

1: Albert Paley | Sculptor | Publications

In the April Craft Horizons, Allan Peterson wrote about Albert Paley's outsized jewelry, the focus of his early career. Christine Kaminsky documents the Rochester artist's subsequent achievements in monumental sculptural and architectural metalwork and the recognition it has brought him over more than three decades.

But no matter the category, Paley is probably the most important metal artisan of his generation. New Muse by Albert Paley, , in painted steel shown here with a glass top. Courtesy of Wexler Gallery. I never thought of designing a collection. Not for the timid, the assertive pieces found a select clientele through word-of-mouth and private commissions. While still a student, he was submitting work to exhibitionsâ€”and having it accepted. He came to the attention of Helen Drutt, a pioneer dealer in studio crafts, who gave him his first professional show in , the same year he moved to Rochester, New York, to teach at the School for American Craftsmen now the School for American Crafts at the Rochester Institute of Technology, where he still holds a distinguished professorship. At the time, studio crafts were largely overlooked by most art museums, but Paley and his contemporariesâ€”he mentions Dale Chihuly, Peter Voulkos, and Wendell Castleâ€”gained recognition through exhibitions in university galleries, at symposia, and in the many publications reporting on the burgeoning movement. Having worked with iron to create jewelry-making tools, Paley began exploring its aesthetic possibilities on a larger scale, forging objects such as candlesticks and mirrors, and, later, tables. As one of relatively few craftsmen working in iron, he was invited to enter a Smithsonian Institution competition to design entrance gates for the Renwick Gallery in Washington, DC. His design, developed from forms that he had explored in jewelry, won the commission, and the resulting attention quickly led to other commissions for site-specific architectural projects, jump-starting a new phase of his career. By this time, his studio and staff had expanded sufficiently to handle very large projects. Interestingly, Paley sees a parallel between jewelry and architectural work: Paley moved away from jewelry in , leaving the work of studio craft for a larger and more public arena. With sixteen employees, the studio now completes two to three major sculptures each yearâ€”some more than a hundred feet tallâ€”in steel, bronze, or aluminum iron cannot be forged on that scale. Despite the introduction of technology for the largest piecesâ€”CAD software, cutting machines, and hydraulic presses are called into playâ€”most metal fabrication is handwork, and his own. Notwithstanding the large projects, he has continued to make furniture and decorative objects, the majority on commission and the rest for the prestigious galleries that represent him and show his work. In the secondary market Paley pieces come up regularly in sales at Rago, Wright, and Phillips. They range from small side tables and consoles to coffee tables and large dining tables, with tops made most often of glass, but sometimes of wood or marble. Envious Composure, , in formed and fabricated steel with a painted finish, as installed on Park Avenue at 67th Street in Manhattan in , one of thirteen works that comprised Paley on Park Avenue. As museums now recognize studio crafts as art, Paley designs have entered the collections of more than two dozen museums, including such major institutions as the Renwick, Victoria and Albert, and the Metropolitan Museum of Art, and more than a dozen books, two documentary films, and several videos have documented his career. His work has been featured in numerous solo exhibitions and group shows. Now seventy-four, with no thought of retiring, Paley has begun to look back on his career, which explains why he agreed to consign material from his archives for a special sale at Rago Auctions last January. He feels that the sale, and its catalogue, will help give his work historical context, so that people can better understand the objects and the materials. He hopes to place much of his archive in an institution that will encourage scholarship in metalwork. All I ever wanted to do was make something. Courtesy of Wright Auction.

2: Albert Paley - SVMA : SVMA

Albert Paley (born) is an American modernist metal sculptor. Initially starting out as a jeweler, Paley has become one of the most distinguished and influential metalsmiths in the world. Within each of his works, three foundational elements stay true: the natural environment, the built environment, and the human presence.

Larger than any sculpture in St. The medium is self-healing, weather-resistant steelâ€™2 inches thick for the foot giraffe, a mere three-sixteenths of an inch for the delicate twining flowers. The Saint Louis Zoo commission came about when St. This may be the fastest commission on record. Did you hesitate at all? How long did it take? Development and drawing took about a year, then we spent two years in the design phase before we even touched the metal. Walk us through the process with one animal. The major silhouette was cut out, then we shaped and formed the legs and head. Each piece was taken down, unbent, laid out and drawn. Then the pieces were redrawn, scanned into the computer, laser-cut out of steel, articulated and welded together. Usually people think of metal in its industrial stateâ€™bars and rods and platesâ€™but metal is very plastic. It can be formed and shaped into anything: People are amazed at how fluid the steel is in my work, how alive it seems. On one side these tendril ribbon shapes are woven through the structure to indicate water, and I had to make solid steel seem translucent. Did you dream of working at this scale? No, I was doing exactly what I wanted to do. If 40 years ago I had wanted to do this, I would have been frustrated. Art is exploration; one piece leads you somewhere, and the next picks up at that point. What was the toughest technical problem? With the zebra, each individual stripe was a band. With animals that had fur, like the gorilla, instead of pattern I thought about the play of light and shade. That shadow area would then be cut out of the plate. What animal challenged you? It took me months before I had a breakthrough. There are 10 or 12 penguins in an ocean scene with stylized waves, and you can actually walk within part of it. Did you come away with a deeper understanding of animals? Drawing is very intimate. A zebra has stripes, but how do the stripes change, how do they subdivide and relate to the main and connect with the hooves? Every day I was thinking of animals. Did working on this sculpture change you? It made me think about what a zoo is, how we engage with nature, how we relate to other species. You used elaborate scanning and plasma technologyâ€™but you regularly use sophisticated technology. Was anything different this time? All my other work is abstract, nonliteral. This time I was using technology to create a visual, literal vocabulary. You cut a piece of steel and it has an edge, but if you cut it a certain way, it can look like fur or feathers. Serpentine forms become a snake weaving through a jungle or a fish swimming in the ocean. Why should people bother to engage with steel animals when the real ones are waiting right inside the gates? Because the sculpture is quite different from the actual animals. My intent was not to do a naturalistic rendition. Then you just cast an animal. With this, there was an interpretive quality as well. Why do we do what we do? Those questions are important.

