

George Rickey

GEORGE RICKEY
Kinetic Sculpture

ULFERT WILKE
Drawings & Paintings

Ufert. 1964

BULLETIN NUMBER 9; FEBRUARY 1964
A catalog of an exhibition presented at the
ART CENTER: Kalamazoo Institute of Arts,
314 South Park Street, Kalamazoo, Michigan
from February 5 through 25, 1964.

GEORGE RICKEY

ULFERT WILKE

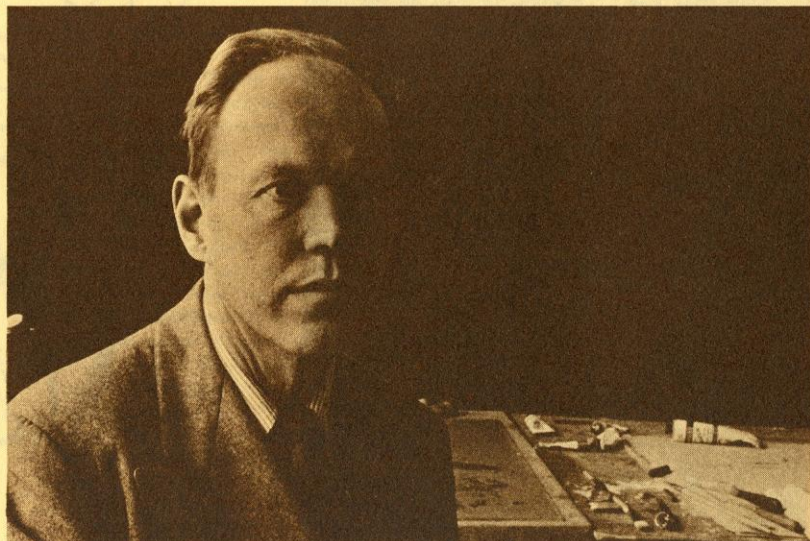
DESIGNED & PRINTED AT THE
ART CENTER PRESS
THE ART CENTER:
KALAMAZOO INSTITUTE OF ARTS
KALAMAZOO, MICHIGAN



BORN: South Bend, Indiana, June 6, 1907.
EDUCATION: Trinity College, Glenalmond, Scotland, 1921-1926; Balliol College, Oxford, England, 1926-1929, B.A. (Honors) degree in Modern History in 1929, M.A. degree in 1941; Ruskin School of Drawing, 1928-1929; Academie Lhote, Paris, France, 1929-1930; New York University Institute of Fine Arts, New York City, graduate work in Art History, 1945-1946; State University of Iowa, Iowa City, Iowa, summer 1947; Institute of Design, Chicago, Illinois, 1948-1949.



BORN: Bad Toeltz, Germany, April 14, 1907. U.S. citizen since 1943.
EDUCATION: Odenwaldschule, Heidelberg, Germany; private study with Willy Jaeckel, Genzesried Allgau, 1923; Arts and Crafts School, Brunswick, Germany, 1924-1925; Academie de la Grande Chaumiere, Paris, France, 1927-1928; Academie Ranson, Paris, 1927-1928, scholarship for study in Paris from Kultusministerium, Brunswick; Harvard University Graduate School, Cambridge, Massachusetts, 1940-1941 (Carnegie Fine Arts Scholarship); State University of Iowa, Iowa City, 1946-1947, M.A. degree.



PROFESSIONAL EXPERIENCE: Since 1961, on faculty of Rensselaer Polytechnic Institute, Troy, New York, presently Professor of Art; 1955-1962 Newcomb College, Tulane University of Louisiana, New Orleans, Louisiana, Professor and Chairman of Art Department 1955-1959; 1949-1955, Associate Professor, Fine Arts Department, Indiana University, Bloomington, Indiana; summer 1953, Seminar on Art, University of Wisconsin, Madison, Wisconsin; summer 1948, University of Washington, Seattle, Washington; 1941-1948, Muhlenberg College, Allentown, Pennsylvania, started Art Department with Carnegie Grant; 1940-1941, Knox College, Galesburg, Illinois, on Carnegie Grant; 1939-1940, Director, Kalamazoo Institute of Arts and faculty member, Art Department, Kalamazoo College, Kalamazoo, Michigan; 1937-1939, Artist-in-Residence, Olivet College, Olivet, Michigan; 1936 Newsweek Editorial Department; 1930-1933, History Department, Groton School, Groton, Massachusetts; 1929-1930, Gardner School of Languages, Paris.

