

American Sculpture: Revolution to Rebellion

Alice Levi Duncan

In 1976, as a celebration of the Bicentenary of the United States, the Whitney Museum of American Art presented an exhibition entitled *Two Hundred Years of American Sculpture*. The exhibition and accompanying catalogue focused on the origins and history of American sculpture from the political Revolution of 1776 to the artistic one of the late 20th century. The study incorporated the influences of native aboriginal art and folk art traditions on the development of an American art, while emphasizing the importance of both academic and modern artistic activity originating in Europe. The exhibition and catalogue created new academic as well as collecting interest in this area of American art.

It would be ludicrous to separate this branch of fine arts from “foreign influence” and then attempt to explain the quantity and quality of sculpture produced in the United States as an inevitable response to America’s growth. The extraordinary creativity and production of sculpture by American artists can only be appreciated once its dependence on European roots has been “forgiven”. The reliance on Europe for artistic training, technical support and critical approval did not diminish until after the Civil War. However the body of work produced from 1840-1940 is important as *part* of an international artistic movement and should not be considered a distant relation.

The sculpture produced by American sculptors during that period was as accomplished artistically and technically as those from Europe, albeit the majority was primarily mainstream and not innovative in style or method. Yet this body of work, made by artists constantly seeking an American idiom, predicts the extraordinary artistic developments that followed in the second half of the 20th Century, which turned the international spotlight to one centered on the United States. There is no argument that an intrinsically unique American sculptural form only emerged after World War II. Nonetheless, its origins were firmly based on the frenetic search for a new plastic formula which previous generations of American sculptors had experimented with and explored.

In a short period, the United States went from total dependency on the European artistic community, to the role of contributor. The earliest sculptural commissions to cele-



Figure 1. Augustus Saint-Gaudens, *Diana*, 1899, bronze, 39½ in (100 cm) high

brate the accomplishments of the Revolution fell to continental sculptors, as English artists would obviously not have been appropriate choices. Many of these European sculptors were the most important artists of their time, including Jean Jacques Cafféri (*sculpteur du roi* to Louis XV), Jean Baptiste Nini, David d’Angers and the neo-classical master Antonio Canova. The selection of the sculptor for the first important

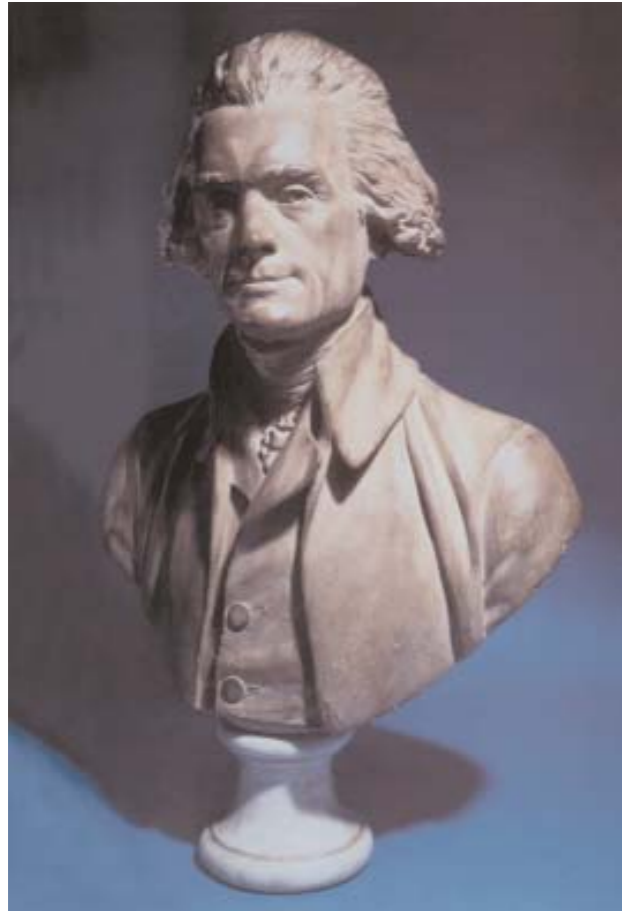


Figure 2. Jean Antoine Houdon, *Thomas Jefferson*, 1789, original plaster, 28 3/4 in. (73 cm) high

