



BERTIOIA

March 19–April 20, 1968

Harry Bertoia

Recent Sculpture

Staempfli

47 East 77, New York

Harry Bertioia makes happy sculpture. He transforms brass and bronze, stainless steel and nickel rods into rustling wheat fields, into sound waves which swell from a whisper into haunting voices of distant church bells. These shimmering constructions delight the eye as well as the ear, and radiate an uncomplicated and positive acceptance of life. Technically, they are sophisticated, impeccably built and of faultless precision.

Bertioia is a gentle, soft spoken man who started his distinguished sculptor's career many years ago on the designing staff of Knoll Associates, Inc. The «Bertioia Chair», launched in 1952, has become a household word. But for the last fifteen years Bertioia has concentrated on independent sculpture. In addition he has frequently been invited to execute large commissions like the screen in the Northwestern National Life Insurance Building in Minneapolis; the globe in the Woodrow Wilson School of Public and International Affairs at Princeton University; the fountain at the Perpetual Savings and Loan Association Building in Los Angeles; the bronze mural in the Dulles International Airport in Chantilly, Virginia; the sun-burst in the Bankers' Trust Company in New York; the fountain for the Civic Center in Philadelphia; and the color screen for the Brooklyn Federal Courthouse.

His work, through the various periods and developments, always reflects the combination of profound respect for metal and its structural characteristics with intuitive appreciation of beauty and clear form. Quite often, his bronzes look like architectural models of grouped buildings. Color, movement, a sensuous tactile enjoyment of surfaces, all these are integral components of Bertioia's sculpture. They are full of joie de vivre, and instantly appealing.

George W. Staempfli