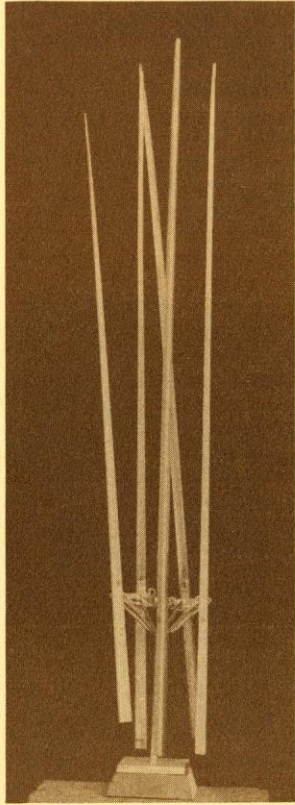
GROUP EXHIBITIONS: 1934-1938, Uptown Gallery, New York City; 1947, Denver Artists Guild, Denver, Colorado, First Painting Prize; exhibited paintings in numerous group exhibitions until 1949, when he turned to work in sculpture: 1951, Metropolitan Museum, New York City; 1952 and 1954 Pennsylvania Academy Annual Exhibitions; Philadelphia, Pennsylvania; 1952 and 1953, Whitney Museum Annual Exhibitions, New York City; 1954 and 1955, "Momentum", Chicago, Illinois; 1957, "World of Mondrian", Houston Museum, Texas; 1958-1959, "The New Landscape in Art", American Federation of Arts; 1959, "New Sculpture Now", Smith College, Northampton, Massachusetts; "Recent Sculpture U.S.A.", Museum of Modern Art, New York City; 1961, "Movement in Art", shown at the Stedelijk Museum, Amsterdam, Holland, at the Modern Museum, Stockholm, Sweden and at the Louisiana Museum, Copenhagen, Denmark; "Organism and Mechanism", New School for Social Research, New York City; 1962, Munson-Williams-Procter Institute, Utica, New York; 1963, University of Rochester, Rochester, New York; "Sculpture in the Open Air - 20 Americans, 20 British", Battersea Park, London, England; Hopkins Art Center, Dartmouth College, Hanover, New Hampshire.



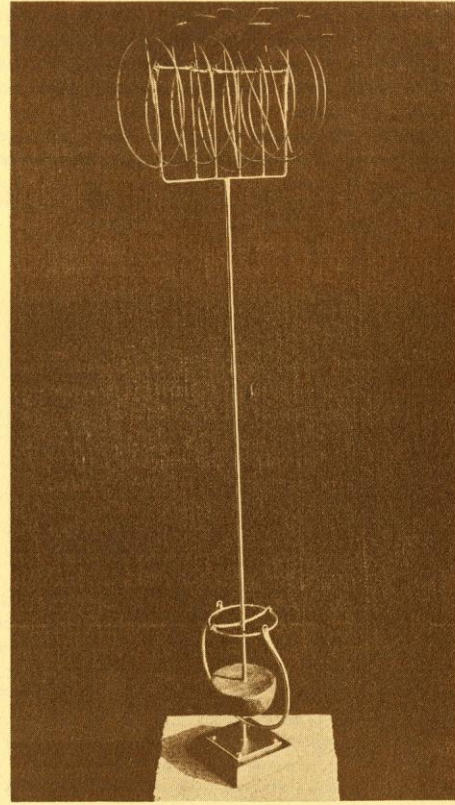
31.



7.



22.



16.