commission for the new nation, the marble full length portrait of George Washington for Richmond's capitol, was decided by Thomas Jefferson (then Ambassador to France). His choice of Jean-Antoine Houdon was without controversy as "there could be no question raised as to the Sculptor who should be employed; the reputation of Monsr Houdon of this city being unrivalled in Europe." (Jefferson, letter to the Governor of Virginia, January 12, 1785). The artist had already sculpted a much admired portrait of Franklin, and went on to sculpt several heroes of the war as well as the fathers of the new country – Jefferson, (Fig. 2) John Paul Jones, the Marquis de Lafayette, Robert Fulton and Joel Barlow. Ironically the French sculptor's involvement with these American Revolutionary fathers helped distance and safeguard him from his own country's political turmoil. The portrait formula introduced by Houdon was important for establishing a model for formal representation that was followed by generations of American sculptors.

The first quarter of the 19th Century was one of itinerantly trained native born artists and imported carvers, not always of the first tier. There were no foundries of any distinction, few collections of plaster casts of antiquities to study from, and no formal academic institution which



Figure 3. William Rush, *Andrew Jackson*, 1819, painted terracotta, 19 1/2 in. (50.5 cm) high

focused on sculpture. Artists such as William Rush, John Frazee, and John Browere were important to the development of an American sculptural movement as they were frustratingly accomplished despite the lack of technical and educational support. Fortunately patronage existed in the early 19th century, which allowed these artists to produce enough sculpture for us to judge the quality of their efforts and realize how gifted they were. (Fig. 3)

By 1830, a group of young artists including Horatio Greenough, Thomas Crawford and Hiram Powers, had recognized that to become a sculptor in America, one must learn to sculpt abroad. Italy, with its classical sources, ample supply of marble and steady stream of American and English consumers on the Grand Tour, was a natural arena for these artists. Greenough was the first American born artist to receive an American public commission, that of the marble portrait of George Washington for the Senate rotunda (1832). The work was a total homage to Canova and neo-classicism. Hiram Powers was also bound to the classical world in material, theme and reference, although he termed his classical nudes and busts "ideal". These carvings, more sensual than Greenough's, were internationally well received. Power's *Greek Slave* won honors at the Great Exhibition of 1851, and was produced in 6 full size versions, 3 examples in a reduced size, and over 100 copies of the



Figure 4. Hiram Powers, *The Greek Slave* (bust), circa 1851, marble, 25 in. (64 cm) high

bust. (Fig. 4) Moreover the work went on tour through America, producing a fortune for the artist as well as fame. Powers is probably the first American sculptor who understood the marketability of his art. Thomas Crawford was the most modern of the three ex-patriots. He ventured to Munich to learn casting techniques and began to distance himself from the classical idiom before his early death. These three artists were the first Americans to compete internationally and to achieve commercial success outside of their birth nation.

A second generation of American sculptors succumbed to the lure of Italy in the 1840's and 50's. (William Wetmore Storey, Chauncey B. Ives, Harriet Hosmer, William Rinehart, Randolph Rogers, Erastus Dow Palmer to name a few). All were intrigued by antiquity, competed in an international arena and followed the established studio system where an artist's model was translated into marble by local carvers. These artists relied on wealthy Americans visiting their studios in Rome or Florence for portraits or ideal images, which then generated public commissions sponsored by these American patrons. The preferred artistic style of the first generation (neo-classicism) continued with some overlay of Victorian sentiment. There was a strong American presence in Italy which continued until the end of the 19th Century, although their conservative sculptural efforts ceased to be considered current or even nationalistic after the 1880's.

