

MARK BORGHI

NEW YORK | BRIDGEHAMPTON | SAG HARBOR

John Chamberlain (1927 - 2011)

Asarabaca, 1973

Industrial weight aluminum foil with acrylic lacquer and polyester resin

22 x 25 1/2 x 27 inches (55.88 x 64.77 x 68.58 cm)

Ex-collection:

The Artist

Leo Castelli Gallery, New York, NY

Richard Bellamy, New York, NY

Adam and Judith Aronson, Saint Louis, MO

Private collection

Sandra Gerhing Inc, New York

Private collection NY until 2017

Exhibitions:

"Michael Scott and John Chamberlain: A Conversation," Sandra Gerhing Inc., New York, April 10 – May 31, 2014.





Born April 16, 1927, in Rochester, Indiana, Chamberlain grew up in Chicago and, after serving in the navy from 1943 to 1946, attended the Art Institute of Chicago from 1951 to 1952. At that time, he began making flat, welded sculpture, influenced by the work of David Smith. In 1955 and 1956, Chamberlain studied and taught sculpture at Black Mountain College, near Asheville, North Carolina, where most of his friends were poets, among them Robert Creeley, Robert Duncan, and Charles Olson. By 1957, he began to include scrap metal from cars in his work, and from 1959 onward he concentrated on sculpture built entirely of crushed automobile parts welded together. Chamberlain's first major solo show was held at the Martha Jackson Gallery, New York, in 1960.

Chamberlain's work was widely acclaimed in the early 1960s. His sculpture was included in *The Art of Assemblage* at the Museum of Modern Art, New York, in 1961, and the same year he participated in the São Paulo Bienal. From 1962, Chamberlain showed frequently at the Leo Castelli Gallery, New York, and in 1964 his work was exhibited at the Venice Biennale. While he continued to make sculpture from auto parts, Chamberlain also experimented with other mediums. From 1963 to 1965, he made geometric paintings with sprayed automobile paint. In 1966, the same year he received the first of two fellowships from the John Simon Guggenheim Memorial Foundation, he began a series of sculptures of rolled, folded, and tied urethane foam. These were followed in 1970 by sculptures of melted or crushed metal and heat-crumpled Plexiglas. Chamberlain's work was presented in a retrospective at the Solomon R. Guggenheim Museum, New York, in 1971.

"In 1972 Chamberlain began a series of sculptures made of lacquer and resin-coated aluminum foil. The industrial weight aluminum foil was formed into balls and then compressed and wadded. These were then sprayed with auto lacquer and polyester resin. A group of these works was first exhibited at the Castelli Gallery from December 8, 1973 to January 12, 1974." [1]

[1] *John Chamberlain: A Catalog Raisonne of the Sculpture 1954-1985*, Hudson Hills Press in association with The Museum of Contemporary Art, Los Angeles, 1986.