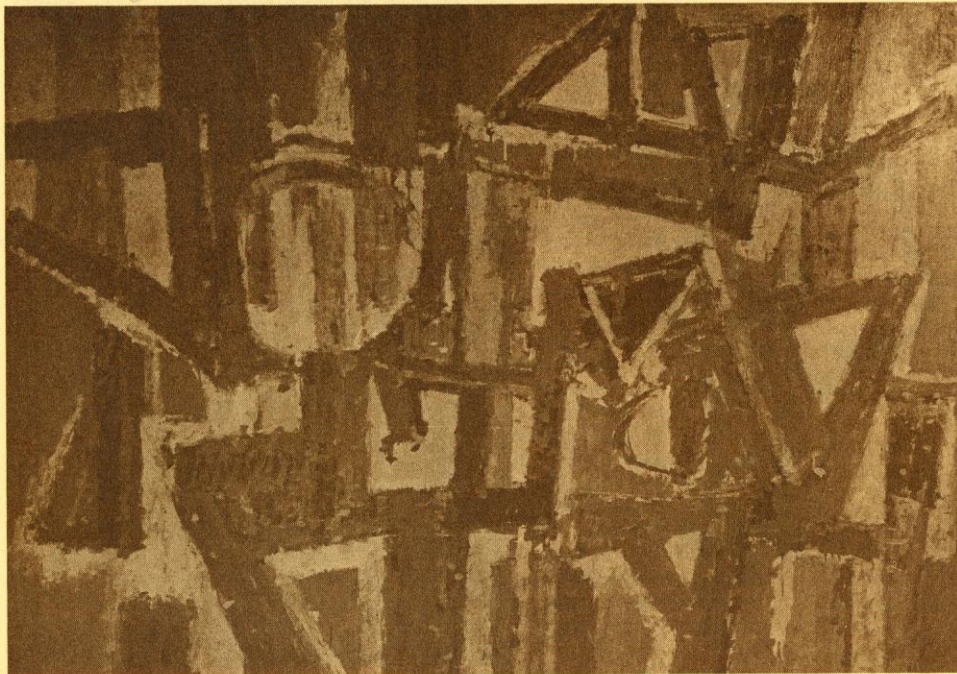
PROFESSIONAL EXPERIENCE: Since 1962, Visiting Professor, Douglass College, Rutgers the State University, Brunswick, New Jersey; 1961, Visiting Professor, University of British Columbia; 1959, Visiting Graduate Professor, The Claremont Summer School, Pomona College, California; 1958, Study in Japan; 1955-1956, Visiting Graduate Professor of Painting, University of Georgia, Athens, Georgia; 1948-1962, Faculty Member, University of Louisville, Louisville, Kentucky (attained rank of full professor); 1949, Visiting Lecturer, University of Kentucky, Lexington, Kentucky; 1948-1951 Lecturer, Association of American Colleges; 1947-1948, Assistant Professor, State University of Iowa, Iowa City; 1946-1947, Art and Educational Director, Springfield Art Association, Springfield, Illinois; 1944-1945, U.S. Army Medical Corps, Occupational Therapy; 1942-1944, U.S. Army Infantry; 1940-1942, Head, Department of Art, Kalamazoo College and Director, Kalamazoo Institute of Arts.

GROUP EXHIBITIONS: 1929, Berlin Academy; Erebtet Talent, Berlin; Kunstblatt Exhibition, Berlin; 1930, Kestner Gesellschaft, Hannover; 1931, Berlin Academy; 1939, Detroit Institute of Arts, Michigan; 1942, LIFE Traveling Exhibition of War Art; 1943, Chicago Art Institute, Illinois; 1947, Chicago Art Institute; Los Angeles Art Museum, California; Santa Barbara Museum; 1948, San Francisco Museum, California; 1952, Metropolitan Museum, New York City; "Momentum" Chicago, Illinois; 1953, Baltimore Museum of Art, Maryland; 1954, "Younger American Artists Exhibition", Solomon R. Guggenheim Museum, New York City; 1955, "International Watercolor Exhibition", Brooklyn Museum, New York; Joslyn Memorial Museum, Omaha, Nebraska; Smithsonian Traveling Exhibition, "Italy Rediscovered"; University of Nebraska; 1956, Brooklyn Museum; 1957, "International Watercolor Exhibition", Brooklyn Museum; "First Biennial of American Painting", Columbia, South Carolina; 1958, Brooklyn Museum; "First Biennial of American Painting", Columbia, South Carolina; 1958, Brooklyn Museum; "American Painting 1958", Virginia Museum, Richmond, Virginia; 1959, "Thirty Americans", Paris, France (arranged by James Johnson Sweeney); 1962, "Lettering by Hand", Museum of Modern Art, New York City and Douglass College, Rutgers the State University.