In the 1850's, Henry Kirke Brown, Clark Mills and



Figure 5. John Quincy Adams Ward, *The Indian Hunter*, 1860, bronze, 15 1/2 in. (40 cm) high

Thomas Ball attempted monumental works in bronze which were actually cast in the United States. Although the works relied heavily on European prototypes of equestrian monuments, the concept of made in America by Americans with American materials was not wasted on the public. An example of this new spirit is John Quincy Adams Ward's bronze *The Indian Hunter*.

After exhibiting a small plaster model in 1859, several small bronze statuettes were cast (by one of the American foundries Ames, Robert Wood or Henry-Bonnard) (Fig. 5). By 1864, the popularity of the piece had determined that a large scale example would be cast for Central Park, the first American sculpture to be erected there. After the monument was placed in the Park, this distinctly American image was much admired and Ward produced many more casts of the statuette, all factured by American foundries. The more naturalistic style and the warmth, vitality and durability of bronze were perceived as modern and independently American. The age of bronze had arrived by 1860.

The Civil War was initially a set back for the commissions of public works as well as foundry operations (since the few bronze foundries in the United States which had existed before 1860 had now been converted to armament or ammunitions factories). By 1870 the demand for sculpture commemorating the war, its battles and heroes was enormous which spurred the birth of a new American industry, the art foundry. The preference for bronze and the insistence that the works be made in the United States were



Figure 5. Frédéric Auguste Bartholdi, *Statue of Liberty*, circa 1884, bronze, 22 in. (56 cm) high

a reflection of a new nationalist spirit. With civic monuments, war memorials and massive sculptural projects to decorate a new style of architecture, foundries were expected to achieve a degree of excellence which their French trained sculptors and designers could rely on. The measure of modernity and greatness were the demands forced on foundries: enormous monuments, reductions and multiple castings from one mold and technical quality in casting, chasing and patination.

Once again America turned to French prototypes. As with the example set by Houdon's portraits, American sculptors absorbed another French model, this time the technical advances of French foundries. Electroplating, mechanical reduction, and the most important advance – the use of the lost wax process were slowly introduced to foundries in the United States. Many European casters emigrated to the United States to set up foundries to answer the demand for their skills. Even the most famous French founder of the late 19th century, Pierre Bingen, ventured to Rhode Island to establish a lost wax foundry. This allowed sculptors to cast monuments as well as mass produce commercial works from a model created in their studios in the United States. On a visit to Chicago in 1893, the head of

the important Parisian foundry Susse Frères reported that “*American bronze production has quickly developed from nothing to a level where it grapples with the most difficult problems.*” (Albert Susse, *Bronzes d'Art et d'Ameublement*, p.39) In 1886 the French nation's gift to the United States for its Centennial was the extraordinary monument *Liberty Enlightening the World* by Frédéric Auguste Bartholdi. An example of *tour-de-force* facture by the French, the *Statue of Liberty* became American by association, a symbol of personal freedom as well as a reminder that any foreign accomplishment could be assimilated into American culture (Fig. 6). By the end of the century the dependence on Europe was lessening.

Along with reflections on the Civil War, a recurring theme in American art was that of the Emancipation. Sculptors such as Thomas Ball, Daniel Chester French, John Quincy Adams Ward and Augustus Saint-Gaudens all dealt with the concept of “Liberty for all Americans”. These sculptors were involved in large scale civic monuments based on this theme and supplied the demand for reductions in bronze of these monuments. The urban rich of the North had supported the abolitionist cause. Therefore images of their heroes, including the assassinated president Lincoln as well as images of freed slaves were venerated icons

