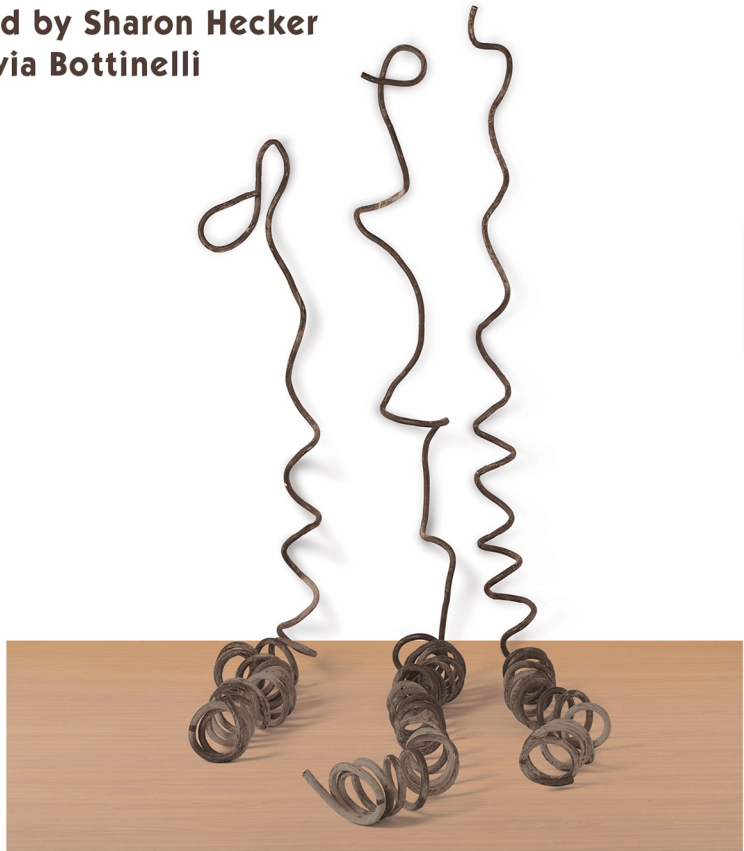


MATERIAL CULTURE
OF ART AND DESIGN

LEAD IN MODERN AND CONTEMPORARY ART

**Edited by Sharon Hecker
& Silvia Bottinelli**



B L O O M S B U R Y

Lead in Modern and Contemporary Art

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Notes on Contributors

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Claudia Mesch is Professor of Art History at Arizona State University. She writes on developments in 20th-century and contemporary art. Her publications examine modern art's cultural exchanges across national, disciplinary, and other borders, as well as modern art's engagement with politics. Her books include the anthology *Joseph Beuys the Reader* (2007), *Modern Art at the Berlin Wall* (2009), *Art and Politics: A Small History of Art for Social Change since 1945* (2013), and *Joseph Beuys* (2017). She is a recipient of multiple research awards from the Fulbright and the D.A.A.D., conference awards from the Terra Foundation for American Art, and fellowships from the Getty Library and the Henry Moore Institute. She is a founding editor of the *Journal of Surrealism and the Americas*, currently in its tenth year of publication. Her current projects include an essay on Charles Wilbert White's artistic activities in East Berlin in the 1970s, part of a book about trauma and community in art after 1970. She lives in Phoenix, Arizona.

Luke Naessens is a PhD candidate in the Department of Arts & Archaeology at Princeton University. His dissertation examines the place of deep history in American art of the 1970s, asking whether Post-Minimalism's reworkings of time and materiality might generate new methods of imagining the American past. Previously, he was curatorial assistant in the Barbican Centre, London, where he worked on exhibitions and publications, including *The World of Charles and Ray Eames* (2015) and *The Japanese House: Architecture and Life after 1945* (2017). He holds a BA from Trinity College, Dublin, and an MA from the Courtauld Institute, London, where his dissertation focused on the Brooklyn Bridge Event, an experimental festival of sculpture and performance staged in 1971. In 2016, Naessens won *The Burlington Magazine's* Contemporary Art Writing Prize, and he is a contributor to *The Burlington Magazine*, *The Irish Arts Review*, and *this is tomorrow*.

Born in Santiago, Chile, **Daniela Rivera** received her BFA from Pontificia Universidad Católica de Chile in 1996. Before leaving Chile, she worked at the Design School of Universidad Mayor of Santiago. During the late 1990s and early 2000s she exhibited her work in the Museum of Contemporary Art, Santiago Chile Palacio de Cristal, Buenos Aires, Argentina Palacio de Bellas Artes, Lima, Peru, and many other cities in Latin America. She went on to earn an MFA from SMFA/Tufts University in 2006 and spent the following summer as a Gund fellow at the Skowhegan School of Painting and Sculpture. She is currently an Associate Professor of Studio Art at Wellesley College. Recent exhibitions include: *In Search for the Andes*, Galeria Poliglota, Buenos Aires, Argentina (2019), *The Andes Inverted* solo show at MFA, Boston 2017–18, *Tilted Heritage*, The Davis museum, Wellesley College (2014), *Shooting Skies*, LaMontagne Gallery, South Boston (2014), *Muros*, MAC (Museum of Contemporary Art, Santiago, Chile 2013), *Pettite Growth, la Propuesta* (site-specific project for CHACO, 2012), *Fatiga Material* (site-specific project for *Close Distance*, Boston Center for the Arts, 2011), *Accidental Memling Gul* (site-specific painting, ICA, Boston, 2010), and *Growth* (LaMontagne Gallery, South Boston, 2010). Daniela's work has also been shown around the United States and other locations in Latin America.

