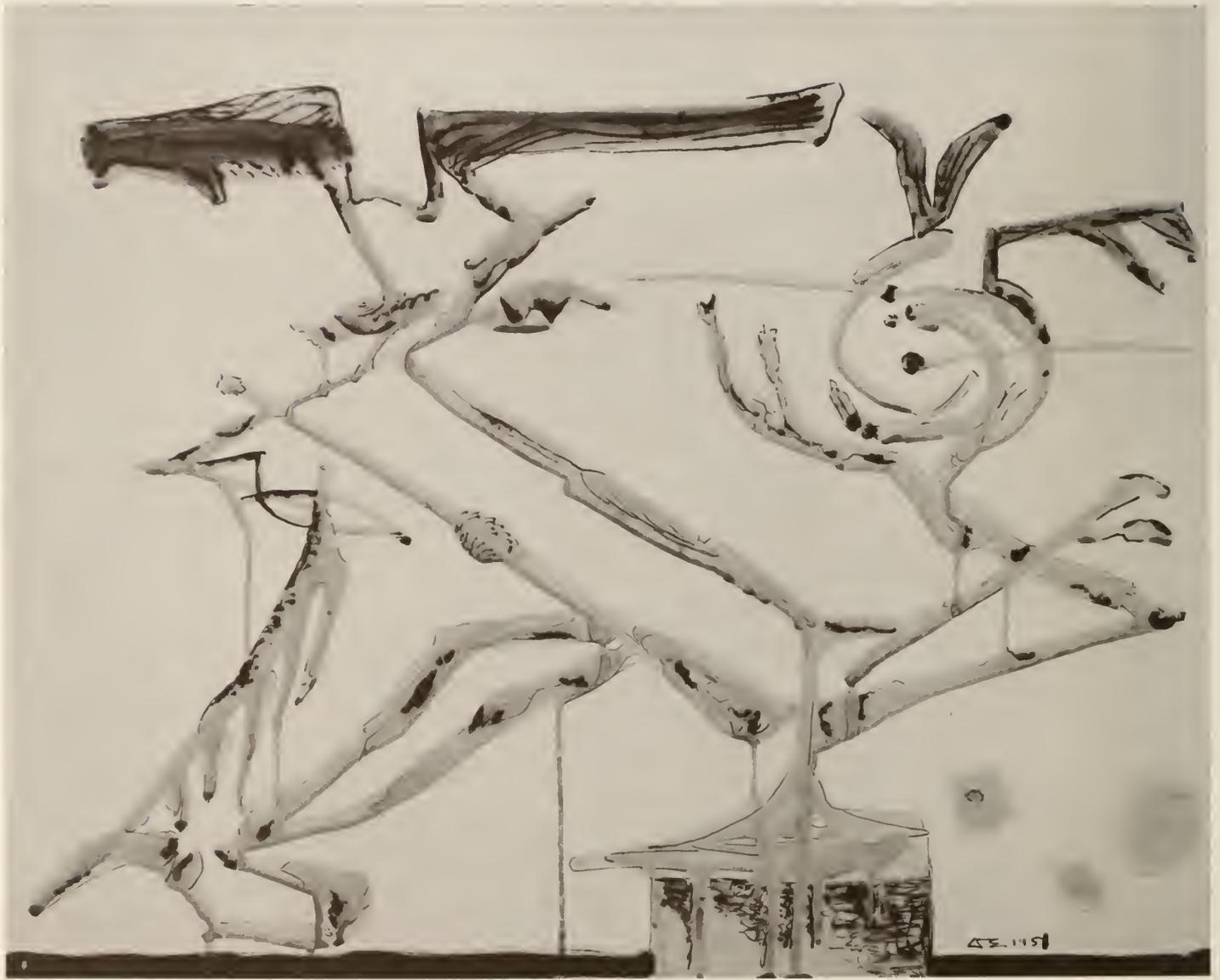
44. Untitled, 1951

46. Untitled, 1951



48. Hudson River Landscape, 1951





50. Sculptural #1, 1951

52. Untitled, 1952



45. Egyptian Landscape, 1951





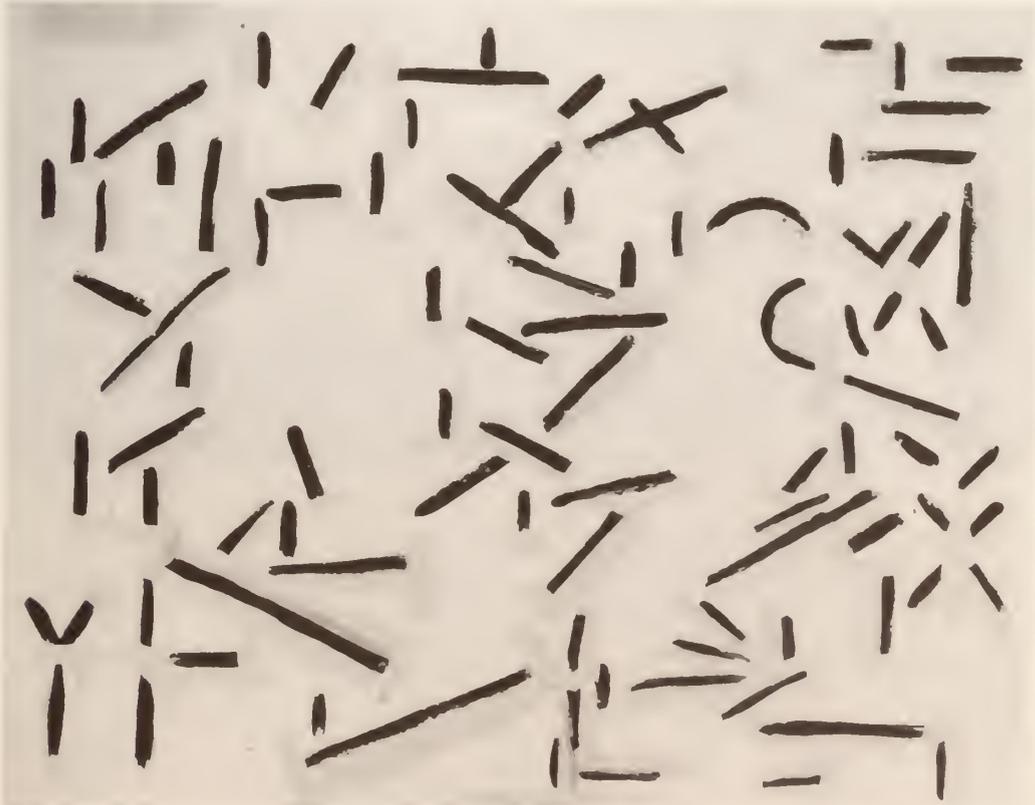
54. Untitled, 1952



55. Untitled, 1952



56. Untitled, 1952

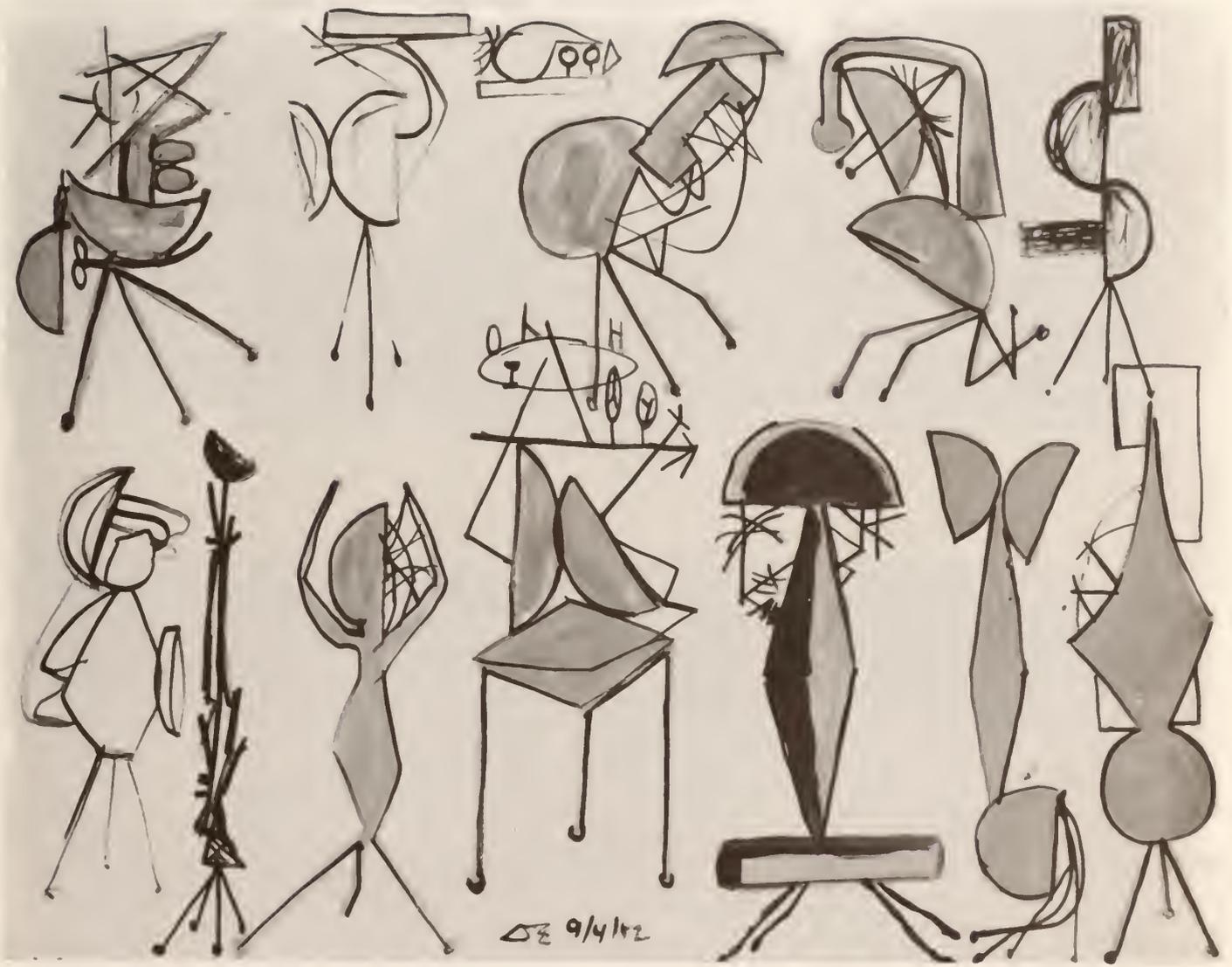


57. Untitled, 1952

61. Untitled, 1952



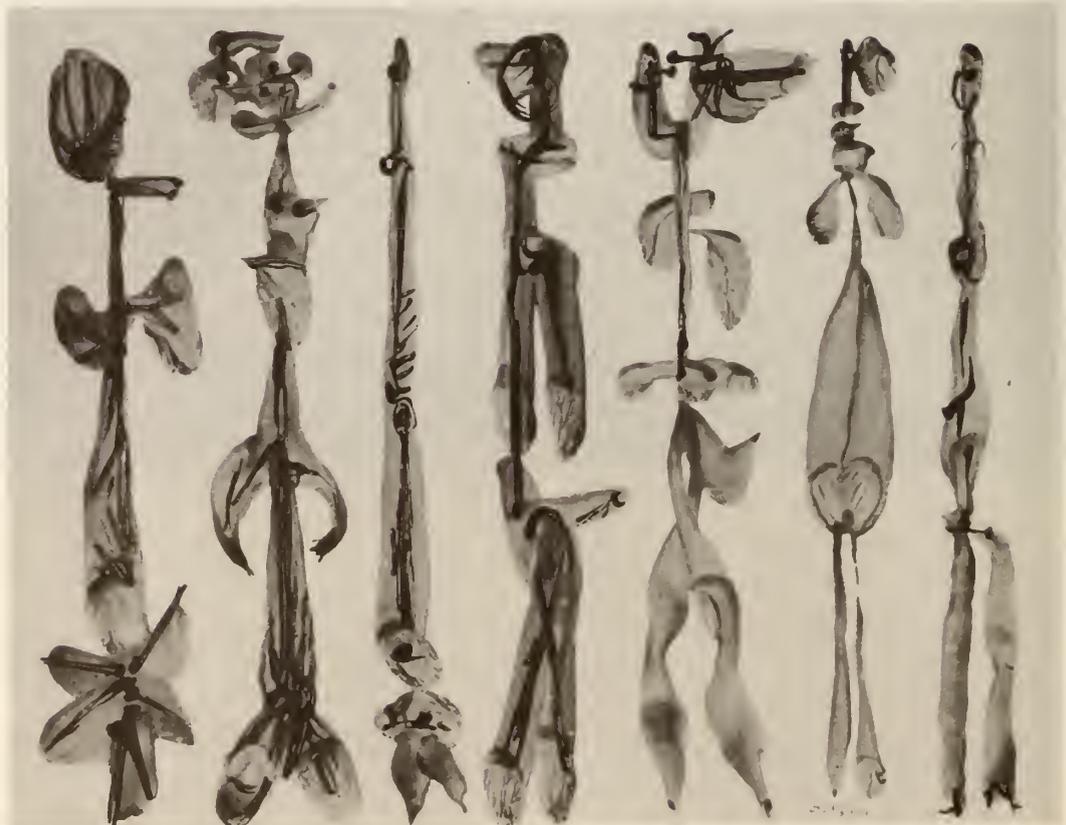
