

hoffmann
nr. 3/1999

edlison & galerie hoffmann
dokumentation konstruktiver kunst
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goffh@t-ol.oi.de
und sonntag 11 bis 20 uhr
wir bitten
um telefonische vereinbarung.

leon polk smith
antigravity

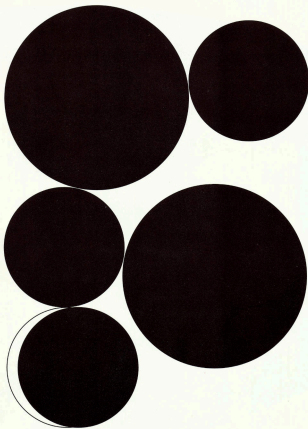
bilder, collagen
und handdrucke

ausstellungshalle
ossenheim
11.12. bis 2.4. 2000

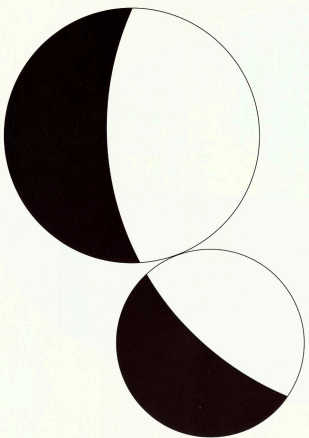
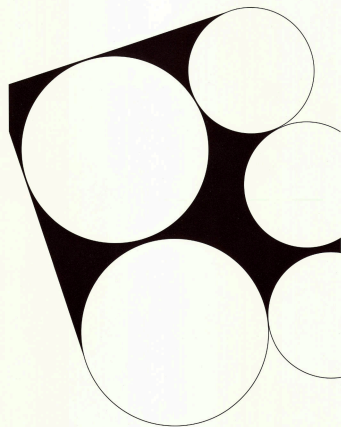
eröffnung

am samstag, dem 11.12.1999 von 14 bis 20 uhr
am sonntag, dem 12.12.1999 von 14 bis 20 uhr
wir freuen uns auf ihren besuch.
bodo janssen, leons lebensgefährtin ist da.
galerie hoffmann
forstärterstrasse 10 b
61169 friedberg-ossenheim

Constellation, 1967
Collage
und Zeichnung
107,5 cm x 76,5 cm



Constellation, 1972/99
Handdruck
118 cm x 81 cm



Three elements which have interested me in art: line, color, and the concept of space and its use as a positive force.

Mondrian's discovery of the interchangeability of form and space greatly interested me, even though it was limited to rectilinear shapes. In the early '40's I set out for Mondrian to find a way of freeing this concept of space so that it could be expressed with the use of curved line as well as straight. I soon found that this way was not an easy thing to do.

After more than a decade of intense search and painting (in 1954) somewhat by accident, while drawing with fine line on a spherical surface, I observed a concomitant situation wherein the idea of space and form were complementary to each other as well as interchangeable. After many of these drawings I was able to carry this situation over into paintings on a circular format. And not until I had done more than a dozen of the circular paintings could I achieve this interchangeable use of space and form on a rectangular canvas. Then, more than ever, there was the curved space which moves in every direction and when at a particular point a line changes its course you can not tell whether it turns right or left, up and down, in or out. A curved space all across the canvas, with only two colors to go by. The extending points where these two colors meet seem only to indicate a means by which to maneuver through this evolved space which has absorbed the form, releasing it of its every need to behave any longer as form. (1961)

link: Constellation, 1970
Collage und Zeichnung
102 cm x 76,5 cm

I am interested in the way space becomes distorted and multidimensional between, around and amongst the collage forms, which I place on the given or selected surface, without using any traditional means of accomplishing this, such as perspective, shading, etc. The fine line acts as a pleasingly disturbing element in aesthetic contrasts. Then by simplest of means this is to create the greatest amount of space, moving in all directions. Space being activated and disturbed in this manner becomes multidimensional.

The drawings are not "drawings for paintings" but they are in the above manner closely related to the "Form Space Series" of my paintings begun in 1979 and "Form Space Series" is a further development of the "Constellation Series" begun in 1967. And these, of course, are noted in all of my panel and folding paintings started in 1957. Indeed, the space of which I have been speaking is an externalized evolution of the space in all of my paintings from the 1950's and the "Correspondence Series" of the 1960's. The content of all of my works for over forty years has been mainly concerned with space and color. And my driving interest in the study of the history of art and its evolutions has been with artistic concepts of space and their use of color... (1982)

As to color.—The traditional use of somber color was never a part of my environment. I grew up in the Southwest where the colors in nature were pure and rampant and where my Indian neighbors and relatives used color to vibrate and shock in all its intensity with equal rampacy.

I have always felt that I was born for my time, the Twentieth Century, and never realizing it I have moved along with it as easily and as naturally as air and the breeze move together or even at times on the spine of a tornado. (1961)

Biographie

1906 in Chickasha (Indianer-Territorium), Oklahoma geboren
1925 – 1931 Adhler auf Baustellen im Südwesten der USA
1931 Ausbildung zum Lehrer
1936 – 1938 Studium an der Columbia University, New York
1939 – 1940 Reisen durch Europa und Mexiko
1934 – 1939 Lehrer an der Oklahoma Public School, Sheldon Art Gallery, University of Nebraska
1939 – 1942 Professor am College of Education, Universität Georgia
1943 erste abstrakte Bilder
1945 – 1950 Werkgruppen: „Columns“, „Articulations“, „Diagonal Passages“,
Erfinder des Shaped Canvas
1952 – 1957 Professor für Kunstgeschichte am Mills College of Education, New York
1953 – 1963 Serie der „Correspondences“
„Two Involvements in one“
(erstes freistehendes Bild)
1961 Serie der „Constellations“
1976 – 1978 Serie von 25 Gemälden in Anlehnung an streng konstruktivistische Prinzipien: „Quadrat und Kreis“
„Form Space Series“ (zweifellos Gemälde, die unterschiedlich gehängt werden können)
1979 – 1981 am 4. Dezember gestorben in New York City

Ausstellungen (Auswahl)

1946 The Peacockthea, New York
1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture Carnegie Institute, Pittsburgh, PA
1965 A Decade of American Drawing, 1955 – 1965, New York; Whitney Museum of American Art
1965 The Responsive Eye, New York
The Museum of Modern Art
1974 Geometric Abstraction, Omaha, Nebraska, Sheldon Art Gallery, University of Nebraska
1977 Paris-New York, Paris, Musée National d'Art Moderne, Centre Georges Pompidou
1984 Leon Polk Smith, Retrospektive, Musée de Grenoble, Berlin, Nationalgalerie, Staatliche Museen, Preußischer Kulturbesitz, Katalog
1984 The Folding Image: Screens by Western Artists of the 19th and 20th Centuries, Washington D.C., National Gallery of Art
1989 Leon Polk Smith, Retrospektive, Wilhelm-Hack-Museum Ludwigshafen, Katalog
Leon Polk Smith, Retrospektive, Musée de Grenoble, Katalog
1996 Leon Polk Smith, American Painter, Retrospektive, The Brooklyn Museum, New York, Katalog
1999 Leon Polk Smith, Adhleren aus dem Bezirk des Wilhelm-Hack-Museum, Ludwigshafen, Katalog

Leon Polk Smith
Constellation Curved No.10, 1973
Acryl auf Leinwand
Oval 1: 241,3 cm x 121,9 cm
Oval 2: 233,7 cm x 114,3 cm