Figure 6. Thomas Ball, *Emancipation Group*, 1866, bronze, 33 in. (83.3 cm) high

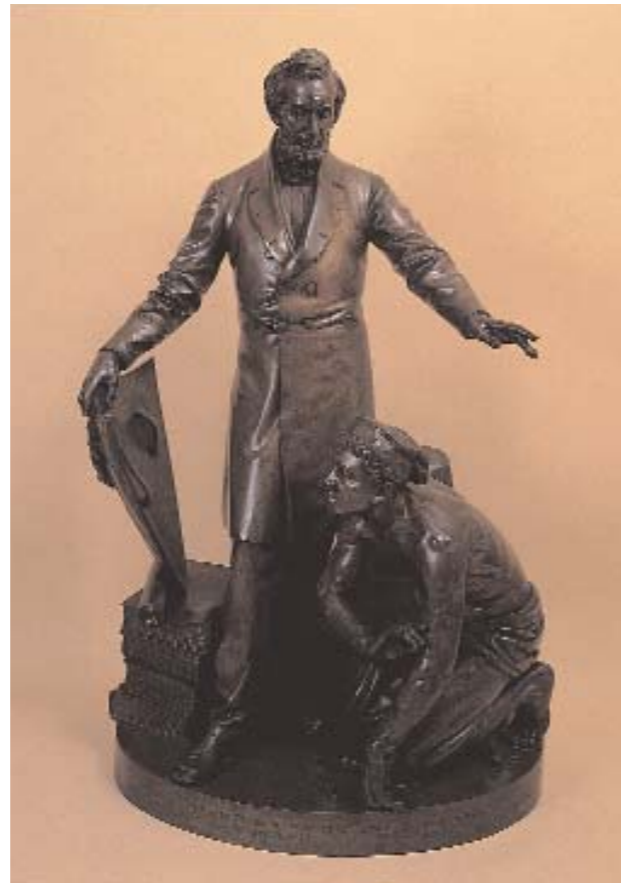


Figure 8. James Earle Fraser, *The End of the Trail*, circa 1894, bronze, 30 1/2 in. (77cm) high

for their drawing rooms (Fig. 7). The middle class also collected sculptural images of the Civil War and emancipation. John Rogers, known for his sentimental genre groups in plaster, sold over 5000 copies of *The Fugitive's Story*, a group depicting a run away slave and her child before a group of abolitionists. These were the first artists to create works based on an American experience using a medium that was identifiable to the newly industrialized nation. John Quincy Adams Ward best expressed the new American attitude:

“*There is a cursed atmosphere about that place (Rome) which somehow kills every artist who goes there. The magnetism of the antique statues is so strong that it draws a sculptor's manhood out of him...A modern man has modern themes to deal with...Besides, we shall never have good art at home until our best artists reside here...But an American sculptor will serve himself and his age best by working at home.*” (Harper's Magazine, June 1878)

Another outgrowth of this new nationalism was the search for subjects that were truly unique to this country. For painters the answer lay in the sublime landscape of the West and for sculptors the answer was an examination of the indigenous people, the American Indian or their pursuer, the pioneers and frontiersmen. Fueling the interest in themes of the American West were the various internation-

al exhibitions, beginning with the Centennial Exhibition of 1876 held in Philadelphia. Many of the French trained but American born sculptors used the romantic image of the noble savage including Paul Wayland Bartlett, Hermon Atkins MacNeil, Alexander Proctor, Cyrus Dallin, Gutzon and Solon H. Borglum, Frederick MacMonnies, James Earle Fraser, (Fig. 8) as well as America's most important sculptors of the late 19th Century; Augustus Saint-Gaudens and Daniel Chester French.

These two artists dominated the majority of American sculptural projects from 1880 until Saint-Gaudens' death in 1907, a time which saw an enormous quantity of public and private commissions. For the first time in the United States the committee or patron could not control the outcome of the commission, such was the artistic abilities of these two artists to determine the look of their sculpture. Saint-Gaudens' and French's legacy to sculptors was one of artistic expression and independence in a field that has so many limitations and expectations. Both artists were perceived as working in a “modern” style, although this is hard to discern with our contemporary vision.

