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## Preface to *Richard Lippold: Sculpture*

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# PREFACE

It is indeed appropriate that the most comprehensive museum exhibition of Richard Lippold's sculpture to date should occur in Milwaukee, the city of his birth. Lippold, who celebrated his 75th birthday this year, was born in a hospital just a few hundred yards from the site of the Haggerty Museum.

The exhibition came about as a result of Lippold's visit to Milwaukee in 1987 when his sculpture proposal for *Monument to Exploration* was under consideration for Pere Marquette Park. At that time Lippold expressed his hope that, in the future, his work might in some way be connected to the city of his birth. This exhibition is a step toward fostering greater awareness of Lippold's achievements and a fuller understanding of his contributions to modern sculpture.

The essays in the catalogue, by Jack W. Burnham, Edward Lucie-Smith, and Curtis L. Carter, offer three different views, each approaching the work, respectively, from the perspectives of art history, criticism, and aesthetics. Burnham discusses Lippold's approach to sculpture and architecture and also technical aspects of the work. Lucie-Smith reflects upon the place of Lippold among the major modern art movements and artists, and Carter examines Lippold's uses of space as a metaphor for the spiritual from the perspective of aesthetics and philosophy.

The exhibition shows that Lippold's contributions to American sculpture are to be admired for their ethereal, transcendent qualities and their inventive developments of twentieth century ideas concerning sculptural space. His work demonstrates the possibilities for combining modern science and modern art, with an abiding concern for the spiritual.

Among his greatest achievements is his having demonstrated in major projects the importance of collaboration among artists and architects to maintain a human scale in the monumental architecture of the modern urban environment. Lippold has worked in collaboration with major architects to create sculpture for such spaces as corporate buildings, performing art centers, and churches. He has understood better than many artists the need for successful collaboration in these areas.

A symposium, "The Context of Collaboration in Public Art," with artists, architects, and planners participating is to be held in conjunction with the exhibition, January 24, 25, 26, 1991 at the Haggerty Museum. The symposium will expand upon the issues raised by collaboration as it applies to creating a liveable, stimulating environment in our present and future cities.

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