

Barbara Chase-Riboud Sculptor

Essays by Peter Selz and Anthony F. Janson

EDITOR: HARRIET WHELCHEL DESIGNER: JUDITH MICHAEL

FRONTISPIECE:

Tantra I. 1994. Polished bronze and silk, 82 % x 51 % x 15 %" (210 x 130 x 40 cm). Courtesy Achim Moeller Fine Art, New York

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Selz, Peter Howard, 1919-

Barbara Chase-Riboud, sculptor / essays by Peter Selz and Anthony F. Janson.

p. cm.

Includes bibliographical references and index.

ISBN 0-8109-4107-4

1. Chase-Riboud, Barbara—Criticism and interpretation.

I. Janson, Anthony F. II. Title.

NB237.C46S46 1999

730'.92—dc21

99-14101

"Barbara Chase-Riboud: Sculptor" copyright © 1999 Peter Selz
"The Monument Drawings" copyright © 1999 Anthony F. Janson
Illustrations and text by Barbara Chase-Riboud copyright © 1999 Barbara Chase-Riboud
All rights reserved. No part of the contents of this book may be reproduced without
the written permission of the publisher

Printed and bound in Japan



HARRY N. ABRAMS, INC. 100 FIFTH AVENUE NEW YORK, N.Y. 10011 www.abramsbooks.com

Contents

All That Rises

Sculpture Peter Selz

6

Cleopatra 76

The Monument Drawings Anthony F. Janson 87

17

Harrar/Africa Rising 121

Chronology 135

Selected Solo Exhibitions 139

Selected Group Exhibitions 139

Selected Bibliography 140

Index 142

Photograph Credits 144

Barbara Chase-Riboud: Sculptor



Barbara Chase-Riboud Sculptor

Essays by Peter Selz and Anthony F. Janson

EDITOR: HARRIET WHELCHEL DESIGNER: JUDITH MICHAEL

FRONTISPIECE:

Tantra I. 1994. Polished bronze and silk, 82 % x 51 % x 15 %" (210 x 130 x 40 cm). Courtesy Achim Moeller Fine Art, New York

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Selz, Peter Howard, 1919-

Barbara Chase-Riboud, sculptor / essays by Peter Selz and Anthony F. Janson.

p. cm.

Includes bibliographical references and index.

ISBN 0-8109-4107-4

1. Chase-Riboud, Barbara—Criticism and interpretation.

I. Janson, Anthony F. II. Title.

NB237.C46S46 1999

730'.92—dc21

99-14101

"Barbara Chase-Riboud: Sculptor" copyright © 1999 Peter Selz
"The Monument Drawings" copyright © 1999 Anthony F. Janson
Illustrations and text by Barbara Chase-Riboud copyright © 1999 Barbara Chase-Riboud
All rights reserved. No part of the contents of this book may be reproduced without
the written permission of the publisher

Printed and bound in Japan



HARRY N. ABRAMS, INC. 100 FIFTH AVENUE NEW YORK, N.Y. 10011 www.abramsbooks.com

Contents

All That Rises

Sculpture Peter Selz

6

Cleopatra 76

The Monument Drawings Anthony F. Janson 87

17

Harrar/Africa Rising 121

Chronology 135

Selected Solo Exhibitions 139

Selected Group Exhibitions 139

Selected Bibliography 140

Index 142

Photograph Credits 144

All That Rises

The most important thing to know is who you are and what you stand for, and to acknowledge this identity in your time. You cannot go back. Art cannot go back. The concepts in art are your history, there you start. The projection beyond your filial heritage is as vast as the past. The field for ideas is open and great, your heritage is universal, your position is equal to any in the world, except I can tell you no way to make a living at art . . .

It is identity, and not that overrated quality called ability, which determines the artist's finished work. Ability is but one of the attributes and acts only in degree. Ability may produce a work but identity produces the works before and after. Ability may make the successful work in the eyes of the connoisseur, but identity can make the failures which are the most important to the artist. What the critics term the failures are apt to be unresolved but of greatest projection. They had to be done, they held the promise. The promise, the hint of new vista, the unresolved, the misty dream, the artist should love even more than the resolved, for here is the fluid force, the promise and the search.