Saint-Gaudens' figures are timeless and unique, a filtering of antiquity and the Renaissance through a modern vocabulary. His portraits are reaffirmation of Houdon's speaking likenesses. Lincoln is so deep in thought he might step off of the pedestal. Admiral Farragut stands staunchly against the winds of Fifth Avenue, atop the beautiful pedestal bench

Figure 9. archival photo, casting of Augustus Saint-Gaudens' monumental figure of *Diana*, circa 1894

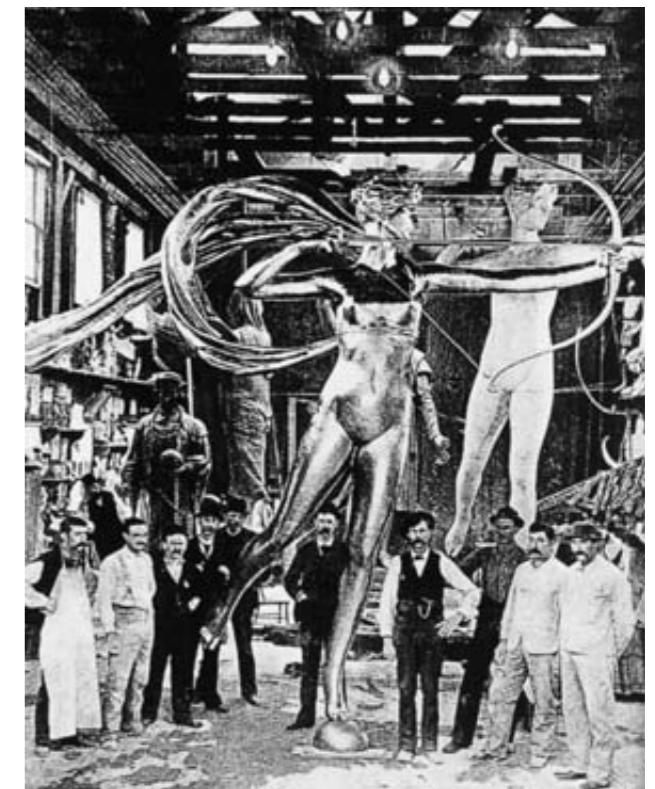




Figure 10. Augustus Saint-Gaudens, *Relief of Rodman Gilder*, 1879, bronze, 16 x 13 in (40.7 x 33 cm)

designed by the sculptor and his collaborator the architect Stanford White. *Diana* (Fig. 9) which stood as a weather-vane above the tower of Madison Square Garden (now Philadelphia Museum of Art) at first scandalized “decent” New Yorkers who claimed that the nude female figure caused the downfall of the neighborhood. For a work that caused so much controversy, it is interesting that many reductions (Fig. 1) of the monument and head were cast by Saint Gaudens for private collectors. Two other public monuments added to the sculptor’s stature as America’s most important sculptor. One is the *Sherman Monument* (in front of the Plaza Hotel) – with its extraordinary surface detail and color, the movement of its figures, and its re-definition of the equestrian monument. The other, Boston’s the *Shaw Memorial*, a tribute to the young colonel who led his black regiment into an inevitably doomed battle, is the most emotionally charged, stylistically innovative and beautiful memorial which Americans had encountered. Its psychological impact was universal. Historians often type cast the art of Augustus Saint-Gaudens as Beaux-Arts style or American Renaissance style, but the body of his work defies such

definition.

Saint-Gaudens also perfected a more personal idiom, that of relief sculpture. The artist’s early training as a cameo carver, fine tuned by two years in Italy studying early Renaissance carvings culminated in the extraordinary bronze plaques depicting friends, family and colleagues as well as commissioned portraits and ideal images. (Fig. 10) These works are also a tribute to his studio years in France in the informality of the image and the unusual format in scale and use of various levels of relief. His practice consisted of delicately sketching the portrait in plaster with the insertion of the sitter’s name and other inscriptions on the plane of the panel then augmented by the more formal architectural element of a frame. The French so admired Saint-Gaudens’ work that the relief *Amor Caritas* was purchased by the Musée du Luxembourg in 1899. The following year the sculptor won the Grand Prize at the Universal Exposition in Paris and was elected to the Société des Beaux-

Arts. Louis Reau, author and critic wrote about Saint-Gaudens, “*The American School of sculpture enters into the general history of art thanks to the talent of an artist with a very French name.*” (L.Reau, *L’Art Française aux États-Unis*, 1926, p.179) Saint-Gaudens, along with compatriots Whistler and Sargent, gave equal recognition to American artists within an international context.