59. Study for Tanktotems, 1952



67. Untitled, 1953



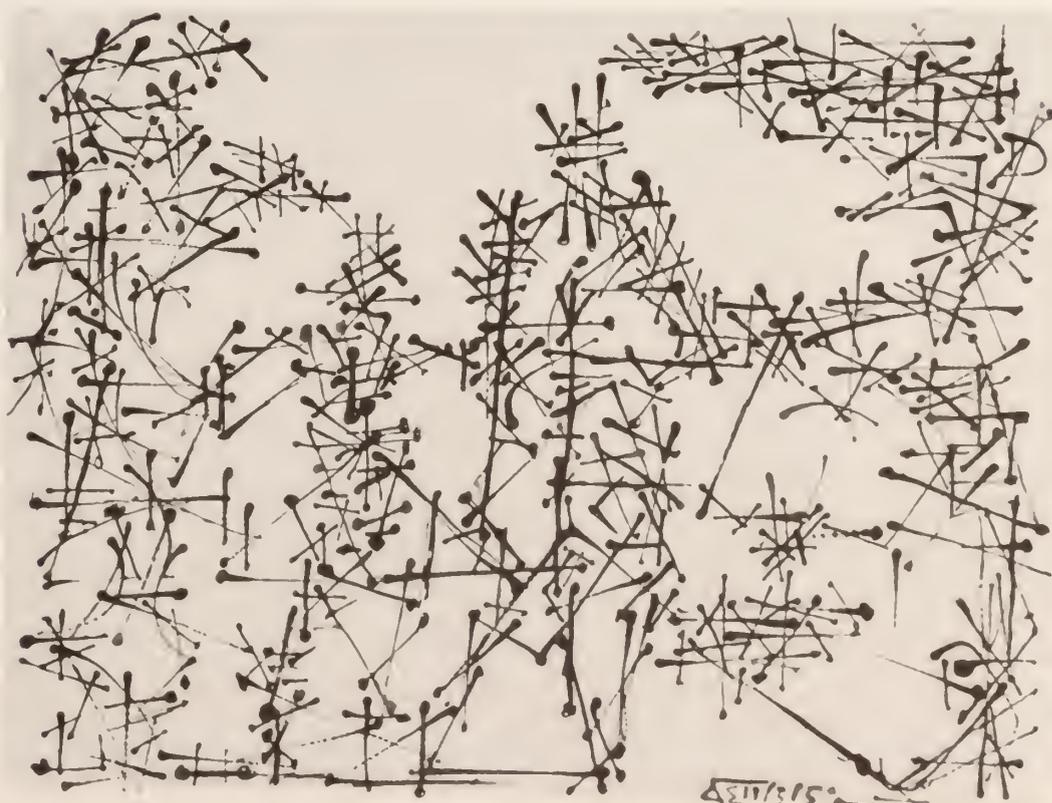
70. Untitled, 1953

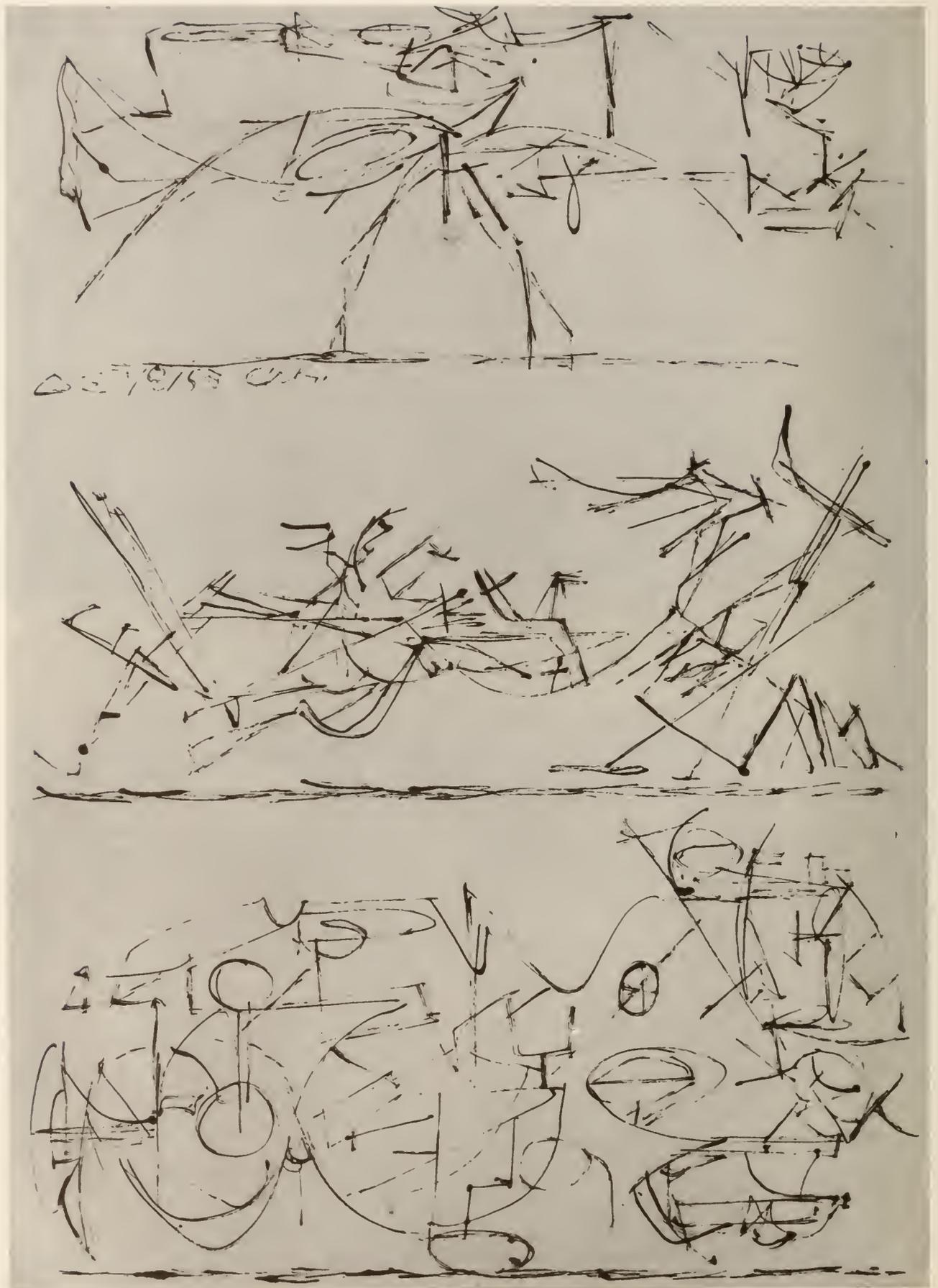


60. Untitled, 1952

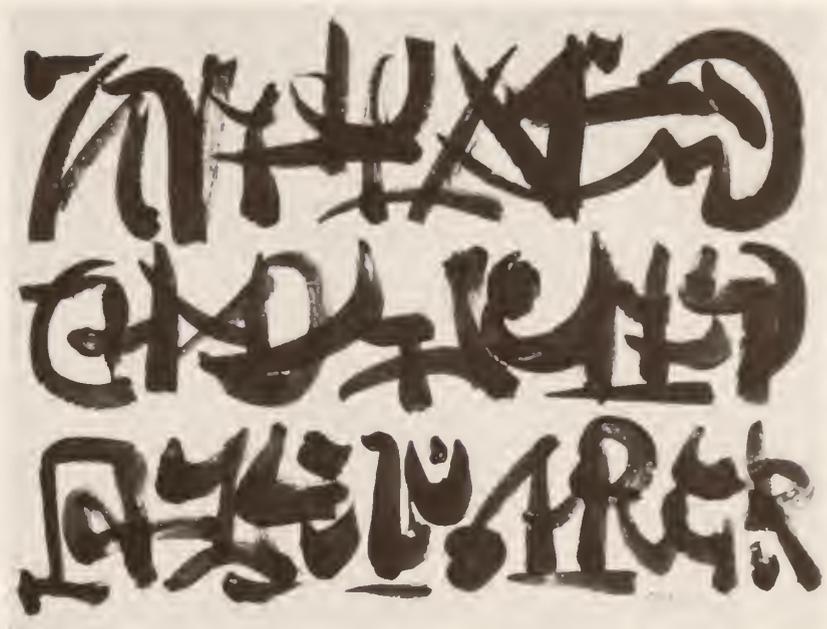


63. Untitled, 1952

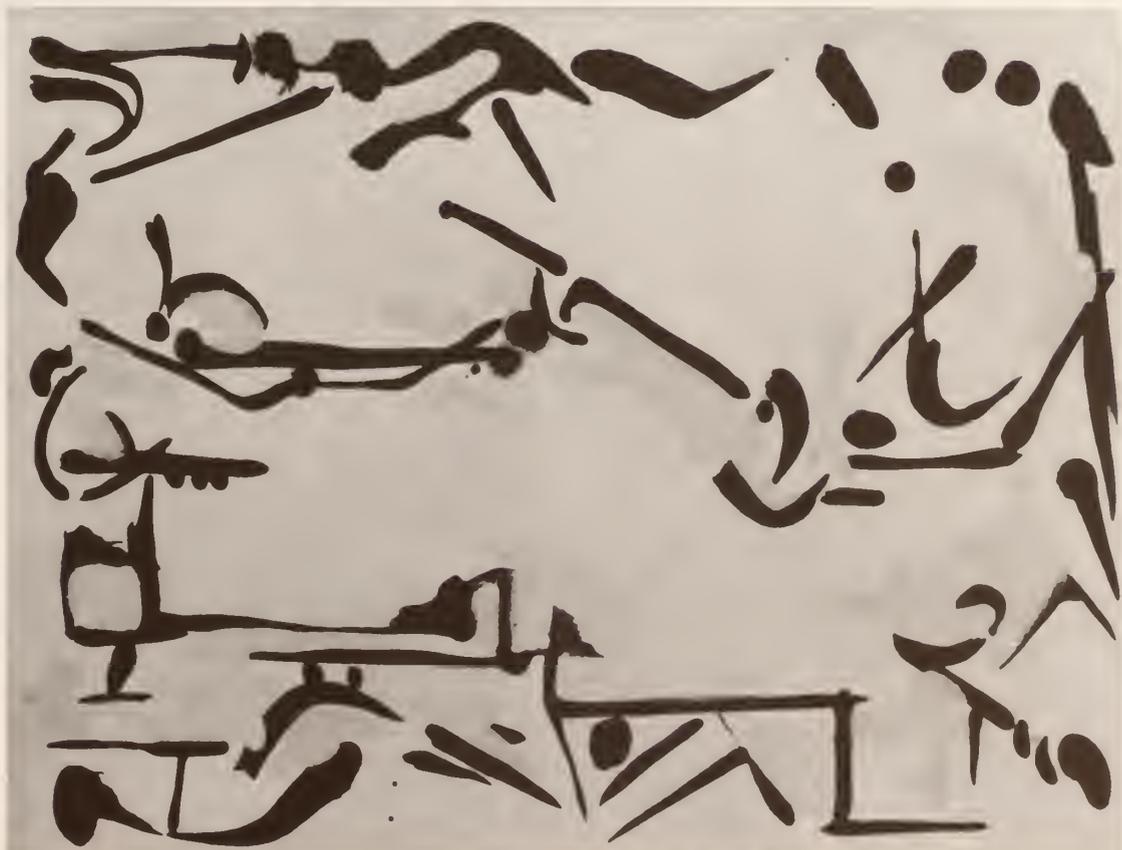


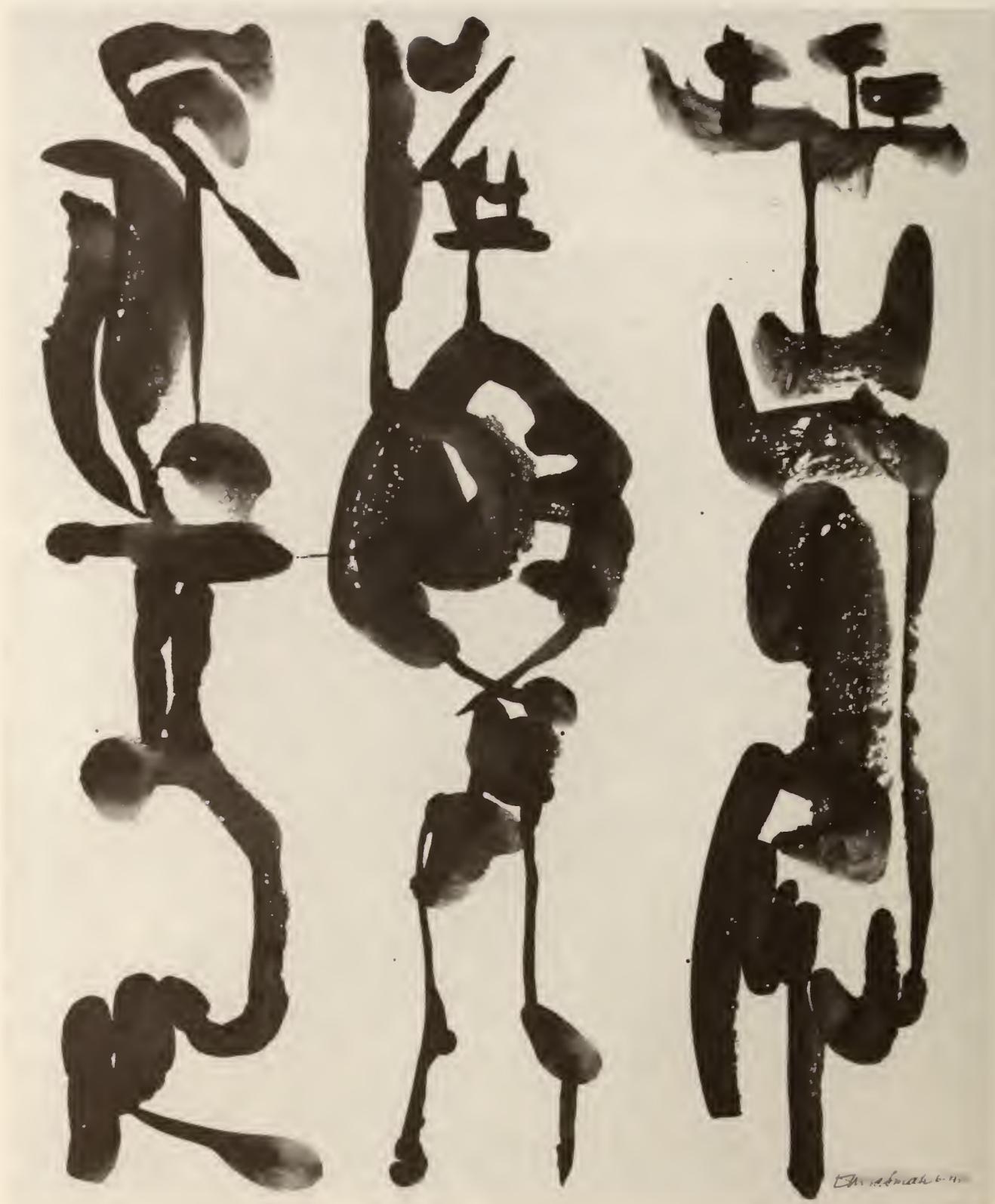


71. Untitled, 1953



72. Untitled, 1953



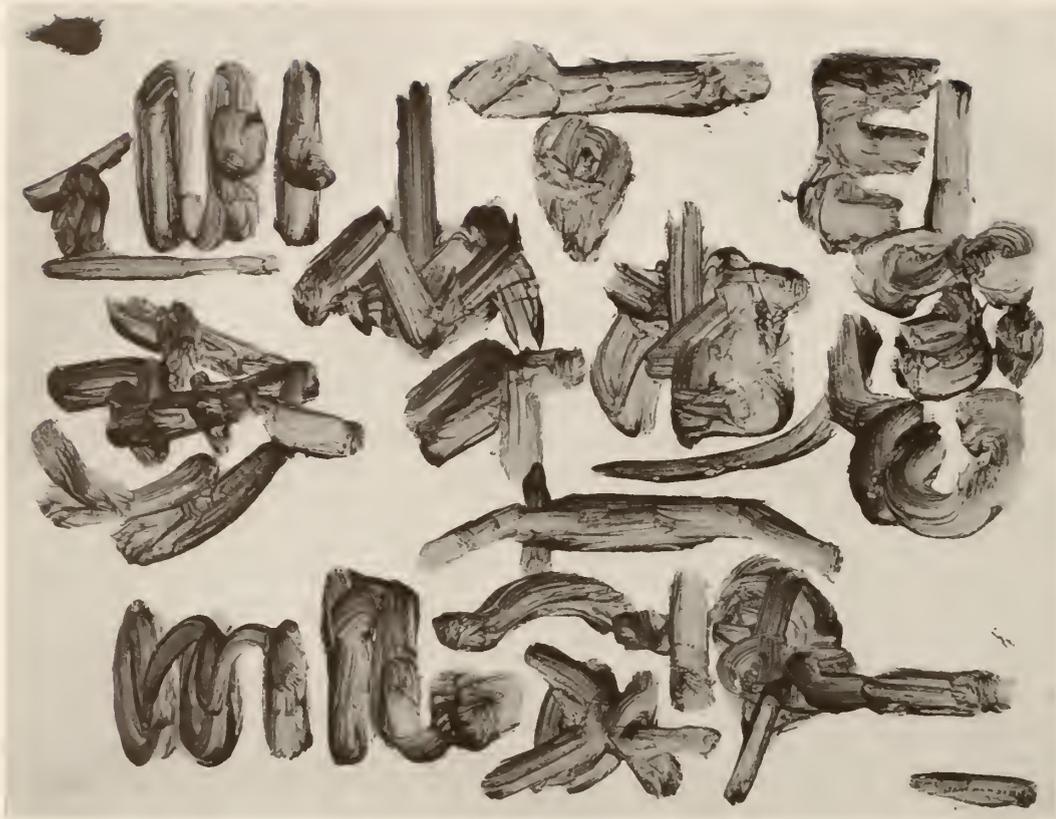


80. Untitled, 1954