ONE-MAN EXHIBITIONS: 1953, Herron Art Museum, Indianapolis, Indiana; 1955, 1959 and 1961, Kraushaar Gallery, New York City; 1956, Isaac Delgado Museum, New Orleans, Louisiana; 1957, Amerika Haus, Hamburg, Germany; 1960, Santa Barbara Museum, California; Orleans Gallery, New Orleans, Louisiana; 1961, Phoenix Museum of Art, Arizona; 1962, Galerie Roepcka, Wiesbaden, Germany; Galerie Springer, West Berlin, Germany; Kunstverein, Duesseldorf, Germany; Kunsthalle, Hamburg, Germany.

AWARDS: Guggenheim Fellowship, 1961 and 1962, for studies of the physics of motion as applied to creative sculpture.

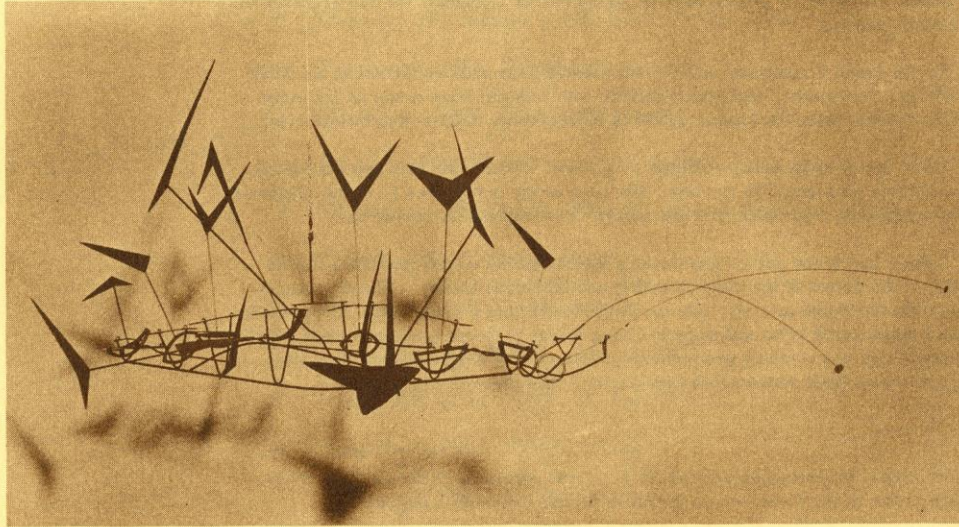
COLLECTIONS IN WHICH REPRESENTED: Addison Gallery of American Art, Andover, Massachusetts; Allentown Museum, Pennsylvania; Atlanta Museum, Georgia; Ball State College Museum, Muncie, Indiana; Baltimore Museum of Art, Maryland; Bethlehem Steel Company; Hopkins Art Center, Dartmouth College, Hanover, New Hampshire; Institute of Contemporary Art, Dallas, Texas; Kansas City Art Institute, Missouri; Kunsthalle, Hamburg, Germany; Montclair Museum, New Jersey; Union Carbide Company; numerous private collections including those of Joseph Hirschorn, Robert Kintner, Edward Marcus, Laurence Rockefeller, Taft Schreiber and Robert Straus.



MURALS

1938-1939, Olivet College, Olivet, Michigan, fresco.
1938, U.S. Post Office, Selinsgrove, Pennsylvania, eggtempera.
1940-1941, Knox College, Galesburg, Illinois, casein-tempera.

Mr. Rickey has written numerous articles published in scholarly journals. He illustrated the 1949 Rodale Press Edition of "The Beggar and Other Stories", by Anton Chekhov which was selected as one of the "Fifty Best Books of the Year 1950".



3.