The other sculptor of importance for American sculpture at the turn of the century was Daniel Chester French. His monuments are among the best known public works in America: *The Minute Man*, in Concord MA, the *Lincoln Memorial* in Washington and numerous works for New York’s public spaces including the figure of *Alma Mater* at Columbia University, the *Richard Morris Hunt Memorial* which borders Central Park, the figures of the Four Continents on the U.S. Customs House and the groups at the entrance to the Manhattan Bridge. French’s work for the Columbian Exposition, his grand architectural decorations for the Library of Congress and the dozens of memorials and commissioned portraits earned the artist the title of “Dean of American Sculpture”.

Public awareness of French’s work has diminished as he was not interested in multiple reductions of his monuments in the same way that defined Augustus Saint-Gaudens. French courted critical acclaim while Saint-Gaudens wanted a more public reputation. As French was more financially secure, he could rely on public commissions for his income. He was able to complete the many commissions he received in a timely manner, unlike Saint-Gaudens who over ran contracts and faced both revisions of completed monuments and law suits. In addition, French was not as interested in the technical possibilities of sculpture production, but was more interested in projecting a new style and imagery. Another explanation for the difference in current perception of these two artists is that despite French’s sculptural ability, his work is too masterly without the hints of intimacy and personality that exude from the sculptures by Saint-Gaudens.

To place both French and Saint-Gaudens’ contribution into perspective on an international level, it is well worth remembering that they were working during the same period as Auguste Rodin, whose unrelenting genius influenced most 20th century sculptors. During the height of Daniel Chester French’s success, New York hosted the 1913 Armory Show, which further illustrates the lack of progress in mainstream American sculpture by that time.

Two other sculptors of this period are important in terms of patronage and the continuing demand for their works by current collectors of American art. Frederick MacMonnies was the true disciple of Saint-Gaudens, not only as his studio assistant but also to the extent of his connection with France. The sculptor worked from a studio there, enjoyed much success and was the sculptor whose style remained consistently loyal to the French Beaux-Art approach. In the years following World War I, his traditional studio system



Figure 11. Frederick MacMonnies, *Pan of Rohallion*, 1890, bronze, 72 in. (182.9 cm) high

was the beacon for those commissions that desired a more academic established “look”. However there is nothing dry or predictable about this master’s work as it is energetic, irreverent, amusing, and often sensual. Works such as his *Diana*, the *Horse Tamers* for Brooklyn’s Prospect Park; the *Young Faun with the Heron, Boy and Duck Fountain* (also for Prospect Park) or the adorable and endlessly popular *Pan of Rohallion* were directly related to current French taste or held references to European prototypes. His method of working, exhibiting a plaster in the Salon or working on a large scale commission which then resulted in critical and public acclaim was old-fashioned but lucrative.

The numbers of bronze reductions of his sculpture show a marketing genius rare in an artist. The *Pan of Rohallion* (Fig. 11) represents not only a new form of sculpture in America, one expressly made for the outdoors (a commission orchestrated by Stanford White); it was also the first work that MacMonnies “edited” for commercial purposes. The sculptor authorized 6 foundries, both in France and the United States to cast reductions of the bronze in three sizes. In his own words, he stated that “*I have made many small ones... I never made anything that I sold so many of.*”

MacMonnies most infamous work, *Bacchante and Infant Faun* of 1893 was placed in the courtyard of Boston’s Public Library by the building’s architect Charles McKim. Public outcry about the frolicking nude (and her supposed drunk-



Figure 12. Frederic Remington, *Bronco Buster #9*, modeled 1895, cast 1903, bronze, 23 3/4 in (62 cm) high

eness) caused the architect to remove the work and offer it to the Metropolitan Museum. Although many New Yorkers objected to the scandalous statue, the trustees of the Museum (with the endorsements of Saint-Gaudens and Daniel Chester French) had the work placed in the center of the Great Hall.