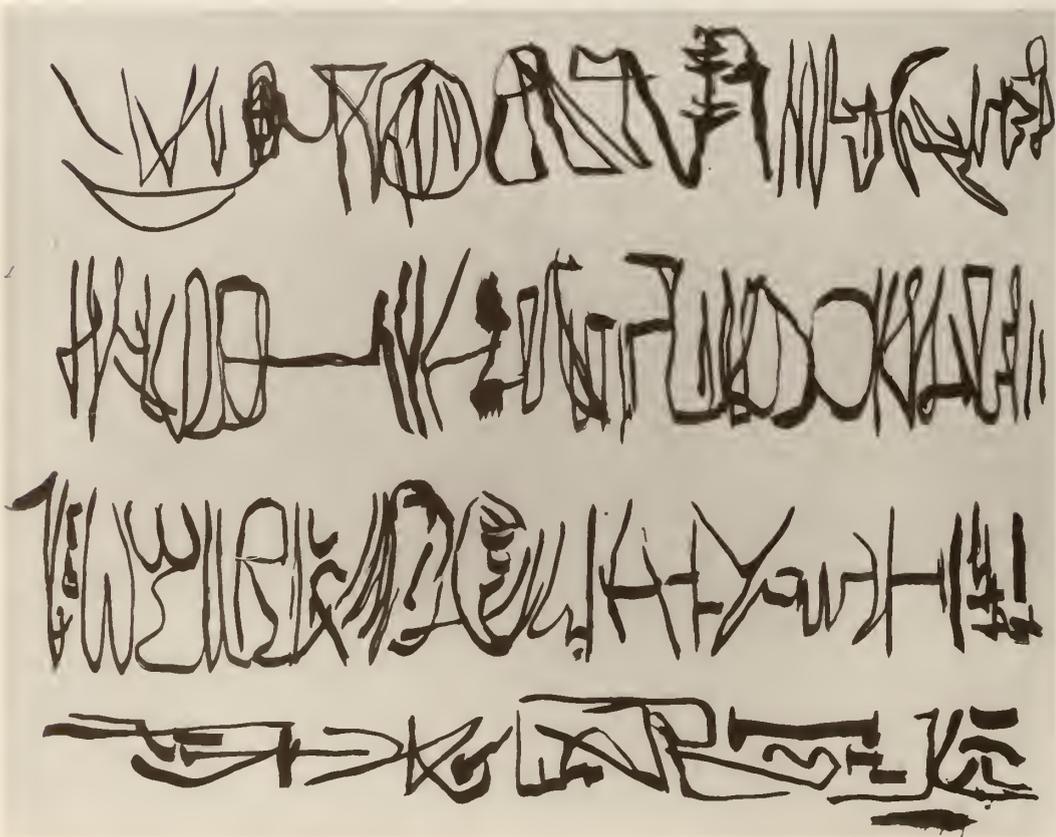


83. Untitled, 1954

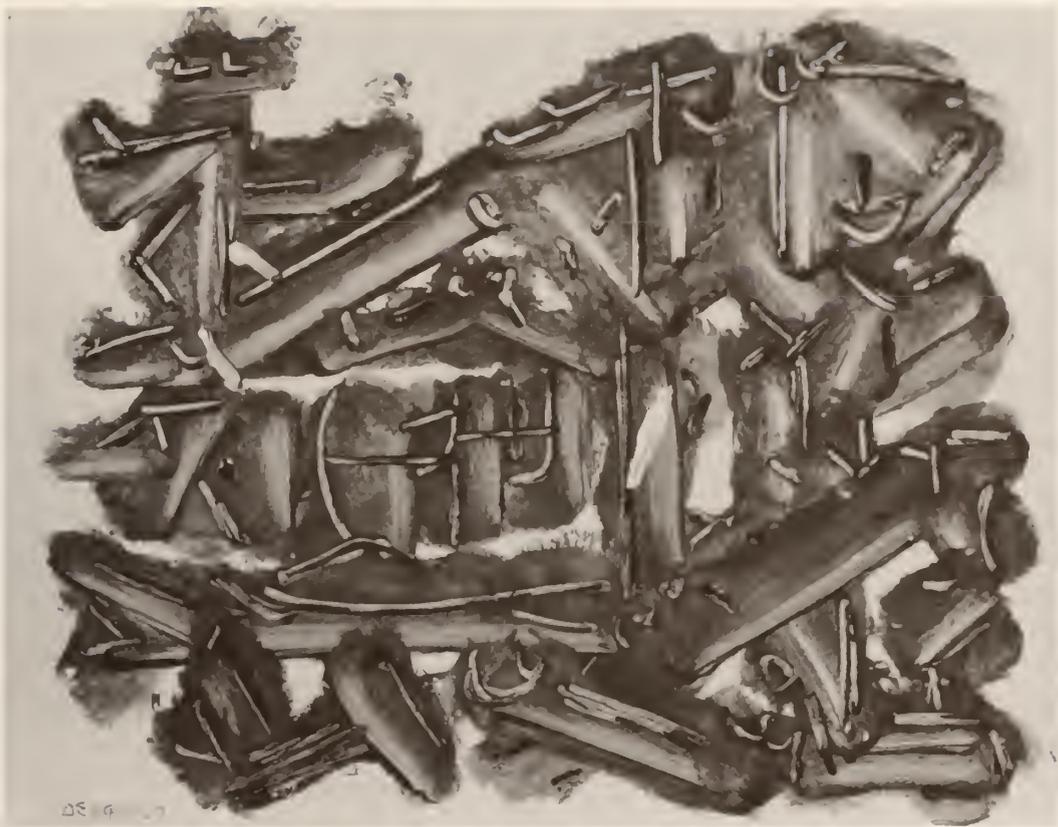




73 Untitled, 1954



76 Untitled, 1954

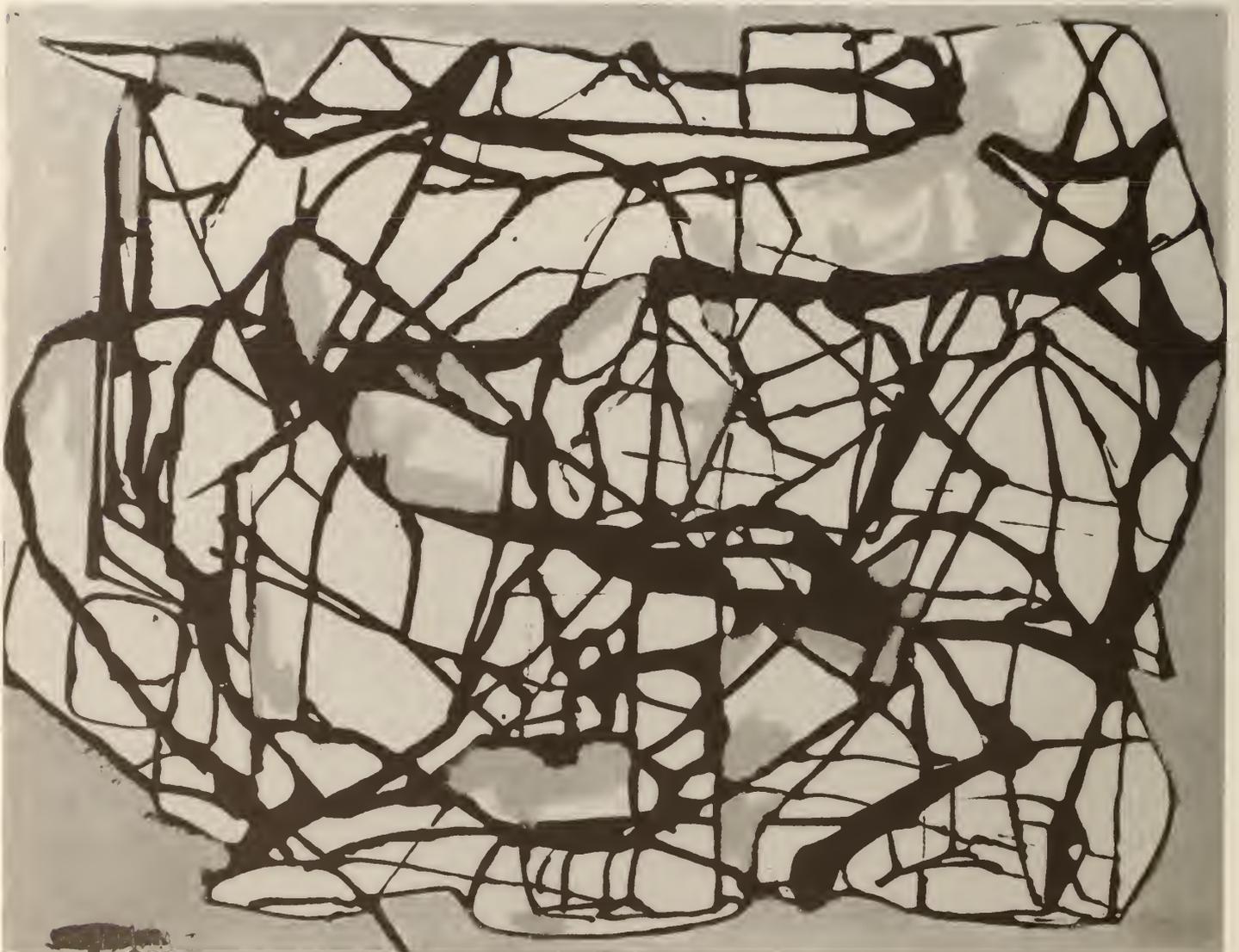


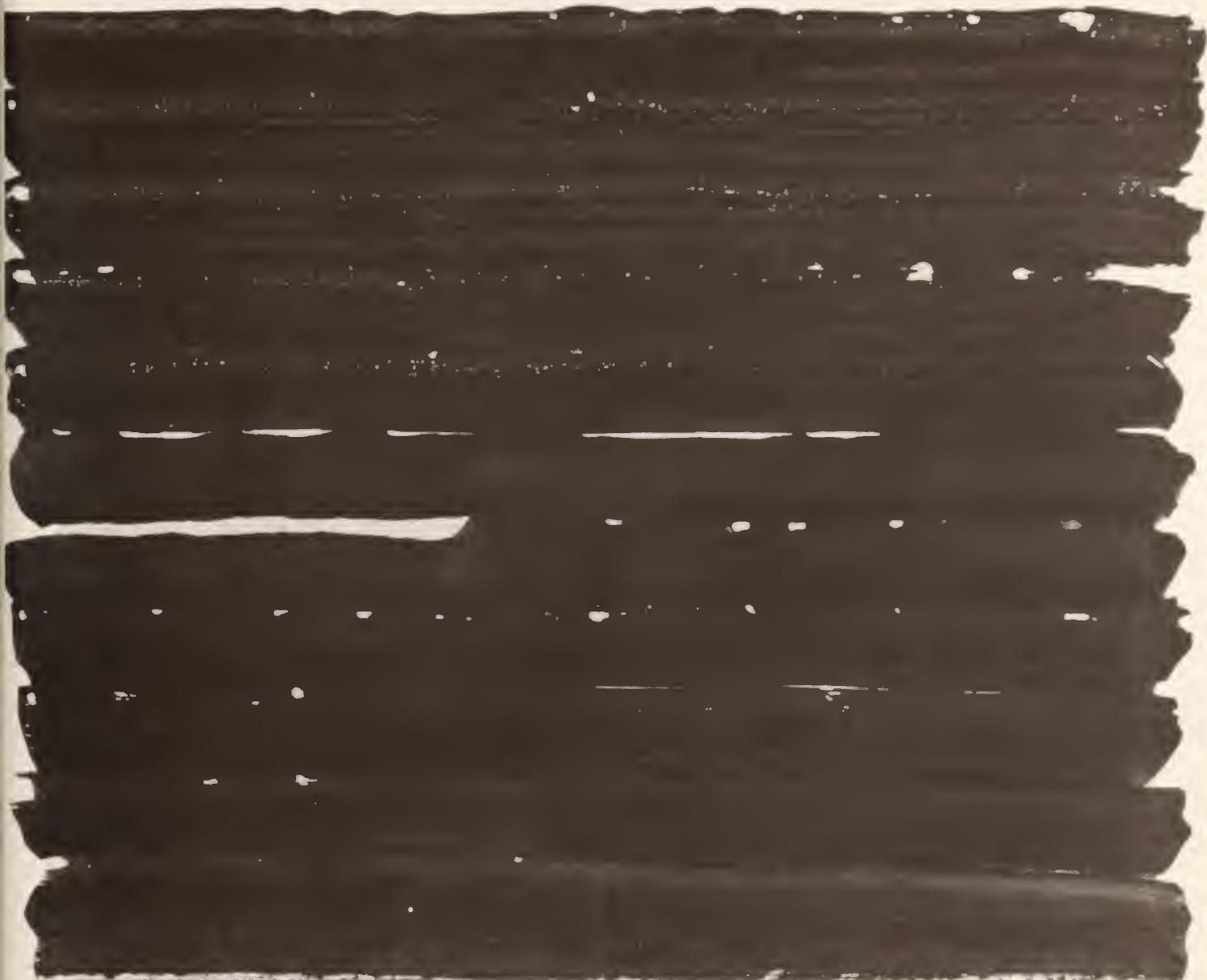
79. Untitled, 1954



81. Untitled, 1954

87. Untitled, 1955



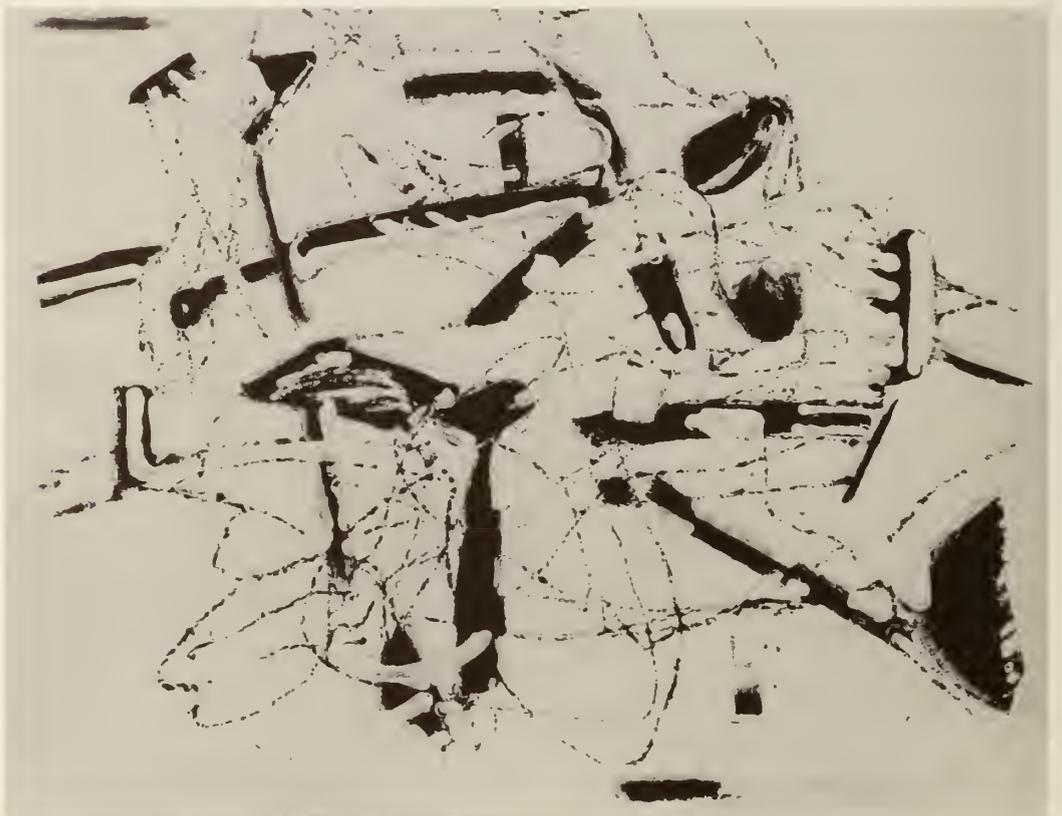


86. Untitled, 1955

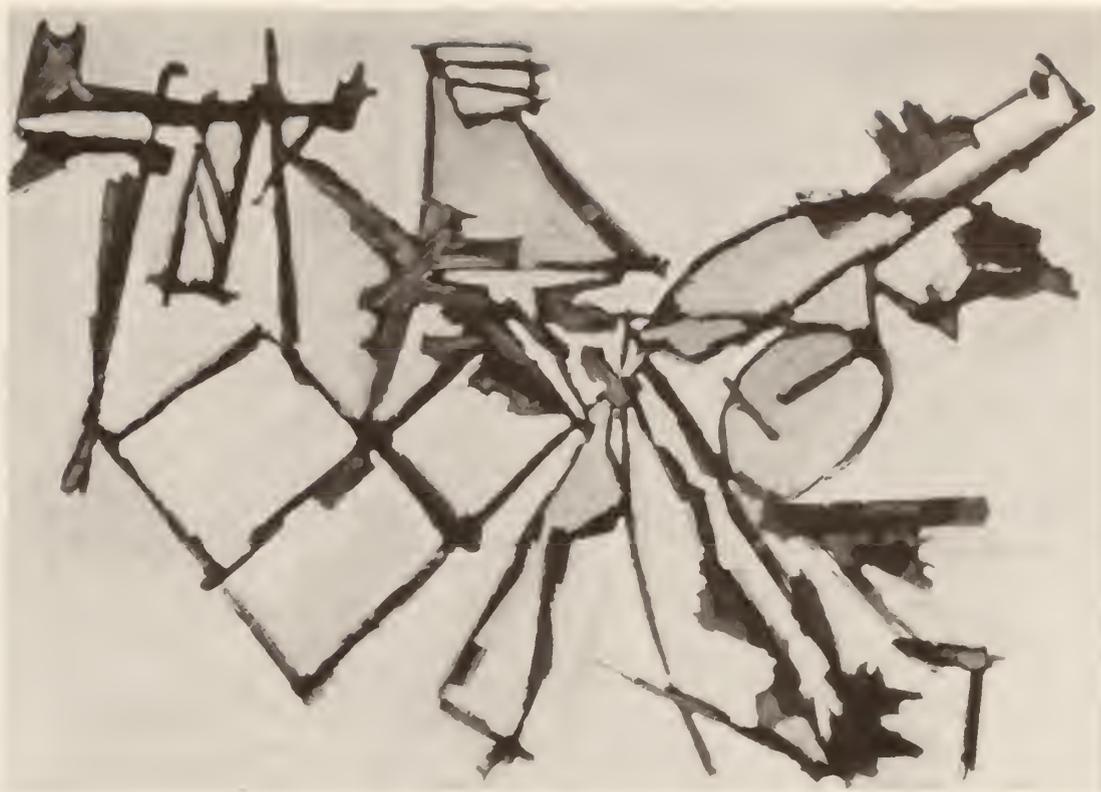
89. Bird Fl 16, 1956



88. Untitled, 1955