3: Albert Paley - Wikipedia

Sculptor Albert Paley's work includes a broad array of public and private commissions and work available in galleries.

After earning his B. A year later, he established gold and metalsmithing studios in his home in Rochester, NY. He began his career as a jewelry artist before developing a method of engineering forged steel furniture and immense sculptures. Taking inspiration from Art Nouveau, the gates incorporated winding tendrils and natural forms. This commission opened other doors for Paley and gave him international recognition. Abandoning his jewelry creations, Paley turned to larger organic and architectural forms influenced by European Art Nouveau and Post-War American Abstract Expressionism. His early furniture pieces incorporated writhing tendrils, much like his Portal Gates commission. Often a variety of elements would be attached to a steel core, usually consisting of blades, leaves, petals, and tendrils. For large-scale works over 30 feet, pieces were cut out of steel plate, cold-formed and welded together to create new motifs such as ribbons, squares and boxes. To create his works, Paley first comes up with the idea for his design. Next, he puts the idea on paper and creates cardboard 3D models. Afterward, a computer-aided design maquette is created. Once the form has been finalized, the full size design would be forged in steel. Some of the large sculptures take months to complete between the various stages. All of the pieces are designed by Paley and forged and fabricated at Paley Studios in Rochester by Paley and his staff. By forging the metal, Paley works with the plasticity of the material. Pounding the hot steel allows for a large repertoire of forms, such as long tendrils, whiplash curves, twists and blades. By using a power hammer, Paley can thin out thick steel bars effortlessly and flatten out heavy iron rods. Albert Paley was the first metal sculptor to receive the Lifetime Achievement Award from the American Institute of Architects, the highest award to a non-architect. Paley on Park Avenue: New York City spanned three-quarters of a mile on one of the busiest streets in Manhattan in In , the Corning Museum of Glass and Corning Incorporated chose Paley as the first artist for a glass residency program, where he incorporated glass into his steel sculptures using Corning specialty glass mixtures. Koplos, Janet and Bruce Metcalf. A History of American Studio Craft. University of North Carolina Press, Undulating ribbon forms, stylized organic shapes, and a jagged metal base evoke a moving form in the stationary object.

4: Q&A - A Conversation With Albert Paley, Metal Sculptor

For much of his five-decade career, the metalwork sculptor Albert Paley had planned to create a foundation that would foster scholarship about his work. At his studio in Rochester, N.Y., he set.

5: Albert Paley » Artist - Habatat Galleries

Albert Paley (born) is an American modernist metal sculptor. Initially starting out as a jeweler, Paley has become one of the most distinguished and influential metalsmiths in the world.

6: Albert Paley: Man of Steel | Modern Magazine

Height: 46 1/2 inches (centimeters) Diameter: 12 inches (30 centimeters) American, A set of sculptural forged and fabricated steel fire tools, including base, poker, tongs and shovel, by famed Rochester metal sculptor Albert Paley, signed.

7: Albert Paley | Doyle Auction House

Albert Paley - Metal Sulptor In late spring, the slightly overgrown and unremarkable corner of Hampton and Wells (where, coming north from Highway 40, you'd turn left to go to the zoo) will become the setting for a tour-de-force steel sculpture by Albert Paley.

8: The Metalwork of Albert Paley | American Craft Council

Albert Paley was a highly successful jewelry artist in when he won the commission to design decorative metalwork doors for the Renwick Gallery's shop. Already known for creating wearable sculptures, the beauty of his Portal Gates opened a new career for Paley, leading to numerous commissions and world renown for his monumental architectural ironwork, sculpture and furnishings.

9: Albert Paley | Smithsonian American Art Museum

A new Corcoran Gallery retrospective of metal work by Albert Paley is a bittersweet pleasure. Plans for a Paley show date back to , during the tenure of former director Paul Greenhalgh.

The Ex-Girlfriends Club Ionizing radiation effects in MOS devices and circuits Basic automotive undercar systems Conversations where silence is not consent As In The Days Of Noah Pamphlet Final Report of the Independent Counsel: In Re Atkins physical chemistry 9th solution What if Im vegetarian? Responding to the continuing economic crisis adversely affecting American agricultural producers Philosophical foundations of criminal law Macbeth, King of Scotland Defending the indefensible The life of Sir Philip Musgrave, bart. of Hartley Castle, Co. Westmorland, and of Edenhall, Co. Cumberlan Tally erp 9 training guide Enid Blytons Second form at Malory Towers. Skills for Adolescence Law business manifesto filetype Kidneys, ureters, and urinary bladder The odes and secular hymn of Horace Ccna study guide router alley Catalogue of western manuscripts and miniatures, [comprising the property of Gert Naundorf .], which will A manifesto to the peoples of the East One Hundred Home-brewed Wines Selenium umentation Post gazette as Public Theology for Changing Times Teaching translation from Spanish to English The People Came First When Love Beckons Doll-house Accessories, How to Design and Make Them. Tipitina sheet music The mental status of psychoneurotics No double standard? : leisure, sex, and sin in upper Canadian church discipline records, 1800-1860 Lynne 9. Of the excellency and nobleness of true religion Asymptotic methods in statistical decision theory Interpolation functors and interpolation spaces Planning urban design standards Who are we doing this for? Past simple worksheets with answers Basic hydraulic brake system