Born in Cerreto Guidi, Florence, in 1947, **Remo Salvadori** has been living and working in his adopted city, Milan, since 1972, the year in which he completed his studies at the Fine Arts Academy of Florence.

He was among the first to practice those positive modes of art that characterize the period between the second half of the 1970s and the end of the 1980s.

His orientation is that of a completely secular sense of the sacred, focusing on the positive nature of existence and the internal harmony that reconciles the “living” with the world and its substance, which is, in his vision, simultaneously and inextricably material and spiritual. The aim of the art is thus to create or indicate nuclei of energy in which that substance is revealed and makes us aware of our life in the world.

Salvadori has exhibited in important Italian and European museums and has participated during the last decades in major international exhibitions such as *Biennale di Venezia* (1982, 1986, 1993); *Documenta*, Kassel (1982, 1992); *The European Iceberg*, Art Gallery of Ontario, Toronto (1985); *Correspondentie Europa*, Stedelijk Museum, Amsterdam (1986); *Chambres d'amis*, Ghent (1986); Centre National d'Art Contemporain, Grenoble (1991); *Happiness: A Survival Guide for Art and Life*, Mori Art Museum, Tokyo (2003); *Lives and Works in Istanbul, European Capital of Culture*, Istanbul (2010). Recent exhibitions include *Continuo Infinito Presente/Sostare/Nel Momento* Stiftung Insel Hombroich, Neuss 2018; *Margherita Stein. Rebel with a Cause*, Magazzino Italian Art, Cold Spring (2017); *On the Spiritual Matter of Art*, Maxxi, National Museum of XXI Century Arts, Rome (2019–20).

Marin R. Sullivan (PhD, University of Michigan) is a Chicago-based art historian and curator. She is the Director of the Harry Bertoia Catalogue Raisonné and is co-curating a major retrospective exhibition on the artist, *Harry Bertoia: Sculpting Mid-Century Modern Life*, organized by the Nasher Sculpture Center. Her area of specialization is the history of modern and contemporary sculpture, especially its interdisciplinary, intermedial dialogues with photography, design, and the built environment. Sullivan is the author of *Sculptural Materiality in the Age of Conceptualism* (2017), and is currently at work on a new book project, *Alloys: American Sculpture and Architecture at Midcentury* (Princeton University Press), which has been supported by fellowships from the Smithsonian American Art Museum and the Crystal Bridges Museum of American Art. She has published numerous essays for exhibition catalogues and edited volumes, articles in publications including *American Art*, *Art History*, *History of Photography*, the *Journal of Curatorial Studies*, and *Sculpture Journal*, and is co-editor of *Postwar Italian Art History Today: Untying “the Knot”* (2018). Sullivan was previously Assistant Professor of Art History at Keene State College in New Hampshire and Henry Moore Post-Doctoral Research Fellow at the University of Leeds.

Sharon Tager is Head of Conservation at the Israel Museum, Jerusalem. She obtained her MA in Art History and Theory from Goldsmiths College, University of London in 1997, and graduated as a painting conservator after completing the three-year postgraduate program at The Courtauld Institute, University of London in 2001. Sharon practiced as a conservator in the UK and in Israel, working on both national and private collections. Her particular interests lay in conservation emergency preparedness for cultural heritage, the formation of a database for artist interviews for Israeli artists, and the challenges of preservation and conservation of contemporary art in the museum sphere.

Christian Warren studies the history of medicine and the built environment. He is working on two related book projects: “Starved for Light: How Rickets and Vitamin D Deficiency Shaped Modern America,” and “From Haven to Hazard: A Cultural History of American’s Migration to the ‘Great Indoors.’” Warren is Associate Professor of History at Brooklyn College of the City University of New York. He is the author of *Brush with Death: A Social History of Lead Poisoning*.

Jeffrey Weiss is an independent curator and critic living in Brooklyn, New York. He received his PhD from the Institute of Fine Arts, where he is currently Adjunct Professor. From 2010 to 2017, Weiss was a Senior Curator at the Guggenheim Museum. There he co-organized a long-range study project on the history and conservation of Minimal and Post-Minimal art. He also curated the exhibition *On Kawara—Silence*, which appeared at the museum in 2015. Between 2000 and 2007, Weiss was head of Modern and Contemporary Art at the National Gallery of Art, Washington, where he organized exhibitions of the work of Pablo Picasso and Jasper Johns, among others, and greatly expanded the museum’s holding of postwar art. Weiss briefly served as Director of the Dia Art Foundation in 2007–08, leaving to return to academic and curatorial work. Widely published on modern and postwar art in various periodicals, he is also the editor and author of numerous exhibition catalogues and books, including *Robert Morris: Object Sculpture, 1960–1965* (with Clare Davies), published by Yale University Press in 2013.