Frederic Remington is the other artist of distinction who sculpted before the Armory Show or that other natural cut-off point in the art historical timeline, World War I. He is one of the rare artists who initially trained as a painter (at Yale) and turned to sculpture well into his career (both Eakins and Sargent sculpted but neither seriously turned to the medium as more than an outlet or a demonstration of

their talent). Yet Remington recognized that “*My oils will get old, my watercolors will fade, but I am to endure in bronze.*” (1895 letter to Owen Wister). Remington is an anomaly in the history of American sculpture as he did not train in Europe, was not a member of one of the Academies, nor did he compete for commissions

Despite his lack of training in sculpture, Remington’s bronzes exemplify the most advanced casting in the early 20th century. After 1900, Remington switched to Roman Bronze Works, a foundry using the lost wax method which enabled the artist to make more details and under cuttings in the wax, to cast complex groups and to push the transfer of the weight of the bronze to new limits. This allowed Remington and the foundry to duplicate horses bucking, racing at full gallop or in descent without superficial supports. Although his sculptures were only exhibited with

commercial galleries, Remington’s bronzes were purchased by numerous American museums in his lifetime, in recognition of their unique quality.

The subject matter of Remington’s sculpture is predominantly that of the West - the cowboy, the Indian, the cavalry. These bronzes were popular because of their masculine yet nostalgic view of America’s fading frontier, the extraordinary action captured in bronze, the authenticity of the details and the mastery of the casting. *Bronco Buster*, (Fig. 12) Remington’s first attempt at sculpture is now considered an icon of American art. The bronze was cast in an edition of at least 150 examples during his life time with another 100 examples authorized by his widow. In a dubious tribute to Remington, this bronze is undoubtedly the most forged work in sculpture.

The expansion of American cities (which encouraged projects such as parks, war memorials and sculptural programs for public works including libraries, stations and bridges) as well as the growth of the economy (which enabled the private sector to commission architecture and gardens incorporating sculpture) combined with four decades of international expositions (Philadelphia Centennial, 1876, Columbian 1893 in Chicago, 1901 Pan-American in Buffalo, Louisiana Purchase 1904 in Saint Louis and Pan-Pacific, 1915 in San Francisco) brought forth a second generation of sculptors who continued in the Beaux Arts tradition. Many were exceptional such as Olin Levi Warner and Paul Wayland Bartlett but the majority can be seen as simply accomplished. Despite the Armory Show’s impact on American painters, sculptors in the United States continued in a conservative style, one that suited the public

and private commissions they received. Although massive programs of the first two decades of the 20th Century were considered “modern” in their time – due to sheer size, complexity or use of illumination or water, their modernity related more to the sculpture of Rodin, than to the works of Picasso or Brancusi who had exhibited in New York in 1913.

A more modern approach to sculpture did exist as a result of an infusion of artists who emigrated to America in the early years of the 20th Century and the emergence of Paul Manship. Manship was the antithesis to both the rootless modern world of cubism and abstraction and the heavy academic alternative. His sophisticated style incorporated classical motifs, streamlined silhouettes and decorative elements of the art deco movement as well as unrivaled surface treatment. He broke from stylistic conformity, yet integrated every stylistic form he confronted and thus was championed both in the United States and abroad as the definition of contemporary art with good taste. Manship’s mastering of the technique of sculpting, his brilliant control of scale and medium as well as his command of both the formal *tour-de-force* commissions and intimate personal works can only be compared to the brilliance of Augustus Saint-Gaudens.