91. Untitled, 1957



93. Untitled, 1957





97. Untitled, 1957



95. Untitled, 1957

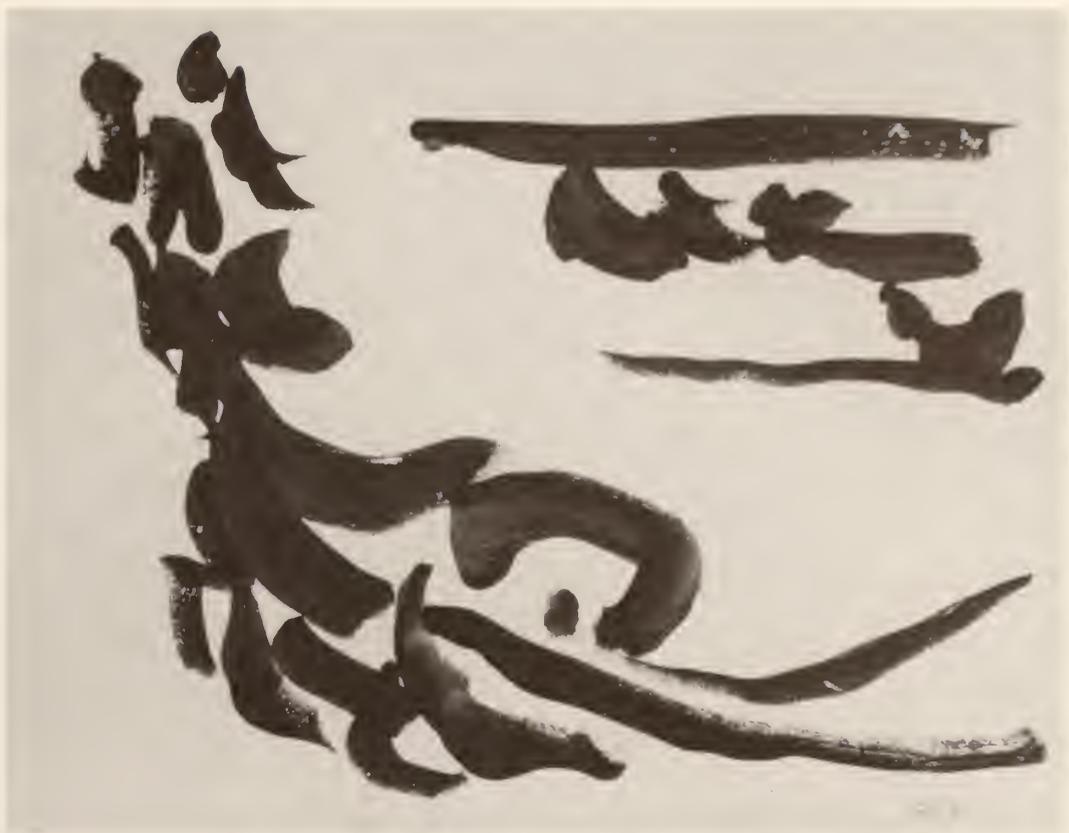


102. Untitled, 1957

27-12-57



98. Untitled, 1957



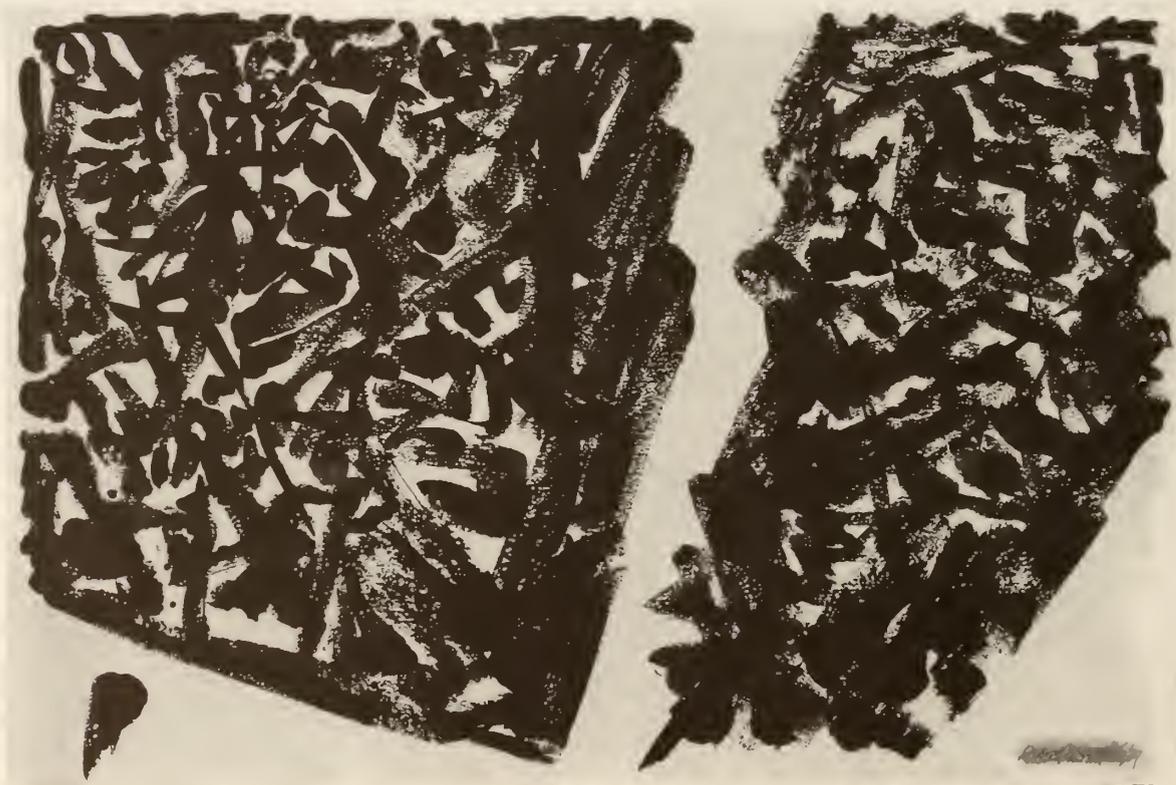
99. Untitled, 1957



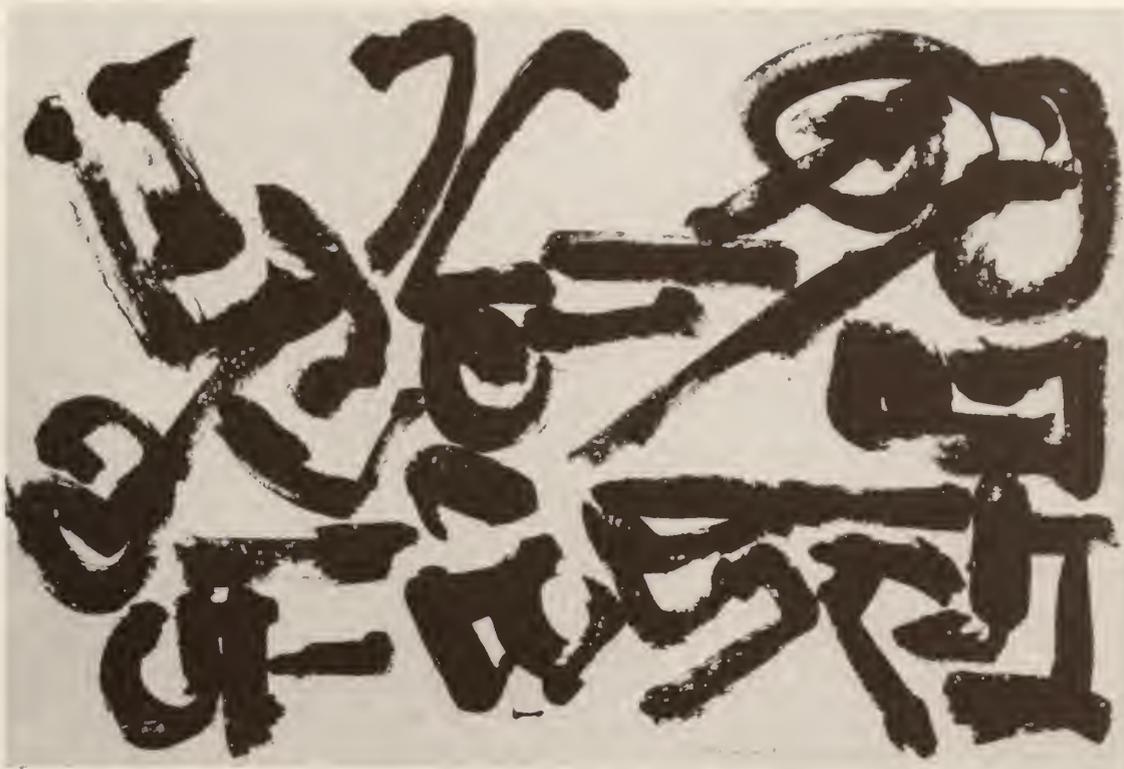
101. Untitled, 1957



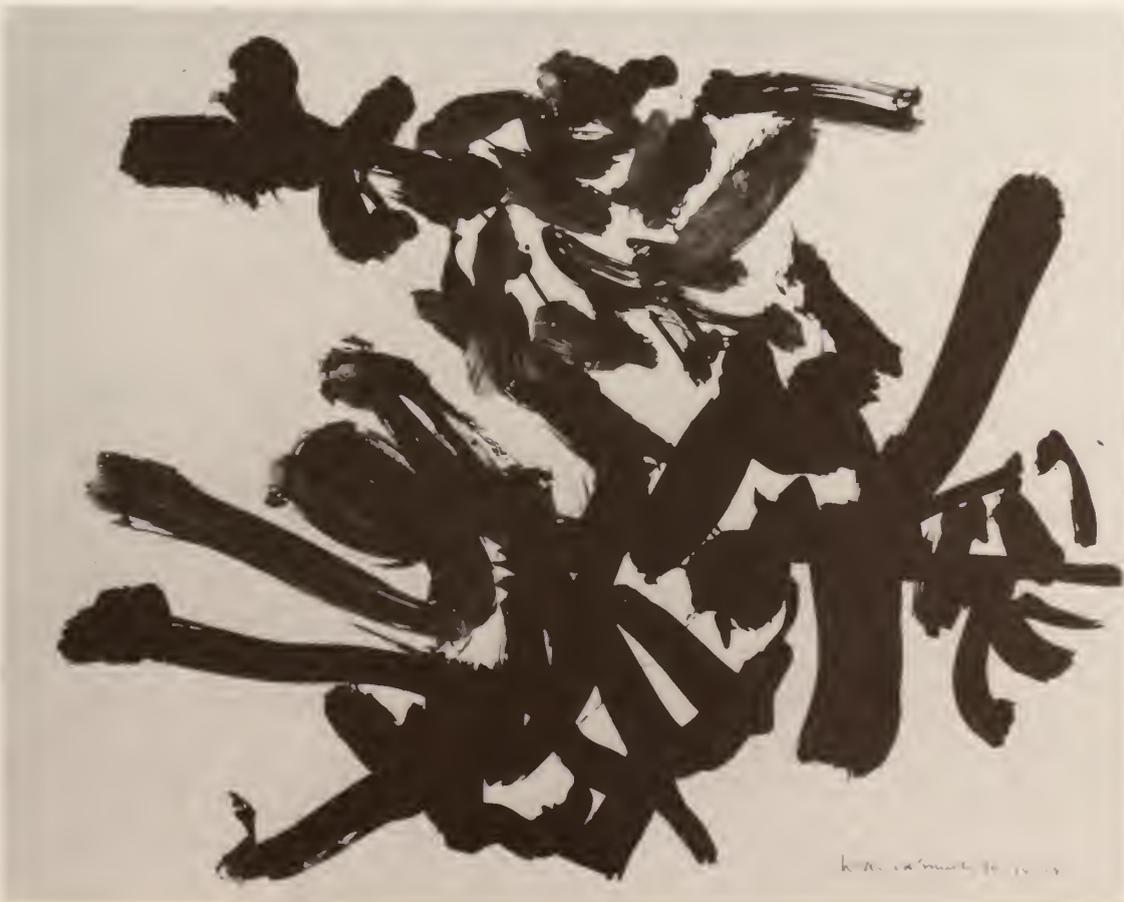
104. Untitled, 1958



109. Untitled, 1959

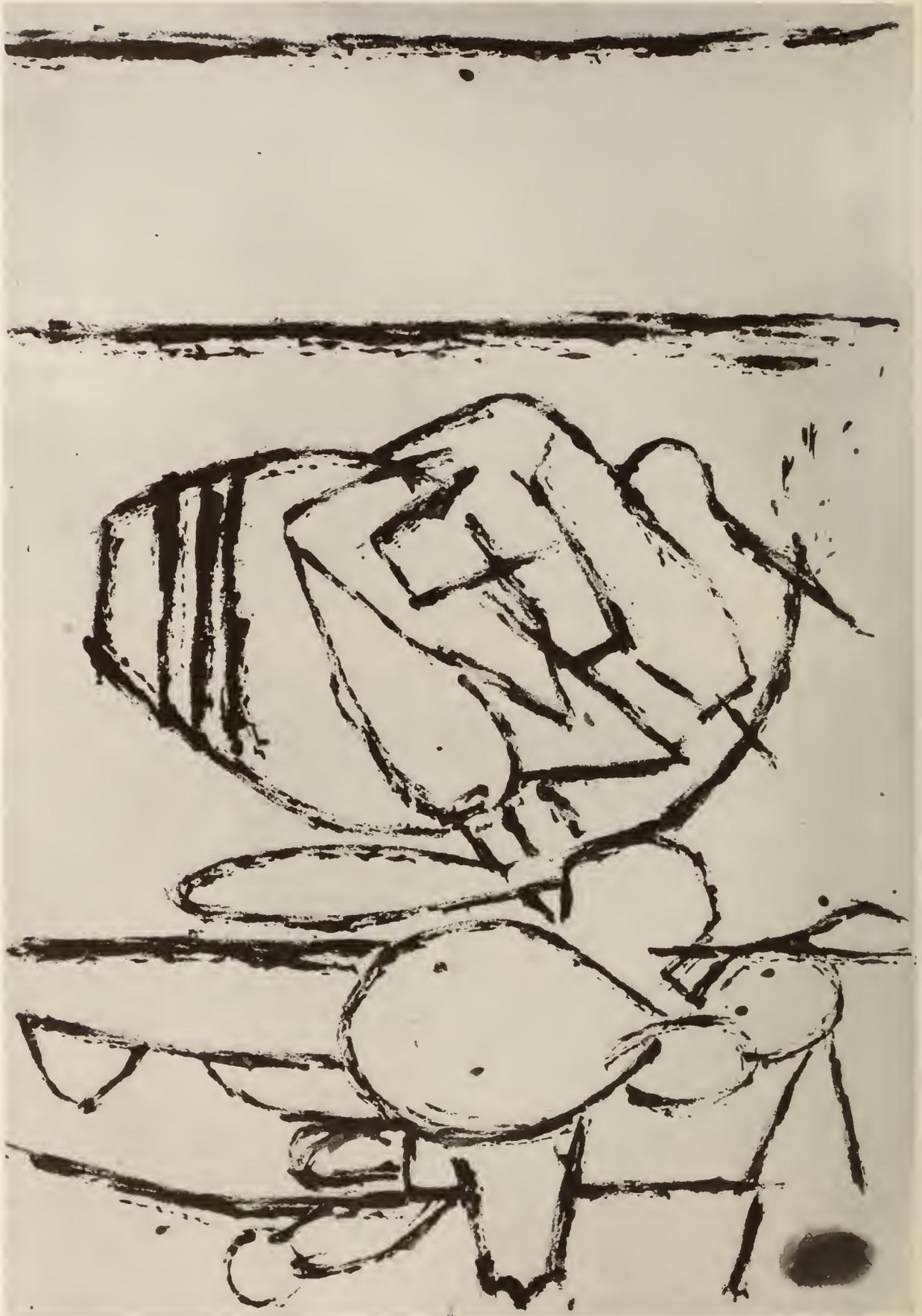