ONE-MAN EXHIBITIONS: 1929, Gesellschaft der Freunde Junger Kunst, Brunswick Castle, Germany; 1933, Anton Ullrick Museum, Brunswick, Germany; 1939, Westermann Gallery, New York City; 1940, Harvard University; 1943, Denver Museum, Denver, Colorado; 1946, Springfield Art Association, Illinois; 1947, Decatur Art Center, Illinois; Kalamazoo Institute of Arts, Michigan; Muhlenberg College, Pennsylvania; 1948, Memphis Academy, Tennessee; University of Louisville, Kentucky; 1949, Santa Barbara Museum, California; Sweet Briar College, Virginia; University of Nebraska, Lincoln, Nebraska; 1950, Little Gallery, Louisville; 1952, Braunschweigischer Kunstverein, Brunswick, Germany; Hannoverischer Kunstverein, Hannover, Germany; 1953, Indiana University, Bloomington, Indiana; Little Gallery, Louisville; University of Kentucky; 1954, Nashville Art Guild, Tennessee; University of Chattanooga, Tennessee; University of Tennessee, Knoxville, Tennessee; 1955, Telfair Art Institute, Augusta, Georgia; University of Georgia; University of Texas, Austin, Texas; 1956, Georgia Museum, Athens, Georgia; 1957, Art Association, Louisville; 1958, Art Center Association, Louisville; Kraushaar Galleries, New York City; Tulane University, New Orleans, Louisiana; Louisiana State University, Baton Rouge; University of Louisville; Yamada Gallery, Kyoto, Japan; 1959, Scripps College, Claremont, California; DeYoung Museum, San Francisco, California; 1960, Kraushaar Galleries; University of Pennsylvania, Philadelphia, Pennsylvania; Museum of Contemporary Arts, Dallas, Texas; American Academy in Rome, Italy; Gallery Brunswick, Hannover, Germany; Brunswick Kunstverein; Dayton Art Museum, Ohio; 1961, Dayton Art Museum; Primus-Stewart Galleries, Los Angeles, California; University of British Columbia, Vancouver; 1962, Art Center Association, Louisville; University of Kentucky.

BOOKS

The Best of Maupassant, illustrations, published by Short Story Classics, 1949.
Music to be Seen, portfolio, published by Erewhon Press, 1957.
Fragments from Nowhere, portfolio, printed in Japan, 1958.
One, Two and More, portfolio, printed in Japan, 1960.

A STATEMENT BY GEORGE RICKEY:

"Any particular instance of movement takes place in its own span of time and becomes, for the kinetic artist, what colors and shapes are to a painter. The possible movements are surprisingly few and surprisingly simple. Western music has twelve tones. Kinetic art has scarcely more. Its gamut of movements, like the range of sounds, must fall within the range of human perception. The movements of oscillation, rotation, reciprocation, vibration, in addition to passage through space onward or backward, up or down, to the left or to the right, with the intensification of these by acceleration or deceleration, are all there are - a modest spectrum, but offering sufficient means, as tones or colors have to Beethoven or Cezanne, for the greatest of masterpieces.

"To the basic vocabulary add Chance, which Leonardo recorded as a useful ally for the painter, and which Pollock and Dubuffet have made an intimate. The alliance with the kinetic artist is by necessity rather than by affection.

"Much of my work seems related to 'nature'. I am interested in the forms of nature, in plants, in the sea. But none of my sculptures is in the slightest an attempt to reproduce or copy nature or to explain or reveal it.

"I study and make use of the motions which Nature's laws permit - that is within the range of my understanding and technical ability. These motions, and ever-present gravity, are the only Nature that I work with. If my machines sometimes echo and suggest living forms it is because the forces which drive them are at work everywhere in Nature; my shapes, which are abstract, and their movements then become analogues of organic life."

The above statement by George Rickey first appeared in the catalog of his exhibition in the Kunstverein in Duesseldorf, Germany, August 1962.