Like Saint-Gaudens, the young sculptor absorbed every lesson of academic instruction (which by 1905, training in sculpture in New York and Philadelphia, was possible.) He completed his schooling at the American Academy in Rome, which was a reversal of the tendency towards Paris

Figure 13. Paul Manship, *Indian and Pronghorn Antelope*, 1914, bronze, 12 1/2 in (32 cm) and 11 1/4 in. (30 cm) high



and certainly contributed to Manship's unique style – cool, elegant and controlled forms. The small bronze statuettes he produced during his years in Rome (1909-12), were avidly collected and led to commissions for larger works (such as the *Indian and Pronghorn Antelope* (Fig. 13) for the garden of Herbert Pratt and the *Morgan Memorial* at the entrance of the Metropolitan Museum). Awards, critical recognition, numerous architectural commissions and commercial success followed. As with Saint-Gaudens, Manship's abilities were recognized by the French. After World War I, the sculptor set up a studio in Paris which he maintained until 1937. Many of his most famous sculptures were produced in this period, including *Flight of Europa*, *Diana and Acteon* and *Indian Hunter with Dog*. A testament to his acceptance by the French academics was the 1929 monograph written by the Louvre's sculpture curator on Manship's oeuvre. The best known sculptures by Manship are his major commissions for New York: The *Rainey Memorial Gateway* for the Bronx Zoo, the *Prometheus Fountain* at Rockefeller Center and the sundials and fountain groups for the 1939 New York World's Fair. These landmark works reflect the imagination and creativity that made this artist a unique force in American sculpture.

Many of Manship's contemporaries were working towards a similar modern "look". John Gregory, Edward McCartan, William Hunt Diederich and Carl Jennewin were among the prominent sculptors who worked at the same time, but none reached the same level of acclaim. Other sculptors who searched for a modern vernacular while rejecting Manship's decorative elegance, were entrenched in social realism. Their subject matter, laborers, children of the poor, wounded soldiers, athletes in action were more the product of Rodin than Beaux-Arts, but their impact on mainstream American sculpture was minimal.

Immigrant artists such as Carl Milles, Robert Laurent, and Alexander Archipenko introduced contemporary "foreign" styles as well as love of direct carving to the American public. The impact of their exhibitions combined with their involvement with teaching spread a renewed interest in modern art to a new generation of sculptors. Among the most important proponents of direct carving were John Flannagan and William Zorach. Their choice of material (which incorporated texture, shape and colour) and personal involvement with the technique allowed these *avant garde* artists to indulge in a poetic aesthetic. This is part of the transformation in the United States from academic to modern sculpture.

The legacy of Max Weber, Gaston Lachaise and Elie Nadelman, who both arrived from Europe before the outbreak of World War I and the ex-patriot John Storrs who refused to leave, defines the innovative and eccentric concept of American sculpture before 1940. Both Storrs and Weber worked in a non-objective idiom. Although Weber exhibited his plasters ("Figures and Abstract Forms") in 1915, they were not cast at the time and the group had lit-



Figure 14. Elie Nadelman, Dancer, 1918, gessoed and painted cherry wood, 28 in (71 cm) high

tle impact. Storrs exhibited his elegant metal architectural sculptures in the United States, but his unique works are isolated examples of abstracted forms.

For the first time the impact of American culture on a foreign artist is evident. Lachaise was able to free himself from the confines of French tradition. His treatment of the nude figure is erotic rather than sensual, the proportions are exaggerated and the sculptor's obsession with mass is evident. Elie Nadelman is another sculptor who defies definition and whose impact is only apparent in retrospection. His admiration of American folk art superimposed on classical imagery, his references to contemporary life (the tango, top hats, circus performers) sculpted in non-classical materials in a "tubular" style was unique. (Fig. 14) Both Lachaise and Nadelman represent the upcoming storm of sculptors who preferred public isolation rather than join the mainstream.

Despite the assimilation of new styles and techniques, American sculpture has always emerged from the figurative or narrative tradition. Energetic, self-questioning and insecure, these are the seeds of the revolution in American art that appeared after World War II.

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