106. Untitled, 1958



107. Untitled, 1958

110. Untitled, 1959



108. Untitled, 1959



117. Untitled,
1960



118. Untitled, 1960



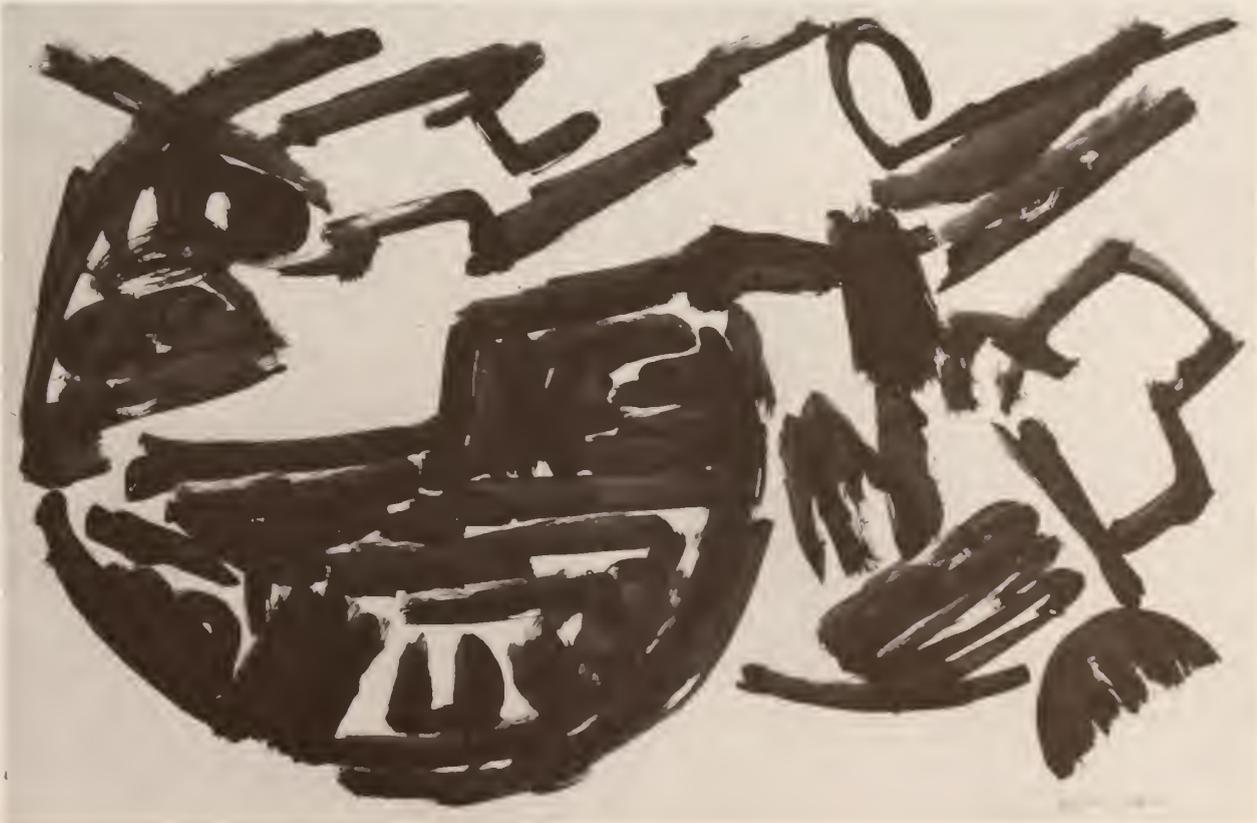
119. Untitled, 1960



115. Untitled, 1960



114. Untitled, 1960

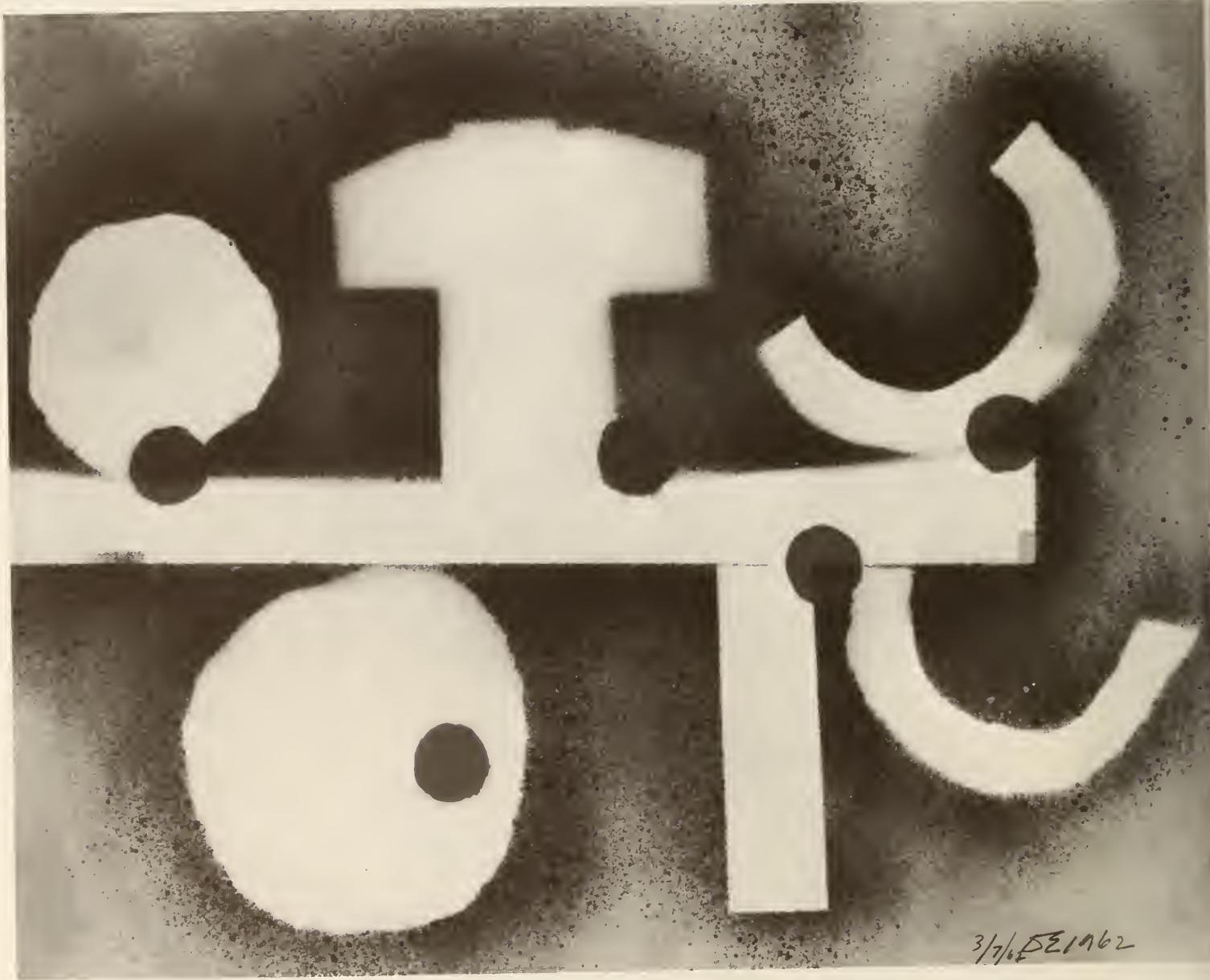


121. Untitled, 1961



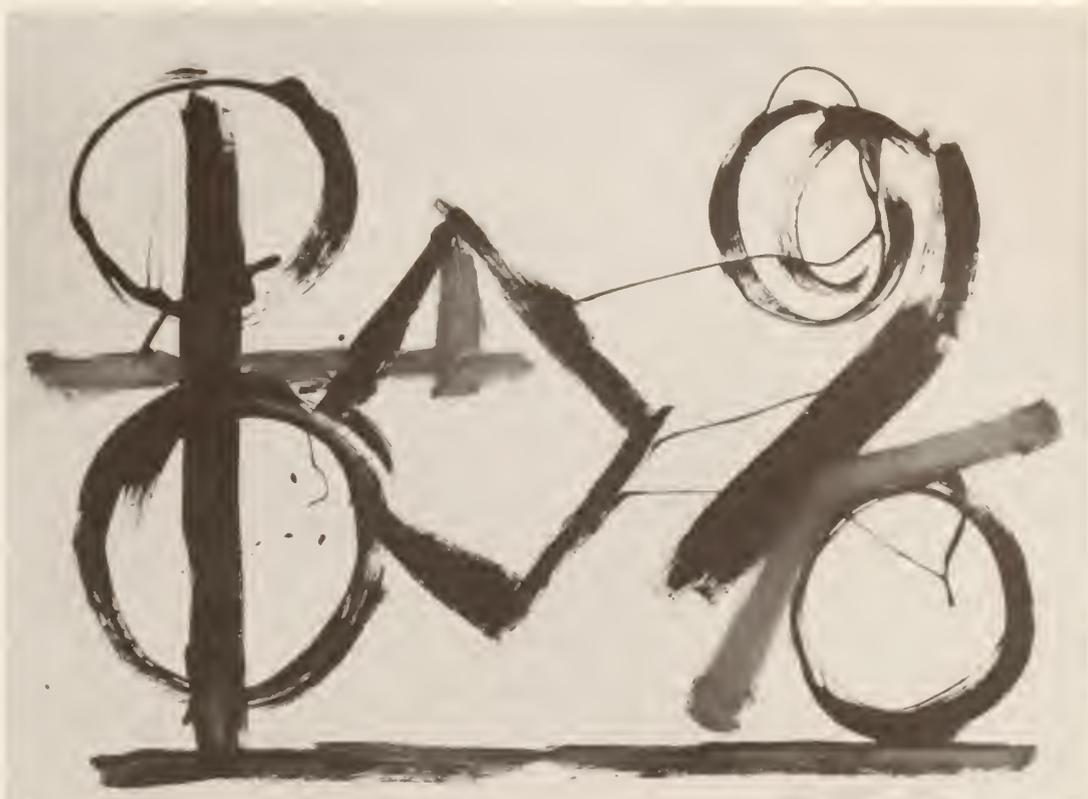


122. Untitled, 1961



126. Untitled, 1962

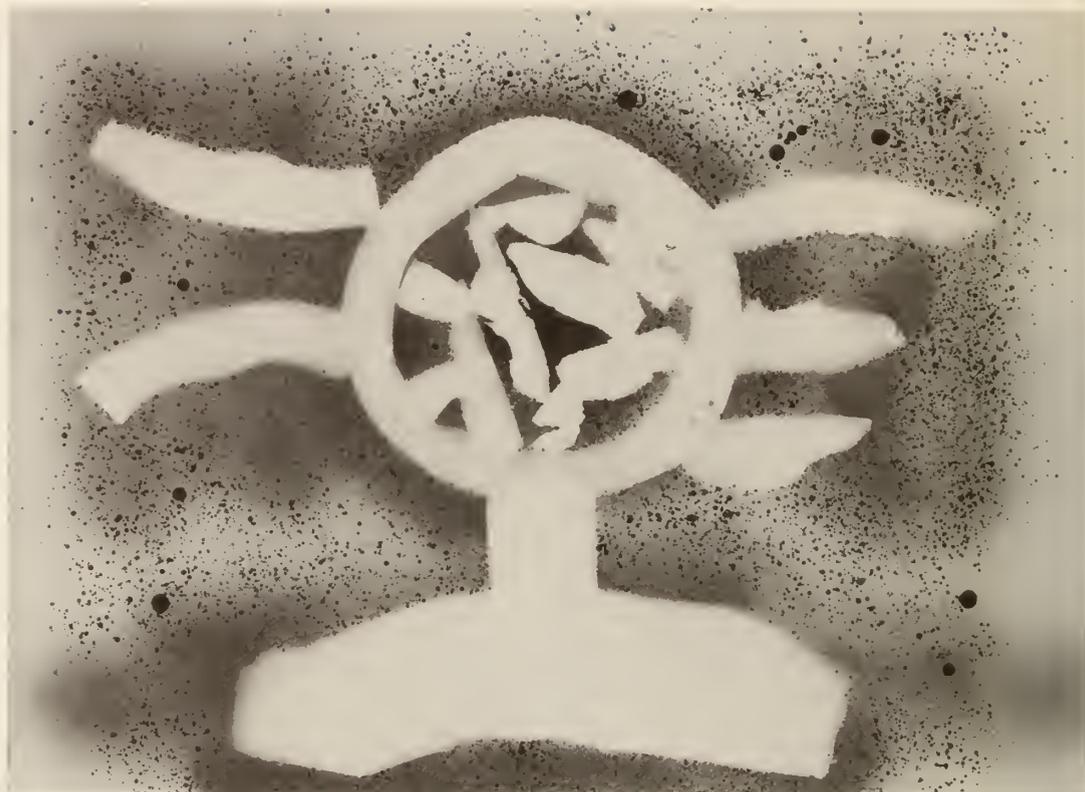