COLLECTIONS IN WHICH REPRESENTED: Aetna Oil Company Collection, Louisville; Albright-Knox Art Gallery, Buffalo, New York; Brandeis University, Waltham, Massachusetts; Carnegie Institute of Technology, Pittsburgh, Pennsylvania; Chase Manhattan Bank, New York City; Citizen's Fidelity Bank Collection, Louisville; The Cooper Union, New York City; Dayton Art Institute, Ohio; Decatur Art Center, Illinois; Georgia Museum, Athens; Honolulu Academy, Hawaii; Joslyn Memorial Art Museum, Omaha, Nebraska; Kalamazoo Institute of Arts, Michigan; Kultusministerium, Hannover, Germany; Mills College, Oakland, California; Minneapolis Institute of Arts, Minnesota; Nurnberg Museum, Germany; Philadelphia Museum of Art, Pennsylvania; Phoenix Museum, Arizona; The Pratt Institute, Brooklyn, New York; Seagram Collection of Kentucky Art, Louisville; Solomon R. Guggenheim Museum, New York City; Städtisches Museum, Brunswick, Germany; Stanford University, California; State University of Iowa; University of Illinois, Urbana; University of Louisville; University of Notre Dame, South Bend, Indiana; Wadsworth Atheneum, Hartford, Connecticut; numerous private collections including those of Sigmund Kunstadter, Nelson A. Rockefeller, Mark Tobey, Franklin Watkins and Arthur Wiesenberger.

HONORS: Albrecht Durer Prize, Germany, 1928; Delgado Museum, New Orleans, Louisiana, First Prize, 1943; Society of the Four Arts, First Prize, 1943, seven other awards since: Army Arts Contest, Gold Medal, 1945; Denver Museum, Honorable Mention, 1947; Kentucky-Southern Indiana Exhibition, Louisville, (Second Prize for Painting, 1949; First Honorable Mention, 1950;) First Prize for Best Painting; 1951; First Prize for Watercolor, 1951; First Prize for Lacquer Painting, 1954; Two Honorable Mentions, 1956; Aetna Purchase Prize and Medal for Best Oil Painting, 1957; Citizens Fidelity Purchase Prize, 1955, 1958, 1961; Virginia Inter-mont College, First Watercolor Award, 1950; Second Award for Painting, 1951; First Award for Drawing, 1951; Ohio Valley Exhibition, Honorable Mention, 1953; Kentucky State Fair, Awards, 1953, 1954, 1955; Regional Fair, Athens, Georgia, First Painting Award, 1955; Georgia Museum Purchase Award, 1956; Guggenheim Fellowships for study in Europe, 1959-1961.

CATALOG OF THE EXHIBITION

(Material, unless otherwise noted, is stainless steel, sometimes with the addition of brass, copper, silver and enamel or polychromed.)

