



Herbert Ferber (1906–1991)

Herbert Ferber, born Herbert Ferber Silvers in New York, was an American sculptor and a key figure in the development of Abstract Expressionist sculpture. He initially studied science and humanities at the City College of New York and Columbia University, earning a BS before going on to study dentistry. Throughout the 1930s, he practiced as a dentist and taught at Columbia's dental school while simultaneously pursuing sculpture, studying at institutions such as the Beaux-Arts Institute of Design and the National Academy of Design.

By the early 1930s, Ferber had committed himself to sculpture, initially working in wood and stone and producing figurative works shaped by the social and political climate of the time. He exhibited with Midtown Galleries and became involved in artist organizations, including the American Artists' Congress. In 1940, he joined a group of artists—among them Mark Rothko and Adolph Gottlieb—who broke away to form the Federation of Modern Painters and Sculptors, signaling his alignment with more progressive artistic ideas.

During the 1940s, Ferber's practice underwent a decisive transformation as he moved away from carving toward constructed and welded forms. His interests shifted from direct representations of the human figure toward the relationship between solid forms and negative space. Drawing was integral to his sculptural process, serving as a tool for both ideation and execution. Influenced in part by Henry Moore and by his engagement with Surrealism and the emerging Abstract Expressionist movement, he began working in metal and concrete, creating increasingly open, spatially dynamic sculptures. His association with artists connected to the Art of This Century gallery further positioned him within the avant-garde circle of postwar New York.

By the 1950s, Ferber was recognized not only as a leading sculptor but also as an important theorist of modern sculpture. He was among the artists known as the "Trascibles," who protested the conservative exhibition policies of the Metropolitan Museum of Art, and he was an active member of the Club, a forum for critical debate among avant-garde artists. His work increasingly emphasized the interaction between sculpture, space, and viewer, exemplified by commissions such as the relief *And the bush was not consumed...* (1952) and by experimental works that allowed for physical or perceptual engagement. By the late 1950s, Ferber had begun to pursue painting more seriously, exploring the calligraphic form across both his sculptures and paintings. The calligraphic became a recurring motif in his work during this period, alluding to scripts of the Sung and Ming dynasties. These works employed dark, matte colors and indistinct edges in tension with bright, atmospheric backdrops, bringing their shapes to the forefront of the canvas.

Ferber's later career expanded these ideas into large-scale and environmental works. His installation *Sculpture as Environment* (1961) at the Whitney Museum of American Art is considered one of the earliest immersive sculptural environments, inviting viewers to enter and move through the work. He continued to produce abstract sculpture through the 1970s and 1980s, while also teaching at institutions including the University of Pennsylvania and Rutgers University. In 1973, Ferber returned to painting, focusing on the interaction and interlocking of subtle, radiant hues and abandoning the calligraphic motif of earlier years. By 1977, his colorful, angular paintings explored

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increasingly subtle distinctions between hues, dispensing with any sense of sculptural form. A year later, he began to peel back his canvas surfaces to create three-dimensional painted “constructions,” once again shifting toward sculpture and challenging the limits of painting’s two-dimensional surface.

Ferber died in 1991 in Egremont, Massachusetts, leaving a legacy as a pioneer of direct metal sculpture and a major contributor to the expansion of sculpture into spatial and experiential realms.

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Artist CV

Biography

- 1906 Born New York City
- 1927 Awarded Bachelor of Science Degree, Columbia University, New York
- 1927–30 Studies sculpture at Beaux-Arts Institute of Design, New York
- 1930 Awarded D.D.S. Degree, Columbia University
Studies at National Academy of Design, New York
- 1936 Participates in First American Artists' Congress
Joins the Artists' Union
- 1940 Founds The Federation of Modern Painters and Sculptors, a splinter group from
American Artists' Congress (with Meyer Schapiro, Adolph Gottlieb, Mark Rothko,
Ilya Bolotowsky, Bradley Walker Tomlin, David Smith, and others)
- 1941 Elected to executive board, The Sculptor's Guild (with Chaim Gross, Robert
Laurent, and Hugo Robus)
- 1950 Joins "The Irascibles" in protest against juried painting exhibition at the Metropolitan
Museum of Art, New York
Charter member, The Club
- 1962–63 Visiting Professor, University of Pennsylvania, Philadelphia
- 1965–67 Visiting Professor, Rutgers University, New Brunswick, New Jersey
- 1967 Associate Fellow, Morse College, Yale University, New Haven, Connecticut
- 1979 Mellon Chair in Humanities, Visiting Professor, Rice University, Houston, Texas
- 1991 Died, North Egremont, Massachusetts

