

Foreword

Antonia Boström

Penelope Curtis

Andrew Perchuk

Jon Wood

THIS BOOK IS PART OF A CONVERSATION THAT DATES BACK TO 2005, when the J. Paul Getty Trust and Museum accepted the Fran and Ray Stark Sculpture Collection, a gift of twenty-eight modern sculptures by American and European artists. The collection's arrival at the Getty Center was the occasion for a publication documenting the works: *The Fran and Ray Stark Collection of 20th-Century Sculpture at the J. Paul Getty Museum* (J. Paul Getty Museum, 2008). It was also the occasion for Antonia Boström, who edited the volume, and Penelope Curtis, a contributor, to begin discussing some of the larger implications of the collection.

Having written an essay about the Stark collection for the 2008 catalogue, Penelope Curtis was aware that its significance was easy to overlook in present-day America. The collection represents a set of tastes that were dominant in the 1950s and 1960s, when American collectors of sculpture still looked to Europe and especially to Britain for important work. Following the publication of the catalogue, she proposed a symposium focusing on this postwar exchange—one that would look first at Henry Moore, but also at the other ways in which English sculptors such as Anthony Caro were absorbed into an American discourse, and in which American sculptors were attracted to British subject matter.

Curtis's essay for the Stark catalogue compared this collection with others such as the Museum of Modern Art sculpture court, the Hirshhorn Museum and Sculpture Garden, and the Norton Simon Museum. She discussed the way in which it sought to replicate, on a smaller scale, some of the ambitious collections of primarily outdoor sculpture that were being formed in postwar America. While at the Getty Museum, Curtis was able to talk with Andrew Perchuk about the West Coast's postwar art scene, and in particular about Maurice Tuchman's major exhibition of American sculpture, which included Caro. On her return to Britain, and in conversation with her colleague Jon Wood, it was decided that the symposium should be managed collaboratively with the Henry Moore Institute, and an institutional partnership was formed between the J. Paul Getty Museum, the Getty Research Institute, and the Henry Moore Institute, with the goal of organizing an international symposium exploring transatlantic artistic exchange through sculpture.

The symposium was intended to serve as an extension of a previous conference that the Henry Moore Institute had organized at Tate Britain. This earlier conference had focused on British sculpture abroad, and while presenters looked, for example, at the currency of British sculpture in various European venues, including Venice and Kassel, they also inevitably touched on transatlantic exchange. Inspired by this earlier conference, very successfully convened by Martina Droth, the more recent Getty Center/Henry Moore Institute symposium focused on a specifically American dimension within the international circulation of British sculpture. The Henry Moore Institute put out a call for papers and contacted scholars in the field; the response, primarily British, is largely represented in this volume.

The two-day symposium, *Anglo-American Exchange in Postwar Sculpture, 1945–1975*, was held at the Getty Center in Los Angeles in 2008. The papers were of an excellent quality, but the audience was sparse, reflecting perhaps the lack of current interest in postwar British sculpture in the American academy. Despite the initial hope that the symposium would spur scholarly interest in the Stark collection and its wider context, the apparent limitations of the gift's ability to alter the contemporary landscape were perhaps still too much in evidence. It is thus our hope that the very real quality of the papers will now reach the wider audience they deserve and stimulate more far-reaching discussion.

This collaboration would not have been possible without the help of many people. First of all, we would like to thank the symposium's participants; the program can be viewed here:

http://www.getty.edu/museum/pdfs/postwar_sculpture_schedule.pdf.

We are also grateful to the late William Brice for his invaluable insight into the history of the Stark sculpture collection; John Welchman, for agreeing to deliver the symposium's keynote lecture; Rebecca Peabody, who co-organized the symposium and guided the publication; Christopher Bedford, Peter Tokofsky, David Morrith, and Ellen South, who contributed to the symposium's organization; Raquel Zamora and Rebecca Zamora for assistance with the publication; Pam Moffat for securing photo permissions; Whitney Braun for systematizing the captions; Nomi Kleinmuntz for editing the manuscript; Rebecca Beatty for its careful proofreading; Katharine Eustace, editor of *Sculpture Journal*, and Liverpool University Press for allowing this publication to include three essays that first appeared in the *Sculpture Journal*; and Adam Lehner, managing editor of *October*, and MIT Press for allowing this publication to include an essay that first appeared in *October*.