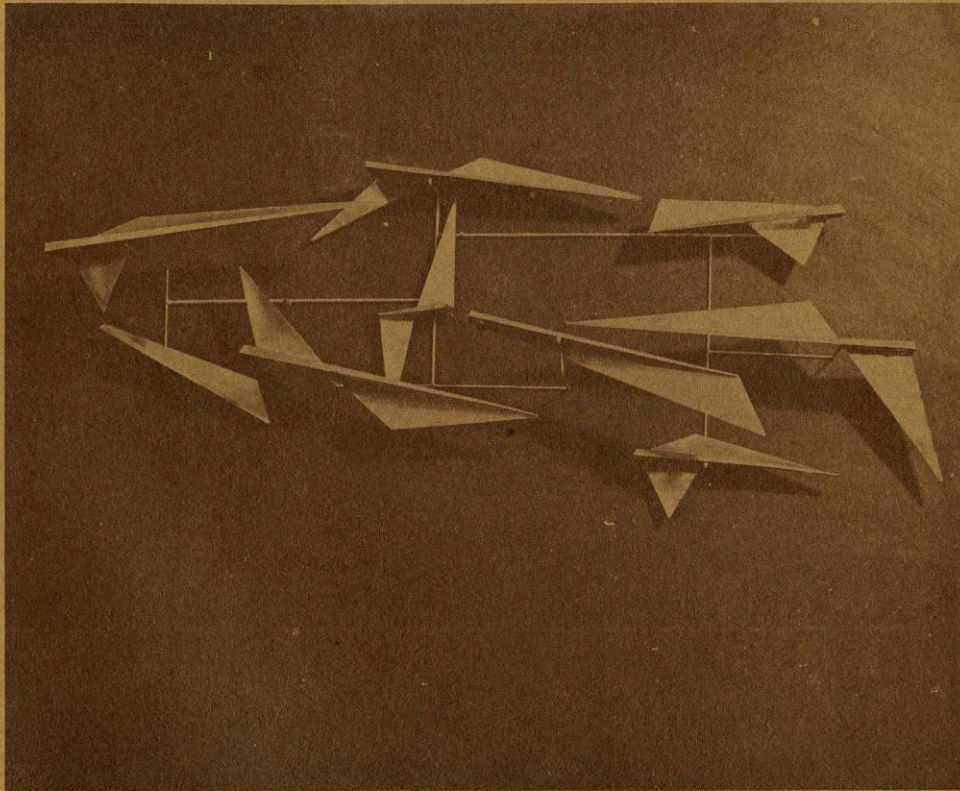
1. "Hierarchy", 1956, 2' wide, stands.
2. "Machine for a Low Ceiling", 1956, 3' wide, hangs.
3. "Insect", 1956, 5' wide, hangs.
4. "Tree", 1956, 3' high, stands.
5. "Diptych - The Seasons", 1956-1960, 5' wide, hangs.
6. "Personage", 1958, 9' high, stands.
7. "Harlequin", 1958, 6 1/2' high, stands.
8. "Triads", 1958, 50" high, mounted on wall.
9. "Kinetecton - The River", 1958, 40" wide, mounted on wall.
10. "Etoile", 1958, 5' across, hangs.
11. "Carousel", 1960, 3' wide, stands.
12. "Ripple" (small), 1960, 2' wide, stands.
13. "Bridge with Silver", 1960, 35" high, stands.
14. "Long Stem", 1960, 3' high, stands.
15. "Interview", 1961, 18" high, stands.

CATALOG OF THE EXHIBITION

1. "Ulfert Wilke, Age 3 1/2", 1949, oil.
2. "Fountain for Rome", 1951, lacquer.
3. "Painting with Cattle Brands", 1951, oil.
4. "Fountain for Rome", 1952, lacquer.
5. "Fountain for Rome, Yellow", 1952, lacquer.
6. "Homage a Cezanne", 1952, gouache.
7. "Coney Island", 1953, ink.
8. "Dark Painting", 1953, oil.
9. "Accent on Red", 1954, oil.
10. "Blues, Reds & Greens", 1954, oil.
11. "Chest of Drawers", 1954, watercolor.
12. "Drum Vergiss Suesses Flehan", 1954, watercolor.
13. "Drum Vergiss Suesses Flehan", 1954, watercolor.
14. "Painting", 1954, lacquer.
15. "Somber Fragment", 1954, gouache.
16. "Painting", 1955, lacquer.
17. "Without Black", 1955, oil.
18. "Yellow & White Dots on Brown", 1955, gouache.
19. "Simple Shapes, Black", 1956, oil.
20. "Proof Reader's Symbols", 1957, watercolor.
21. "Ancient Coin Dies", 1958, ink.
22. "Ancient Coin Dies #1", 1958, watercolor.
23. "Blue, Purple, Olive, Gray", 1958, watercolor.
24. "Breathing", 1958, ink.
25. "Fragment #9", 1958, watercolor.
26. "Fragment #11", 1958, watercolor.
27. "Fragment #14", 1958, ink.
28. "Fragment #19", 1958, watercolor.
29. "Fragment, Blue & Gray", 1958, watercolor.
30. "Fragment - Chalk on Slate", 1958, watercolor.
31. "Fragment from Nowhere", 1958, watercolor.