125. Untitled, 1962



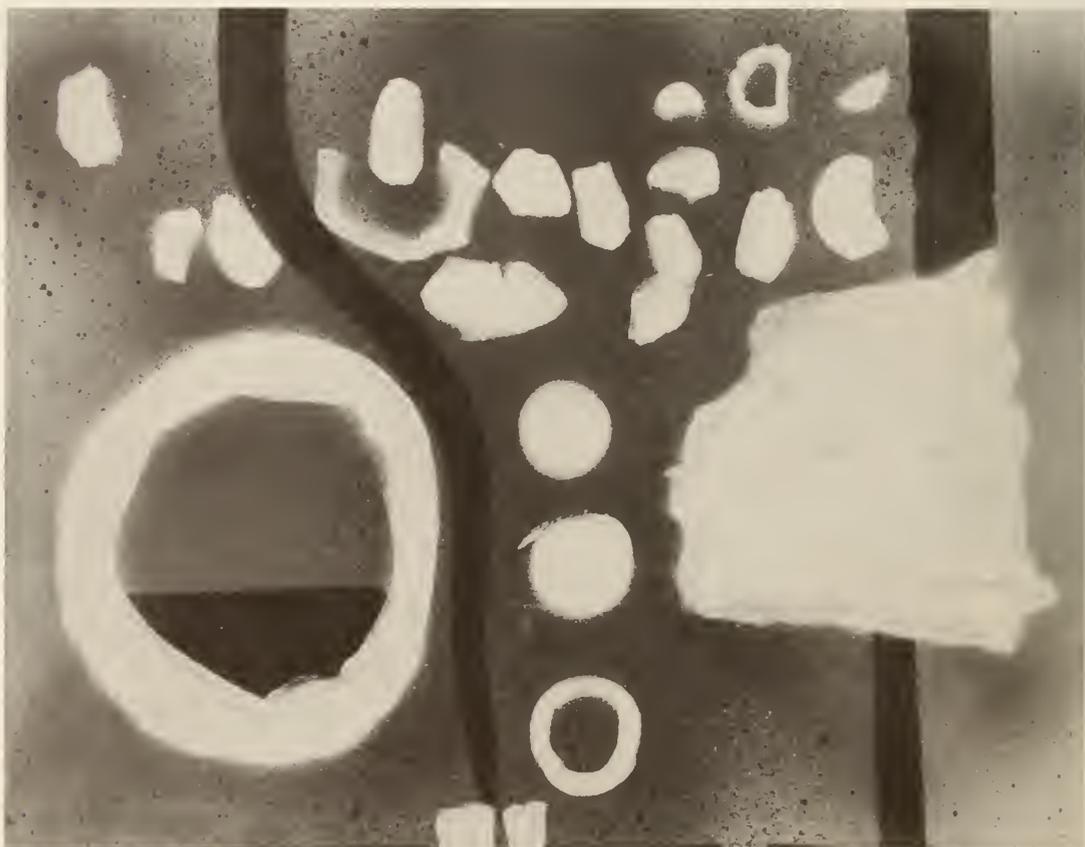
127. Voltri 8, 1962

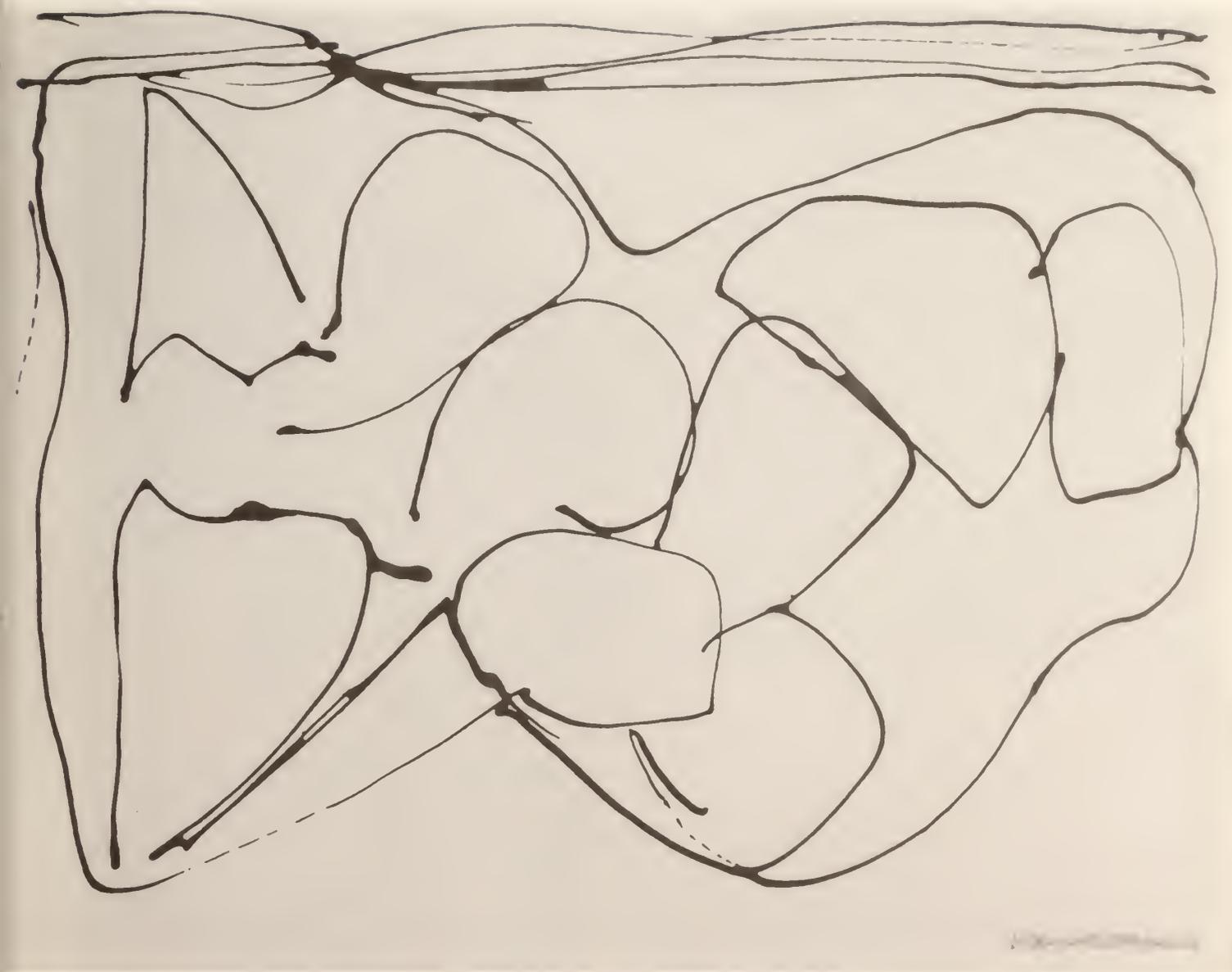


134. Untitled, 1962

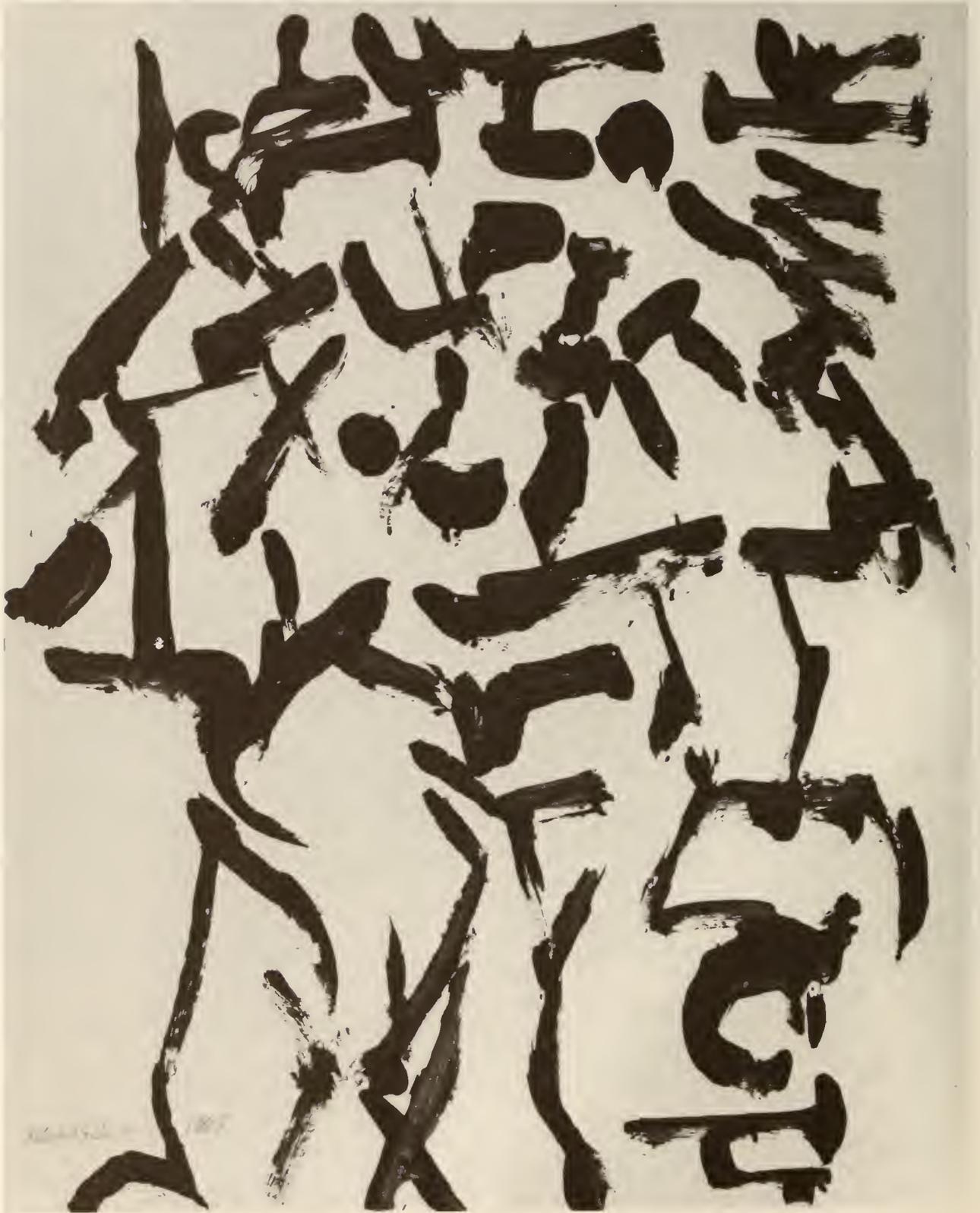


132. Untitled, 1962

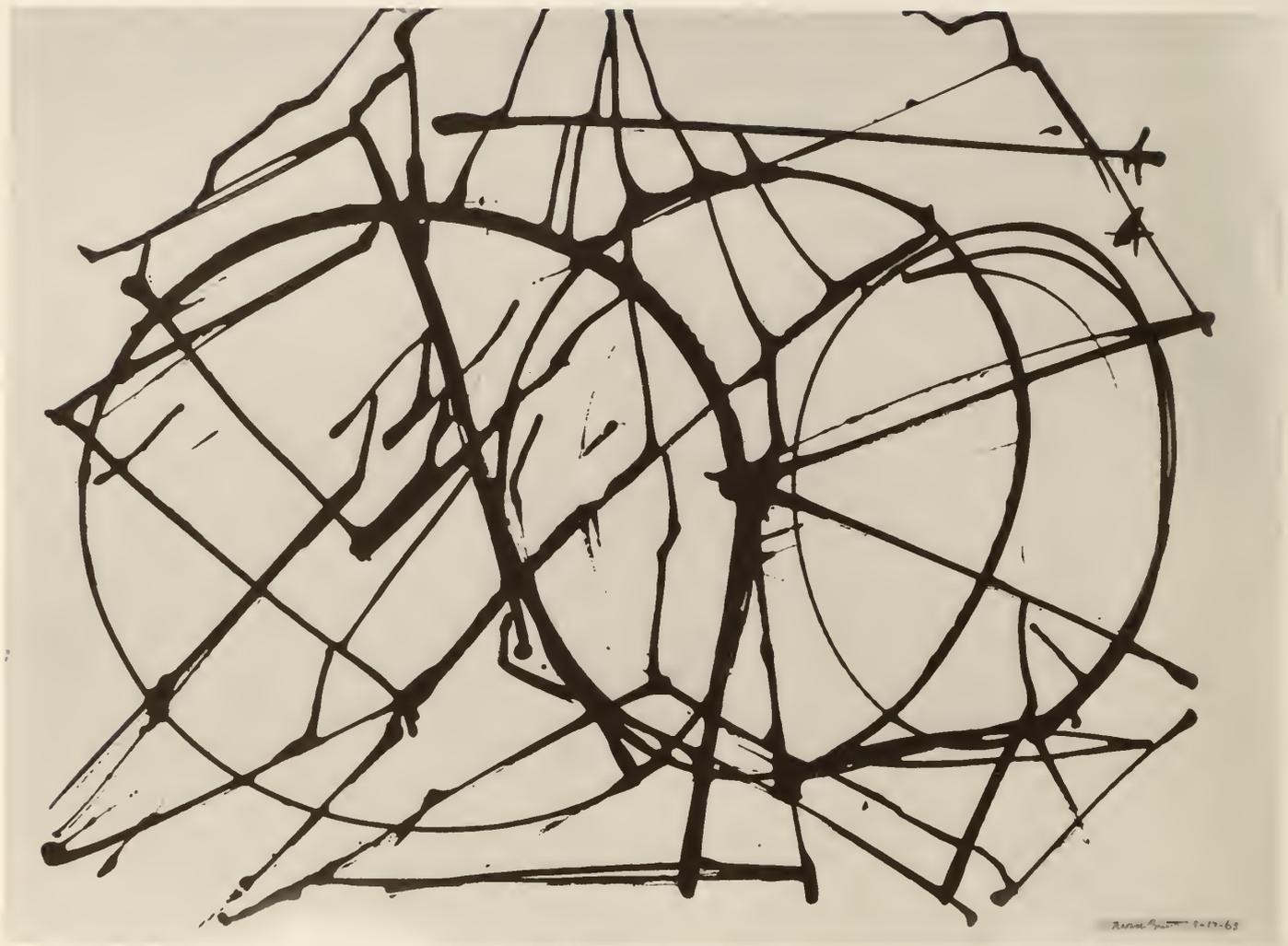




136. Untitled, 1963







137. Untitled, 1963

Catalogue

All drawings in the exhibition are on paper and are lent by the David Smith Estate unless otherwise noted.