PAGE 7:

All That Rises Must Converge/Gold. 1972. Polished bronze and silk, 9'10" x 3'11" x 11¹³/₁₆" (3 x 1.2 x .3 m). The Metropolitan Museum of Art, New York

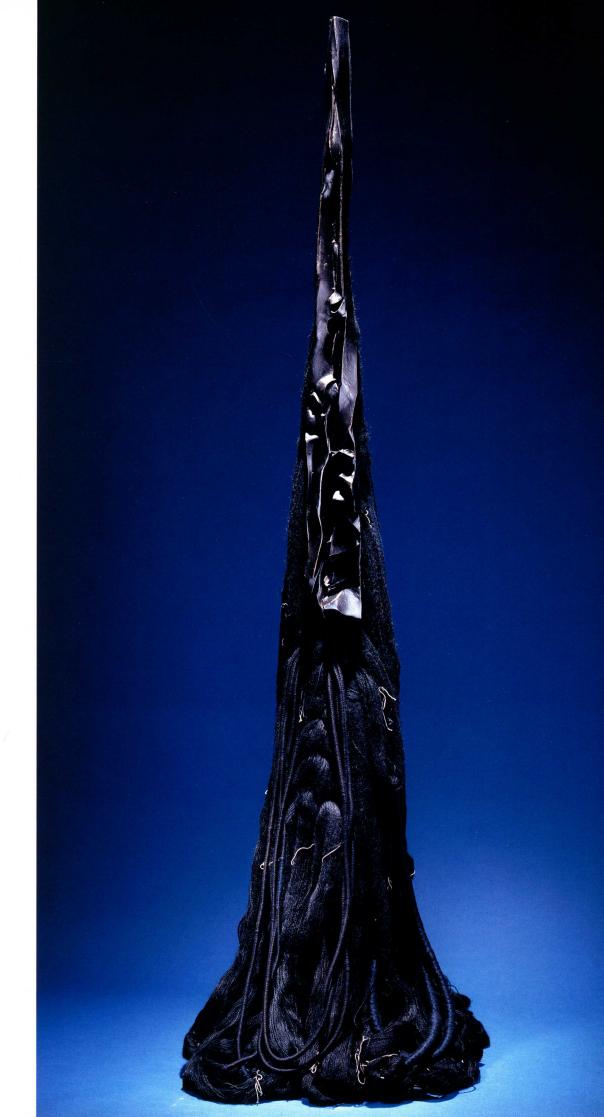
OPPOSITE:

Malcolm X #2. 1970. Black bronze and wool, $86 \frac{5}{8} \times 47 \frac{1}{4} \times 12 \frac{1}{8}$ " (220 x 120 x 31 cm). Newark Museum, Newark, New Jersey

RIGHT:

Malcolm X #3. 1970. Polished bronze and silk, $9'10'' \times 3'11''' \times 9 \%''$ (3 x 1.2 x .25 m). Collection of the artist





OPPOSITE:

Malcolm X #4. 1970. Polished bronze, wool, wool ribbon, 47 1/4 x 43 1/4 x 43 1/4" (120 x 110 x 110 cm). Private collection, Düsseldorf

RIGHT:

Black Obelisk. 1994. Black bronze and wool, $78\,\%$ x $19\,\%$ x $23\,\%$ $^{\prime\prime}$ (200 x 50 x 60 cm). Collection of the artist



LEFT:

Untitled: Pushkin. 1985. Polished bronze and silk, height 82 ¾" (210 cm). Private collection, Rome

OPPOSITE:

La Musica. 1997.
Bronze and silk,
20 ½ x 20 ½ x 3 ½"
(51 x 51 x 8 cm).
Private collection,
Minneapolis

