From Cubism to Freedom

Jacques Lipchitz: Sculptor and Collector. Through June 30, at the Sculpture Archives Gallery, Arts & Media Technology Building (E15); weekdays 10-4, weekends 1-5, free.

It is not hard to guess what prompted the first sculpture exhibitions at the new Visual Arts Center of the Hayden Library — on display in and around the Hayden Library — constitute a substantial portion of the present sculpture collection of MIT.

A native of Lithuania, Jacques Lipchitz (1891-1973) spent most of his life in France and America. While in Paris in the 1910s, he joined the Cubists. Two sculptors from this period, Piotr with Clare- et, were Lipchitz's most prominent students, their compact mass articulated by geometrical patterns, their subjects moving in space, show him in total control of the Cubist artistic language. Lipchitz gradually discarded that style in the 1920s. He was dissatisfied with the artistic restrictions it imposed upon him. More open, free forms appear in his work: the 1927 Joie de Vivre and the figure from 1928-1930, both in the Hayden Library Court. Notable examples documenting that process are visible in the Lipchitz exhibits that are on display as well. It is fascinating to see Lipchitz's sculptures, having set out from Picasso's almost classical lyricism, gradually absorb the concise, metaphysical spirit of Chagall's paintings. While no pivotal figure in the historical sense of the word, Lipchitz is representative of many of the finest achievements of 20th-century art. This exhibition, in featuring works ranging from the small and delicate to the monumental, allows a glimpse at this.

Lipchitz, like many of his fellow-artists, had a vivid interest in primitive cultures and collected their artifacts. A sense of his taste is provided by the objects from his collection exhibited here. Tokens from Arizona share the place with masks, helmets, figurines and other items from Melanesia, Polynesia, Central Africa and Peru.

Michel Bou

Interesting piano
(Continued from page 19)
glorious period, followed by a quieter. The figure is in a neo-baroque style, but retains a strong sculptural sense of inventiveness. The Romance was very sweet and romantically, and the final movement, Capriccio, was lively and thronging. The audience reacted, as expected, very enthusiastically. In its recital, Cordalis played a lovely model's known as an encore. It was all in all, a very nice way to spend a Sunday afternoon.

Richard Gutth

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