* denotes not illustrated.

1. Untitled, c. 1928-29
Pen and ink, $12 \times 9\frac{3}{16}$ inches
(30.5 × 23.3 cm)
Inscribed: David R. Smith
Estate no. 73-20.3
2. Untitled, 1933
Pen and ink on tracing paper, $16 \times 22\frac{1}{2}$ inches
(40.6 × 57.2 cm)
Inscribed: David Smith 2-6-33
Estate no. 73-33.10
3. Untitled, c. 1934
Pencil, $7 \times 9\frac{1}{4}$ inches (17.8 × 23.5 cm)
Estate no. 73-DS.1
4. Untitled, 1936
Pencil, $8\frac{1}{2} \times 11$ inches (21.6 × 27.9 cm)
Inscribed: Dessing for sculp—appr $\frac{1}{2}$ actual size base—green balls green-white stripes front trans blue rods—black
Nov 7, 1936 from sketch Paris
Verso: Two Nudes
Estate no. 73-36.5
5. Untitled, c. 1936-37
Pen and ink, black wash, 11×9 inches
(27.9 × 22.9 cm)
Estate no. 73-36.2
6. Untitled, c. 1937
Pastel, 22×17 inches (55.9 × 43.2 cm)
Estate no. 73-37.7
7. Untitled, 1937
Pastel, 22×17 inches (55.9 × 43.2 cm)
Inscribed: $\Delta\Sigma$ 37
Estate no. 73-37.9
8. Suspended Abstraction, 1937
Pen and ink, tempera, $9\frac{3}{4} \times 11\frac{3}{4}$ inches
(24.8 × 29.8 cm)
Inscribed: DS 1937 (suspended between base uprights (also dim.)
Estate no. 73-37.11
9. Untitled, c. 1937-38
Pen and ink, pastel, wash, 17×22 inches
(43.2 × 55.9 cm)
Estate no. 73-38.2
Whitney Museum of American Art, New York; Gift of Mr. and Mrs. Joel S. Ehrenkranz 79.46
10. Medals for Dishonor, c. 1938-39
Pen and ink, red wash, $16\frac{1}{4} \times 20$ inches
(41.3 × 50.8 cm)
Inscribed: David Smith
Estate no. 73-38.14
- * 11. Untitled, 1939
Pastel and tempera, 12×19 inches
(30.5 × 48.3 cm)
Inscribed: $\Delta\Sigma$ 39
Estate no. 73-39.2
12. Reclining Figure, c. 1939-40
Tempera, 12×18 inches (30.5 × 45.7 cm)
Inscribed: $\Delta\Sigma$
Estate no. 73-40.4
13. The Occupied Country, 1942
India ink, $19\frac{1}{2} \times 25$ inches (49.5 × 63.5 cm)
Inscribed recto: David Smith 1942; verso: The Occupied Country David Smith 1942 Schenectady, N.Y. Bolton Landing, N.Y.
Verso: Drawings
Estate no. 73-42.2
14. Untitled, c. 1942-43
Ink, $20 \times 24\frac{3}{4}$ inches (50.8 × 62.9 cm)
Inscribed: David Smith 1942-43
Estate no. 73-43.6
15. Aryan Fold, 1943
Pen and ink, $19\frac{3}{8} \times 25$ inches (49.8 × 63.5 cm)

Inscribed recto: David Smith 43; verso:

Type I

Estate no. 73-43.1

16. Fascist Royalty, 1943

Pen and ink, 19½ × 25 inches (49.5 × 63.5 cm)

Inscribed recto: David Smith 1943; verso:

Fascist Royalty

Estate no. 73-43.3

17. Untitled, 1944

Pen and ink, blue and gray-purple wash,
19½ × 25 inches (49.5 × 63.5 cm)

Inscribed: ΔΣ 1944

Estate no. 73-44.1

18. Untitled, 1944

Pen and ink, wash, 19½ × 25 inches
(49.5 × 63.5 cm)

Inscribed: ΔΣ 1944

Estate no. 73-44.2

19. Untitled, 1946

Tempera, 22 × 30 inches (55.9 × 76.2 cm)

Inscribed: David Smith Jan 1940

Estate no. 73-46.2

Whitney Museum of American Art, New
York; Gift of the Lauder Founda-
tion—Drawing Fund 79.45

20. Untitled, 1946

Oil, 23 × 29 inches (58.4 × 73.7 cm)

Inscribed: DS 46

Estate no. 73-46.6

21. Untitled, 1946

Oil and tempera, 23 × 29 inches
(58.4 × 73.7 cm)

Inscribed: DS 46

Estate no. 73-46.7

22. Untitled, 1946

Oil and tempera, 23 × 29 inches
(58.4 × 73.7 cm)

Inscribed: DS 46

Estate no. 73-46.8

23. Untitled, 1946

Oil and tempera, 30 × 22 inches
(76.2 × 55.9 cm)

Inscribed: David Smith Mar 1946

Estate no. 73-46.10

24. Untitled, 1946

Oil and tempera, 19¾ × 25 inches
(50.2 × 63.5 cm)

Inscribed: David Smith 1946

Estate no. 73-46.14

25. Beach Scene, 1949

Oil and pastel, 20¼ × 26 inches
(51.4 × 66 cm)

Inscribed: ΔΣ 49

Estate no. 73-49.8

26. Untitled, 1950

Black and yellow egg ink, green ink,
15½ × 20¼ inches (39.4 × 51.4 cm)

Estate no. 73-50.27

27. Untitled, 1950

Egg ink, tempera wash, 18⅞ × 23 inches
(46 × 58.4 cm)

Inscribed: David Smith 1950

Estate no. 73-50.33

28. Untitled, 1950

Black and light brown egg ink, 18 × 23¼
inches (45.7 × 59.1 cm)

Inscribed: ΔΣ 2/19 NY

Estate no. 73-50.25

* 29. Untitled, 1950

Orange, green and black egg ink, 18 × 23¼
inches (45.7 × 59.1 cm)

Inscribed: 2/20 NY

Estate no. 73-50.24

30. Untitled, 1950

Black egg ink, blue, pink and gray tem-
pera, 17¼ × 22¼ inches (43.8 × 56.5 cm)

Inscribed: ΔΣ 8-1-50

Estate no. 73-50.10

31. Untitled, 1950

Black ink, pen and brush, orange pastel,
18¼ × 22¾ inches (46.4 × 57.8 cm)

Inscribed: ΔΣ 9 50/15

Estate no. 73-50.5

32. Untitled, 1950
Pen and ink, gray pastel, red tempera,
22 $\frac{3}{4}$ × 18 $\frac{1}{4}$ inches (57.8 × 46.4 cm)
Inscribed: ΔΣ 9/10/50 PROV
Estate no. 73-50.9
33. Untitled, 1950
Black ink, pink and green tempera,
18 × 22 $\frac{3}{4}$ inches (45.7 × 57.8 cm)
Inscribed: ΔΣ 12/50/27
Estate no. 73-50.30
- * 34. Untitled, c. 1950
Black and orange pastel, 19 × 25 inches
(48.3 × 63.5 cm)
Estate no. 73-50.38
35. Untitled, c. 1950
Black egg ink, aqua tempera; verso: black
egg ink, gray tempera, 23 $\frac{1}{4}$ × 18 inches
(59.1 × 45.7 cm)
Estate no. 73-50.22
36. Untitled, 1951
Black egg ink, pink and tan ink, gray tem-
pera wash, 20 × 26 inches (50.8 × 66 cm)
Inscribed: ΔΣ 1951 Jan
Estate no. 73-51.18
- * 37. Study for the Banquet, 1951
Black egg ink, gray-white tempera,
19 $\frac{3}{4}$ × 26 inches (50.2 × 66 cm)
Inscribed: ΔΣ 3/9/51
Estate no. 73-51.21
- * 38. Kafu (Four Linear Sculptural Drawings),
1951
Black egg ink, orange ink wash, 22 $\frac{3}{4}$ × 18
inches (57.8 × 45.7 cm)
Inscribed: ΔΣ 4-8-51 Kafu
Estate no. 73-51.11
39. Untitled, 1951
Black egg ink, light purple pencil, orange
and tan tempera, oil, 20 $\frac{3}{4}$ × 15 $\frac{3}{4}$ inches
(52.7 × 40 cm)
Inscribed: ΔΣ 4/29/51
Estate no. 73-51.6
40. Untitled, 1951
Black egg ink, rust and white tempera,
18 × 22 $\frac{3}{4}$ inches (45.7 × 57.8 cm)
Inscribed: David Smith 5/6/51
Estate no. 73-51.38
- * 41. Untitled, 1951
Tempera and ink, 19 $\frac{3}{4}$ × 26 inches
(50.2 × 66 cm)
Inscribed: ΔΣ June 1951
Estate no. 73-51.77
42. Untitled, 1951
Black egg ink, blue ink, pink, aqua and
orange tempera, oil, 15 $\frac{3}{4}$ × 20 $\frac{1}{4}$ inches
(40 × 51.4 cm)
Inscribed: ΔΣ 7-51
Verso: Nude
Estate no. 73-51.7
43. Untitled, 1951
Black ink, pink, brown and green tempera,
20 × 26 inches (50.8 × 66 cm)
Inscribed: ΔΣ Aug 28 1951
Estate no. 73-51.39
Whitney Museum of American Art, New
York; Promised gift of an anonymous
donor 79.44
44. Untitled, 1951
Black egg ink, blue and orange ink, white
and gray tempera, 26 × 19 $\frac{3}{4}$ inches
(66 × 50.2 cm)
Inscribed: ΔΣ Oct 4 1951
Estate no. 73-51.5
45. Egyptian Landscape, 1951
Black egg ink, green ink, white tempera,
26 × 19 $\frac{7}{8}$ inches (66 × 50.5 cm)
Inscribed: ΔΣ 11/19/51
Estate no. 73-51.24
46. Untitled, 1951
Black egg ink, gray and white tempera,
25 $\frac{3}{4}$ × 19 $\frac{3}{4}$ inches (65.4 × 50.2 cm)
Inscribed: ΔΣ 11-21-51
Estate no. 73-51.33
- * 47. Untitled, 1951
Black egg ink, gray paint, 22 $\frac{3}{4}$ × 18
inches (57.8 × 45.7 cm)

- Inscribed: ΔΣ II/2I/5I
Estate no. 73-5I.64
48. Hudson River Landscape, 1951
Black egg ink, gray-purple ink, gray wash,
amber tempera, 20 × 26 inches
(50.8 × 66 cm)
Inscribed: River Landscape ΔΣ 1951 land
steppes Hudson River from NYC tracks
spring snow partially melted
Estate no. 73-5I.19
49. The Hero's Eye, 1951
Ink and watercolor, 18¼ × 22¾ inches
(46.4 × 57.8 cm)
Inscribed: ΔΣ 1951; lower left: The Hero's
Eye; lower center: Vino Feb Mar?; lower
right: the Column I's
Estate no. 73-5I.15
50. Sculptural #1, 1951
Black, yellow and green egg ink,
18¼ × 22¾ inches (46.4 × 57.8 cm)
Inscribed recto: ΔΣ 1951; verso: Sculpture
#1 C-196 #1
Estate no. 73-5I.3
51. Untitled, c. 1951
Ochre ink background, black ink, green
and gray tempera, 18 × 23 inches
(45.7 × 58.4 cm)
Estate no. 73-5I.54
52. Untitled, 1952
Black egg ink, off-white tempera,
23¼ × 18½ inches (59.1 × 46 cm)
Inscribed: ΔΣ 3/13/52
Estate no. 73-52.22
- * 53. Untitled, 1952
Green ink, ivory wash, 18 × 23 inches
(45.7 × 58.4 cm)
Inscribed: ΔΣ 3-14-52
Estate no. 73-52.154
54. Untitled, 1952
Black and dark green egg ink, tempera,
23¼ × 18 inches (59.1 × 45.7 cm)
Inscribed: ΔΣ 3/27/52
- Verso: sketch
Estate no. 73-52.108
55. Untitled, 1952
Black egg ink, blue and yellow ink,
23¾ × 15½ inches (59.4 × 39.4 cm)
Inscribed: ΔΣ 4/14/52
Estate no. 73-52.69
56. Untitled, 1952
Ink, yellow tempera, 18 × 23 inches
(45.7 × 58.4 cm)
Inscribed: ΔΣ 5-II-52
Estate no. 73-52.102
57. Untitled, 1952
Black egg ink, pink tempera, 20¼ × 15½
inches (51.4 × 39.4 cm)
Inscribed: ΔΣ 5/15/52
Estate no. 73-52.119
58. Eng #6, 1952
Red and white tempera, oil, 29¾ × 42¼
inches (75.6 × 107.3 cm)
Inscribed: ΔΣ Eng #6—6-14-52
Estate no. 73-52.86
Whitney Museum of American Art, New
York; Gift of Mrs. Agnes Saalfield and the
H. van Ameringen Foundation 79.43
59. Study for Tanktotems, 1952
Gray tempera, black ink, 23¾ × 18 inches
(59.4 × 45.7 cm)
Inscribed: ΔΣ 9/4/52
Estate no. 73-53.2
60. Untitled, 1952
Black egg ink, tempera, 23¼ × 18 inches
(59.1 × 45.7 cm)
Inscribed: ΔΣ 9/8/52
Estate no. 73-52.109
61. Untitled, 1952
Black egg ink, tempera, 18 × 23½ inches
(45.7 × 59.7 cm)
Inscribed: ΔΣ 9-8-52
Estate no. 73-52.134
- * 62. Untitled, 1952
Black egg ink, pink tempera, 23¼ × 18