16. "Tangentian", 1961, 2' high, stands.
 17. "Neighbors", 1961, 1 1/2' high, stands.
 18. "Ripple", 1962, 5' long, hangs.
 19. "Nuages III", 1962, 7' long, hangs.
 20. "Vine", sterling silver, 1962, 2' high, stands.
Ex. coll. Mrs. George Rickey.
 21. "Temporal", 1963, 6' high, mounted on wall.
 22. "5 Lines in a Column", 1963, 2 1/2' high, stands.
 23. "Temporal", 1963, 2 1/2' high, stands.
 24. "8 Lines", 1963, 56" high, stands.
(Sketch for an architectural sculpture.)
 25. "Asters", bronze, 1963, 11 1/2" high, stands.
Ex. coll. Mrs. George Rickey.
 26. "Space Churn", 1963, 17" high, stands.
 27. "Sedge", sterling silver, 1963, 2' high.
Ex. coll. Mrs. George Rickey.
 28. "Atropos", 1963, 3' high, mounted on wall.
 29. "2 Lines", 1964, 6' high, stands.
 30. No Title, 1964.
- In addition to the sculpture listed above
the exhibition includes 20 drawings
by Mr. Rickey.
-

32. "Fragment from Nowhere", 1958, watercolor.
33. "Fragment from Nowhere", 1958, oil.
34. "Fragment from Nowhere, Red on Gray", 1958, watercolor.
35. "Fragment, Red/Green on Yellow", 1958, watercolor.
36. "Fragment, White on Seiboku", 1958, gouache.
37. "Glyph ABC, Red on Pink #69", 1958, gouache.
38. "Glyph in Gray", 1958, ink.
39. "Glyph on Green, Gold", 1958, watercolor.
40. "Hawaiian Glyph", 1958, watercolor.
41. "Hawaiian Glyphs #2", 1958, watercolor.
42. "Homage a Sengai", 1958, ink
43. "M I E", 1958, watercolor.
44. through 50., "Music to be Seen", 1958, ink.
51. "Music to be Seen #1", 1958, ink.
52. "Music to be Seen #3", 1958, ink.
53. "Music to be Seen #4", 1958, ink.
54. "Music to be Seen #6", 1958, ink.
55. "Music to be Seen #8", 1958, ink.
56. "Music to be Seen #9", 1958, ink.
57. "Music to be Seen #10", 1958, ink.
58. "Music to be Seen #12", 1958, ink.
59. "One, Two, Three", 1958, ink.
60. "Plus & Minus", 1958, ink.
61. "Plus & Minus, Gray and Gold", 1958, watercolor.
62. "Ryoan-Ji", 1958, ink.
63. "Seiboku #2", 1958, ink.
64. "Seiboku, Green & Blue", 1958, watercolor.



9.

65. "Way of Life, Red", 1958, watercolor.
 66. "Youhaku", 1958, ink.
 67. "Fragrance of a Rose", 1959, watercolor.
 68. "One, Two & More", 1959, collage with watercolor.
 69. "Unreleased", 1959, watercolor.
 70. "Browns & Blues Collage", 1960, collage with watercolor.
 71. "Calligraphy Collage", 1960, collage with watercolor.
 72. "Collage on Gray", 1960, collage with watercolor.
 73. "Pink, Black & White", 1960, watercolor.
 74. "Red Symbol Collage", 1960, collage with watercolor.
 75. "Symbols on Gray", 1960, watercolor.
 76. "Violet, Green on Green", 1960, watercolor.
 77. "Yellow Symbols on Dark Collage", 1960,
collage with watercolor.
 78. "Blue Wall", 1961, watercolor.
 79. "Dark Collage", 1961, collage with watercolor.
 80. "Dark Collage", 1961, collage with watercolor.
 81. "Door", 1961, watercolor.
 82. "Dark on Red", 1961, lacquer.
 83. "Gray & Pink", 1961, watercolor.
 84. "Very Dark & Green", 1961, watercolor.
 85. "Viva la Roma #3", 1961, lacquer.
 86. "Viva la Roma #4", 1961, lacquer.
 87. "Writing, Coffee Ground", 1961, watercolor.
 88. "Black & White Calligraphies on Japanese Paper", n.d., ink.
 89. "The 14th of July", 1952-1954, lacquer.
- Collection of the Ashland Oil Company, Louisville, Kentucky.

In addition to the works listed above the exhibition includes 5 small bronzes and a rug woven in Finland from one of Mr. Wilke's collages.