Selected Awards and Commissions

- 1930 Louis Comfort Tiffany Foundation Fellowship
- 1942 Fifth Purchase Prize, Artists for Victory exhibition, The Metropolitan Museum of Art
- 1951 Commission: façade sculpture, *And the bush was not consumed . . .* (with Adolph Gottlieb
and Robert Motherwell) for B'nai Israel Synagogue, Millburn, New Jersey (Percival
Goodman, architect)
- 1953 Award: International Sculpture Competition, "The Unknown Political Prisoner
Monument," Institute of Contemporary Arts, London
- 1954 Commission: light and candelabrum for Berlin Chapel, Brandeis University,
Waltham, Massachusetts (Max Abramovitz, architect)
- 1957 Commission: two interior wall sculptures for Temple Anshe Chesed, Cleveland, Ohio
(Percival Goodman, architect)
- 1965 Commission: sculpture for Commons Building, Rutgers University, New Brunswick,
New Jersey
- 1966 Installs: *Sculpture as Environment*, Ferber Lounge, Rutgers University (now at the Jane
Voorhees Zimmerli Art Museum, Rutgers University)
- 1968 Installs: *Full Circle*, John F. Kennedy Federal Building, Government Center, Boston,
Massachusetts (Walter Gropius, architect)
- 1969 Guggenheim Fellowship
- 1977-78 Commission: outdoor sculpture, City of Ottumwa, Iowa

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1979 R. S. Reynolds Memorial Award for aluminum sculpture

Selected Solo Exhibitions

- 1937 Midtown Galleries, New York; catalogue text by Beril Becker
- 1943 Midtown Galleries, New York
- 1947 Betty Parsons Gallery, New York (also 1950, 1953); catalogue text by Barnett Newman
- 1950 Betty Parsons Gallery, New York
- 1953 Betty Parsons Gallery, New York
- 1955 *Herbert Ferber: New Sculpture*, Samuel Kootz Gallery, New York
- 1957 Samuel Kootz Gallery, New York
- 1958 *Herbert Ferber: First Retrospective Exhibition*, Bennington College, Vermont; catalogue text by Robert Goldwater
- 1960 *Sculpture To Make An Environment*, Avery Hall, Columbia University School of Architecture, New York
André Emmerich Gallery, New York
- 1961 *A Sculpture by Herbert Ferber to Create an Environment*, Whitney Museum of American Art, New York
- 1962-63 *The Sculpture of Herbert Ferber*, Walker Art Center, Minneapolis. Traveled to Des Moines Art Center, Iowa; San Francisco Museum of Art, California; Dallas Museum of Fine Arts, Texas; Santa Barbara Museum of Art, California; Whitney Museum of American Art. Catalogue text by John I. H. Baur, Wayne Anderson, Lucy Lippard
- 1963 André Emmerich Gallery, New York
- 1964 *Herbert Ferber: Sculpture and Drawings*, Robert Hull Fleming Museum, University of Vermont, Burlington
- 1965 André Emmerich Gallery, New York
- 1967 André Emmerich Gallery, New York
- 1969 André Emmerich Gallery, New York
- 1970 *Herbert Ferber: Paintings and Drawings*, Rutgers University Gallery, New Brunswick, New Jersey
André Emmerich Gallery, New York
- 1972 Dag Hammarskjöld Plaza Sculpture Garden, New York
André Emmerich Gallery, New York
- 1975 André Emmerich Gallery, New York
- 1976 André Emmerich Gallery, New York
- 1977 André Emmerich Gallery, New York
- 1978 *Sculpture and Paintings by Herbert Ferber*, Roy Boyd Gallery, Chicago, Illinois
Knoedler & Company, New York (also 1979–88 and subsequent)
Herbert Ferber: Outdoor Sculpture At Lenox, Tanglewood in Lenox, Massachusetts
- 1981-82 *Herbert Ferber: Sculpture, Painting, Drawing, 1946–1980*, The Museum of Fine Arts, Houston, Texas. Traveled to Des Moines Art Center. Catalogue text by William C. Agee
Herbert Ferber, Martha White Gallery, Louisville, Kentucky
- 1983 Weintraub Gallery, New York