Karen Wilkin is a New York–based curator and critic specializing in twentieth-century modernism. Educated at Barnard College and Columbia University, she has written extensively on Anthony Caro and David Smith, among other modern sculptors, and organized exhibitions of their work internationally. She was the contributing editor of a five-volume series on Caro, published by

Lund Humphries in 2010, and author of *Anthony Caro: Stainless Steel*, Lund Humphries 2019. In 2009, she was a juror for the American Pavilion of the Biennale di Venezia. The Contributing Editor for Art for the *Hudson Review* and a regular contributor to *The New Criterion* and the *Wall Street Journal*, she teaches in the Master of Fine Arts program of the New York Studio School.

Jon Wood is an art historian and a curator specializing in modern and contemporary sculpture. He worked for twenty years coordinating the Henry Moore Institute's research programs, curating exhibitions and developing the sculpture collection. Exhibitions include: *Michael Sandle: Sculpture* (2020), *Tony Cragg at Boboli Gardens* (2019), *Dialectical Materialism: Aspects of British Sculpture since the 1960s* (2019), *The Sculpture Collections* (2018), *City Sculpture Projects 1972* (2016), *1913: The Shape of Time* (2012), *United Enemies: The Problem of Sculpture in Britain in the 1960s and 1970s* (2011). In 2015, the Arts Council invited him to co-curate on their large touring exhibition *Making It: Sculpture in Britain 1977–1986* and he has written widely about the work of Sir Anthony Cragg, an artist whose work featured in this volume.

He worked for five years as co-editor of the *Sculpture Journal* and co-edited publications include: *Contemporary Sculpture: Artists' Writings and Interviews* (2019), *Modern Sculpture Reader* (2007/2012), *H.S. Ede's Savage Messiah* (2011), *Tools of Trades: Articulating Sculptural Practice* (2010), *Articulate Objects: Voice, Sculpture, and Performance* (2009) and *Carl Plackman: Sculpture, Drawing, Writing* (2006). His writings about the artist's studio have been anthologized in *The Studio* (2012), *The Studio Reader* (2010), and *The Fall of the Studio* (2009). His interviews with artists have been widely published and he has conducted many for the National Life Stories Artists' Lives project.

Jon has worked as an academic partner on several AHRC Network Projects and on the AHRC-funded *Mapping the Practice and Profession of Sculpture in Britain and Ireland, c. 1851–1951*. He has supervised several PhDs and acted regularly as an external examiner, and he has also served on several steering committees and advisory boards, including the Gabo Trust and Art UK's "Your Sculpture."

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We would like to note that we contributed to this project equally. We shared expertise and knowledge and invested time and labor in comparable ways.

Silvia Bottinelli and Sharon Hecker

Lapis, quem Saturnus, pro Jove filio devoratum, evomit,
Pro monumento in Helicone mortalibus est positus.



EPIGRAMMA XII.

Nosse cupis causam, tot cur HELICONA pœta
Dicant, quòdque ejus cuique petendus apex?
Est LAPIS in summo, MONUMENTUM, vertice postus,
Pro Jove deglutiit quem vomuitque pater.
Si ceu verba sonant rem captas, mens tibi levia est,
Namque est Saturni CHEMICUS ille LAPIS.

H

SATURNI

Frontispiece. Saturn's Stone, in Michael Maier, *Emblem 12, Atalanta fugiens, hoc est. Emblemata nova de secretis naturæ chymia ...*, 1618. Beinecke Rare Book and Manuscript Library, Yale University.

Introduction

To Be Continued ...

Silvia Bottinelli and Sharon Hecker

After great pain, a formal feeling comes—
The Nerves sit ceremonious, like Tombs—
The stiff Heart questions was it He, that bore,
And Yesterday, or Centuries before?
The Feet, mechanical, go round—
Of Ground, or Air, or Ought—
A wooden way
Regardless grown,
A Quartz contentment, like a stone—

This is the Hour of Lead—
Remembered, if outlived,
As Freezing persons, recollect the Snow—
First—Chill—then Stupor—then the letting go—

Emily Dickinson, Poem 341 (1862)

This is the first publication to examine lead as material and cultural signifier in modern and contemporary art. The book aims to add a new layer to studies of material history by focusing specifically on lead, whose complexity has often gone unnoticed. Our idea for this project was sparked by recent exhibitions and the growing field of inquiry into the roles and meanings of materials in art.¹ Our volume builds on the concept that artworks convey information and acquire significance not only through the images that they represent but also through their physical presence. At a time of increasing dematerialization of the everyday experience due to technological innovation, the lens of materiality has become central to the art-historical debate since the early 2000s.