- inches (59.1 × 45.7 cm)
 Inscribed: David Smith 10/27/52
 Estate no. 73-52.2
63. Untitled, 1952
 Black and purple egg ink, 20½ × 15½ inches
 (52.1 × 39.4 cm)
 Inscribed: ΔΣ 11/5/52
 Estate no. 73-52.55
64. Untitled, 1953
 Ink, 35 × 24½ inches (88.9 × 62.2 cm)
 Inscribed: ΔΣ 1/8/53 Ark.
 Estate no. 73-53.81
65. Untitled, 1953
 Light green egg ink, white tempera,
 15½ × 20¼ inches (39.4 × 51.4 cm)
 Inscribed: ΔΣ 2/5/7/53
 Estate no. 73-53.106
- * 66. Untitled, 1953
 Light green egg ink, 15½ × 20¼ inches
 (39.4 × 51.4 cm)
 Inscribed: ΔΣ 3/5/7/53
 Estate no. 73-53.107
67. Untitled, 1953
 Black and green ink, 18 × 24 inches
 (45.7 × 61 cm)
 Inscribed: ²ΔΣ 3/9/53
 Estate no. 73-53.73
68. Untitled, 1953
 Black, purple, pink and ivory egg ink,
 tempera, 18 × 24 inches (45.7 × 61 cm)
 Inscribed: ΔΣ 4/14/53
 Estate no. 73-53.129
- * 69. Untitled, 1953
 Rose and black egg ink, 15½ × 20¼ inches
 (39.4 × 51.4 cm)
 Inscribed: ³ΔΣ 5/3/53
 Estate no. 73-53.91
70. Untitled, 1953
 Rose and black egg ink, 15½ × 20¼ inches
 (39.4 × 51.4 cm)
 Inscribed: ΔΣ 6/5/3/53
 Estate no. 73-53.93
71. Untitled, 1953
 Green and black ink, 20 × 26 inches
 (50.8 × 66 cm)
 Inscribed: ΔΣ 9/17/53
 Estate no. 73-53.27
72. Untitled, 1953
 Black egg ink, pink tempera, 18 × 24 inches
 (45.7 × 61 cm)
 Estate no. 73-53.125
73. Untitled, 1954
 Light brown egg ink, 17½ × 22½ inches
 (44.5 × 57.2 cm)
 Inscribed: ΔΣ 1/5/54 Mem — DS
 Estate no. 73-54.57
74. Untitled, 1954
 Blue and rust tempera, 30 × 42¾ inches
 (76.2 × 108.6 cm)
 Inscribed: ΔΣ 2/27/54
 Estate no. 73-54.5
75. Untitled, 1954
 Purple-black egg ink, 22¾ × 18 inches
 (57.8 × 45.7 cm)
 Inscribed: David Smith 6 1954
 Estate no. 73-54.67
76. Untitled, 1954
 Purple-black egg ink, 17 × 21¼ inches
 (43.2 × 54 cm)
 Inscribed: ΔΣ 11/1/54
 Estate no. 73-54.53
- * 77. Drawing for 20 Ft., 1954
 Black egg ink, red pencil, 17 × 21¼
 inches (43.2 × 54 cm)
 Inscribed recto: ΔΣ 11/5/54; verso:
 Drawing for 20 Ft.
 Estate no. 73-54.64
- * 78. Untitled, 1954
 Black egg ink, white and red oil, 15¾ × 20¼
 inches (40 × 51.4 cm)
 Inscribed: ΔΣ 11/6/54
 Estate no. 73-54.22
79. Untitled, 1954
 Salmon egg ink, red tempera, 15¾ × 20¼

- inches (40 × 51.4 cm)
 Inscribed: ΔΣ 11/8/54-7
 Estate no. 73-54.27
80. Untitled, 1954
 Orange egg ink, 15¾ × 20¼ inches
 (40 × 51.4 cm)
 Inscribed: ΔΣ 11/8/54-9
 Estate no. 73-54.30
81. Untitled, 1954
 Salmon tempera, red oil, 15¾ × 20¼ inches
 (40 × 51.4 cm)
 Inscribed: ΔΣ 11/18/54-5
 Estate no. 73-54.26
- * 82. Untitled, 1954
 Black egg ink, blue ink, red tempera,
 15¾ × 20¼ inches (40 × 51.4 cm)
 Estate no. 73-54.15
83. Untitled, 1954
 Black egg ink, green-yellow tempera,
 15¾ × 20¼ inches (40 × 51.4 cm)
 Estate no. 73-54.18
- * 84. Untitled, c. 1954
 Oil and tempera, 17½ × 22½ inches
 (44.5 × 57.2 cm)
 Estate no. 73-DS.2
- * 85. Untitled, 1955
 Gray and black egg ink, 17½ × 22½
 inches (44.5 × 57.2 cm)
 Inscribed: ΔΣ 1/5/55 M NY
 Estate no. 73-55.142
86. Untitled, 1955
 Black and blue ink, 17 × 21 inches
 (43.2 × 53.3 cm)
 Inscribed: ΔΣ 2/10/55 3
 Estate no. 73-55.136
87. Untitled, 1955
 Purple-black egg ink, gray tempera,
 26 × 20 inches (66 × 50.8 cm)
 Inscribed: ΔΣ 3/26/55 M
 Estate no. 73-55.118
88. Untitled, 1955
 Black egg ink, white oil, tempera,
 20¼ × 15½ inches (51.4 × 39.4 cm)
 Inscribed: ΔΣ 10-3-55
 Estate no. 73-56.16
89. Bird Fl 16, 1956
 Black egg ink, 15¾ × 20¼ inches
 (40 × 51.4 cm)
 Inscribed: David Smith Bird Fl 16
 Estate no. 73-56.18
- * 90. Untitled, 1956
 Black egg ink, 15½ × 20¾ inches
 (39.4 × 51.8 cm)
 Inscribed: ΔΣ C-2-56
 Estate no. 73-56.2a
91. Untitled, 1957
 Black egg ink, brown, blue and gray tem-
 pera, 29⅞ × 40¾ inches (75.9 × 103.5 cm)
 Inscribed: David Smith 2-26-1957
 Estate no. 73-57.21
- * 92. Untitled, 1957
 Black egg ink, 26¾ × 40¼ inches
 (67.9 × 102.2 cm)
 Inscribed: ΔΣ Feb 1957
 Estate no. 73-57.17
93. Untitled, 1957
 Black egg ink, 20¼ × 26 inches (51.4 × 66 cm)
 Inscribed: ΔΣ 4-3-57
 Estate no. 73-57.136
94. Untitled, 1957
 Black egg ink, 26⅝ × 40 inches
 (67.6 × 101.6 cm)
 Inscribed: ΔΣ May 1957
 Estate no. 73-57.27
 Whitney Museum of American Art, New
 York; Gift of the H. van Ameringen Foun-
 dation 79.42
95. Untitled, 1957
 Blue oil, 23 × 35¼ inches (58.4 × 89.5 cm)
 Inscribed: ΔΣ 9/10/30/57
 Estate no. 73-57.9
- * 96. Untitled, 1957
 Yellow, blue, red and black oil, 23 × 35¼
 inches (58.4 × 89.5 cm)

- Inscribed: ΔΣ 10/10/30/57
Estate no. 73-57.10
97. Untitled, 1957
Pencil, red, yellow and blue oil, pink and gray tempera, 20½ × 26½ inches (51.1 × 66.4 cm)
Inscribed: ΔΣ 10-29-57
Estate no. 73-57.59
98. Untitled, 1957
Black egg ink, 17½ × 22½ inches (44.5 × 57.3 cm)
Inscribed: ΔΣ 27-12-57
Estate no. 73-57.172
99. Untitled, 1957
Black egg ink, 17½ × 22½ inches (44.5 × 57.2 cm)
Inscribed: ΔΣ 44-12-57
Estate no. 73-57.186
- * 100. Untitled, 1957
Black egg ink, 17½ × 22½ inches (44.5 × 57.2 cm)
Inscribed: ΔΣ 62-12-57
Estate no. 73-57.203
101. Untitled, 1957
Black egg ink, 17½ × 22½ inches (44.5 × 57.2 cm)
Inscribed: ΔΣ 98-12-57
Estate no. 73-57.234
102. Untitled, 1957
Black egg ink, 17½ × 22½ inches (44.5 × 57.2 cm)
Inscribed: ΔΣ 114-12-57
Estate no. 73-57.251
- * 103. Untitled, 1957
Black egg ink, 26 × 40 inches (66 × 101.6 cm)
Inscribed: ΔΣ 1957
Estate no. 73-57.37
104. Untitled, 1958
Black egg ink, 29¾ × 42¼ inches (75.6 × 107.3 cm)
Inscribed: David Smith 1-2-58
Estate no. 73-58.2
- * 105. Untitled, 1958
Black egg ink, 22¼ × 30½ inches (56.5 × 77.5 cm)
Inscribed: 14 David Smith 9/13/58
Estate no. 73-58.170
106. Untitled, 1958
Black egg ink, 26¾ × 39¾ inches (67.9 × 101 cm)
Inscribed: 10 David Smith Sept 13—58
Estate no. 73-58.40
107. Untitled, 1958
Black egg ink, brown tempera, 21¾ × 22 inches (55.2 × 55.9 cm)
Inscribed recto: David Smith; verso: B
Estate no. 73-58.258
108. Untitled, 1959
Black egg ink, 17½ × 26 inches (44.5 × 66 cm)
Inscribed: David Smith 2-12-59
Estate no. 73-59.58
109. Untitled, 1959
Black egg ink, 26½ × 40 inches (67.3 × 101.6 cm)
Inscribed: David Smith 16-3-59
Estate no. 73-59.80
110. Untitled, 1959
Black egg ink, tempera, 26½ × 40 inches (67.3 × 101.7 cm)
Inscribed: David S 4-19-59 (Girls were here)
Estate no. 73-59.90
111. Untitled, 1960
Brown egg ink, 41 × 26 inches (104.1 × 66 cm)
Inscribed: David Smith 4-2-1960 CH
Estate no. 73-60.31
112. Untitled, 1960
Black egg ink, oil, 26 × 41 inches (66 × 104.1 cm)
Inscribed: David Smith 1960 CH
Estate no. 73-60.25
- * 113. Untitled, 1960
Dark brown egg ink, 26 × 40 inches

- (66 × 101.6 cm)
 Inscribed: David Smith 1960 CH
 Estate no. 73-60.41
114. Untitled, 1960
 Black egg ink, 26 × 40 inches (66 × 101.6 cm)
 Inscribed: David Smith 1960 CH
 Estate no. 73-60.38
115. Untitled, 1960
 Black egg ink, 26 × 41 inches (66 × 104.1 cm)
 Inscribed: David Smith 1960 CH
 Estate no. 73-60.23
- * 116. Untitled, 1960
 Black egg ink, yellow tempera, oil,
 26 ¼ × 41 inches (66.7 × 104.1 cm)
 Inscribed: David Smith 1960 CH
 Estate no. 73-60.21
117. Untitled, 1960
 Black egg ink, black spray, orange oil,
 26 × 41 inches (66 × 104.1 cm)
 Inscribed: David Smith CH 1960
 Estate no. 73-60.13
118. Untitled, 1960
 Blue and mustard yellow tempera,
 26 × 41 inches (66.6 × 103.8 cm)
 Inscribed: David Smith 1960 CH
 Estate no. 73-60.15
- * 119. Untitled, 1960
 Spray paint, ivory oil, 11 ½ × 17 ¾ inches
 (29.2 × 45.1 cm)
 Inscribed: ΔΣ 12-4-60
 Estate no. 73-60.185
120. Untitled, 1961
 Black egg ink, 25 ¼ × 40 inches
 (64.1 × 101.6 cm)
 Estate no. 73-61.23
 Whitney Museum of American Art, New
 York; Gift of the H. van Ameringen Foun-
 dation 79.41
121. Untitled, 1961
 Black egg ink, 25 ¼ × 40 inches
 (64.1 × 101.6 cm)
 Estate no. 73-61.15
122. Untitled, 1961
 Brown egg ink, 25 ¼ × 40 inches
 (64.1 × 101.6 cm)
 Estate no. 73-61.7
- * 123. Untitled, c. 1961
 Spray paint, 17 ½ × 11 ⅙ inches
 (43.5 × 28.1 cm)
 Estate no. 73-61.73
- * 124. Untitled, 1962
 Spray paint, 12 ¾ × 19 ½ inches
 (32.4 × 49.5 cm)
 Inscribed: ΔΣ Jan. 1962
 Estate no. 73-62.45
125. Untitled, 1962
 Spray paint, 18 × 22 ¾ inches
 (45.7 × 57.8 cm)
 Inscribed: 3/7/62 ΔΣ 1962
 Estate no. 73-62.17
126. Untitled, 1962
 Green enamel, rose tempera, 19 × 26
 inches (48.3 × 66 cm)
 Inscribed: David Smith 1962 3/9
 Estate no. 73-62.11
127. Voltri 8, 1962
 Black egg ink, blue oil, 19 × 24 ½ inches
 (48.3 × 62.2 cm)
 Inscribed: David Smith Voltri 6/14/62
 Estate no. 73-62.5
- * 128. Voltri '62, 1962
 Black ink, paint, touched with spray col-
 ors lower left edge, 19 ½ × 24 ½ inches
 (49.5 × 62.2 cm)
 Inscribed: Voltri '62 Voltri 6-14-62
 Estate no. 73-62.3
- * 129. Untitled, 1962
 Spray paint, 15 ½ × 20 ¼ inches
 (39.4 × 51.4 cm)
 Estate no. 73-62.156
- * 130. Untitled, 1962
 Spray paint, 15 ½ × 20 ¼ inches
 (39.4 × 51.4 cm)
 Estate no. 73-62.170

131. Untitled, 1962
 Spray paint, $39\frac{5}{8} \times 27$ inches
 (100.6 \times 68.6 cm)
 Estate no. 73-62.193
 Whitney Museum of American Art, New
 York; Gift of the H. van Ameringen Foun-
 dation 79.40
132. Untitled, 1962
 Spray paint, white oil, $20\frac{1}{4} \times 15\frac{1}{2}$ inches
 (51.4 \times 39.4 cm)
 Estate no. 73-62.199
133. Untitled, 1962
 Spray paint, $19\frac{3}{4} \times 26$ inches (50.2 \times 66 cm)
 Estate no. 73-62.207
134. Untitled, 1962
 Spray paint, 19×26 inches (48.3 \times 66 cm)
 Estate no. 73-62.213
- * 135. Untitled, 1962
 Spray paint, white oil, 26×19 inches
 (66 \times 48.3 cm)
 Estate no. 73-62.216
136. Untitled, 1963
 Black egg ink, $19 \times 24\frac{1}{2}$ inches
 (48.3 \times 62.2 cm)
 Inscribed: David Smith 3-10-63
 Estate no. 73-63.11
137. Untitled, 1963
 Black egg ink, 19×26 inches (48.3 \times 66 cm)
 Inscribed: David Smith 3-17-63
 Estate no. 73-63.12
138. Untitled, 1963
 Black egg ink, $25\frac{3}{4} \times 20$ inches
 (65.4 \times 50.8 cm)
 Inscribed: David Smith DO 4-1963
 Estate no. 73-63.29
139. Untitled, 1963
 Black egg ink, $22\frac{1}{2} \times 17\frac{1}{2}$ inches
 (57.2 \times 44.5 cm)
 Inscribed: David Smith DO 15-1963
 Estate no. 73-63.42

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by Barbara Thexton

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the roll of the mountains after the days work
on the walk from the shop to my house
the way stars track
from bugs and butterflies under magnification
dividing to find the common denominators
the antennae, *body movement to shape*, the joints of
the legs and feet *squared by the memory of fish and the behavior of man*
the ecstasy of a piano sonata and black coffee
at midnight—the pieces finished outside the shop,
the piece underway—the piece finished conceptually
the odds on the wall, the patterns in the rafters
the stack of materials, the tools to form it and the work
to come
the memory of 1 Atlantic Avenue, the odds on its walls,
the ships ventilators that hung from the rafters,
the rusty rows of forging tongs
the stacks of buffalo horn
the boxes of barrier reef pearl shell
the baskets of pistol handles in various stages of finish and polish
the rows of every revolver frame ever made, *the clatter of*
barge fuel pumps, the backwater roll of an incoming ferry
the crush of Levy the barge oiler walking through the cinder
yard out the gate for coffee
from the way booms sling
from the ropes and pegs of tent tabernacles
and side shows at county fairs in Ohio
from the bare footed memory of unit relationships on
locomotives sidling thru Indiana,
from hopping freights, from putting them together and
working on their parts in Schenectady
From everything that happens to circles
and from the cultured forms of woman and the free growth
of mountain flowers