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- 1984 Hokin Gallery, Palm Beach, Florida
Herbert Ferber: Sculpture and Drawings 1932–1983, The Berkshire Museum, Pittsfield, Massachusetts. Catalogue text by Debra Bricker Balken
- 1985 Adams-Middleton Gallery, Dallas, Texas
- 1988 *Herbert Ferber: Sculpture and Painting*, Adams-Middleton Gallery, Dallas, Texas
Opere su carta 1943–1985, Studio d'arte Zanussi, Milan, Italy. Catalogue text by Phyllis Tuchman
Herbert Ferber, Lorenzelli Arte, Milan, Italy. Catalogue text by Flaminio Gualdoni
- 1989 *Herbert Ferber: Sculpture*, Knoedler & Company
- 1990 *Herbert Ferber: Illusions and Sculpture*, Knoedler & Company
- 1991-92 *Herbert Ferber: Sculpture and Painting from the Last Ten Years*, Knoedler & Company
- 1993 *Herbert Ferber: A Drawing Survey 1945–1985*, Knoedler & Company. Traveled to Manny Silverman Gallery, Los Angeles, California; Meredith Long Gallery, Houston, Texas
- 1995 *Herbert Ferber: Sculpture—The Roofed and Cage Series*, Knoedler & Company
- 1997 *Herbert Ferber: Paintings from 1958–1965*, Knoedler & Company
- 1998 *The Founder of Sculpture as Environment: Herbert Ferber (1906–1991)*, The Picker Art Gallery, Colgate University, Hamilton, New York. Traveled to Martin Art Gallery, Muhlenberg College, Allentown, Pennsylvania. Catalogue text by Dewey Mosby, Lori Verderame, Edith Ferber
Herbert Ferber: Sculpture as Environment, Knoedler & Company
- 2000 *Herbert Ferber: Paintings*, Bentley Gallery, Scottsdale, Arizona. Catalogue text excerpted from an interview with the artist by Irving Sandler
- 2001 *Herbert Ferber: Calligraph Emblem of Motion*, Knoedler & Company. Catalogue text by Stephen Polcari
- 2004 *Herbert Ferber: Painting, Sculpture, and Drawing from the 1960s*, Valerie Carberry Gallery, Chicago, Illinois. Catalogue text by Debra Bricker Balken
- 2005 *Grounded / Suspended: Herbert Ferber – Sculpture from the 1970s*, Knoedler & Company. Catalogue text by Norman L. Kleeblatt

Selected Group Exhibitions

- 1930 The National Academy of Design, New York
- 1931 *Annual Exhibition of Painting and Sculpture*, Pennsylvania Academy of the Fine Arts, Philadelphia
- 1933 *Paintings, Sculpture, Drawings, Prints on the Theme Hunger-Fascism-War*, John Reed Club Gallery, New York
- 1936 *Membership Exhibition*, American Artists' Congress, New York
- 1938 *Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1939-1940 *Golden Gate International Exposition*, San Francisco, California. Traveled to New York World's Fair
- 1940 *Sculpture International*, Philadelphia Museum of Art, Pennsylvania
Membership Exhibition, American Artists' Congress, New York

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- Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1941-42 *Wood Sculpture* (selected by Duncan Ferguson), American Federation of the Arts, organizing institution
- 1942 *Artists for Victory: An Exhibition of Contemporary American Art*, The Metropolitan Museum of Art, New York
- Annual Exhibition of Painting and Sculpture*, Pennsylvania Academy of the Fine Arts, Philadelphia
- Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1943 *Annual Exhibition of Painting and Sculpture*, Pennsylvania Academy of the Fine Arts, Philadelphia
- 1944 *Annual Exhibition of Painting and Sculpture*, Pennsylvania Academy of the Fine Arts, Philadelphia
- 1945 *Annual Exhibition of Painting and Sculpture*, Pennsylvania Academy of the Fine Arts, Philadelphia
- Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1946 *Annual Exhibition of Painting and Sculpture*, Pennsylvania Academy of the Fine Arts, Philadelphia
- 1947 *New Sculpture: Ferber, Lipton, Schnabel, Zadkine*, Betty Parsons Gallery
- 1948 *Sculpture at the Crossroads*, Worcester Art Museum, Massachusetts
- Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1950 *Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1951 *Abstract Painting and Sculpture in America*, The Museum of Modern Art. Catalogue text by Andrew Carnduff Ritchie
- 1952 *15 Americans*, The Museum of Modern Art. Catalogue text by Dorothy C. Miller
- 1953 *International Sculpture Competition: The Unknown Political Prisoner* (sponsored by the Institute of Contemporary Arts, London), The Museum of Modern Art. Traveled to the Tate, London
- 1954 *Annual Exhibition of Painting and Sculpture*, Pennsylvania Academy of the Fine Arts, Philadelphia
- Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1955 *The New Decade: 35 American Painters and Sculptors*, Whitney Museum of American Art. Catalogue text by John I. H. Baur
- 1956 *Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1957 *Irons in the Fire: An Exhibition of Metal Sculpture*, Contemporary Arts Museum, Houston, Texas. Catalogue text by Sam Hunter
- Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art

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- 1958 *Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth Century American Art*, Whitney Museum of American Art. Catalogue text by John I. H. Baur
Three American Sculptors: Herbert Ferber, David Hare, Ibram Lassaw, Samuel Kootz
Gallery
Annual Exhibition of Painting and Sculpture, Pennsylvania Academy of the Fine Arts, Philadelphia
Annual Exhibition of Contemporary American Painting and Sculpture, Whitney Museum of American Art
- 1959 *Sculpture In Our Time: Italy, France, Germany, Russia, Spain, Great Britain, the United States; Collected by Joseph H. Hirshhorn*, The Detroit Institute of Arts, Michigan
Annual Exhibition of Contemporary American Painting and Sculpture, Whitney Museum of American Art
- 1960 *Documenta II – Kunst Nach 1945*, Kassel, Germany
Paths of Abstract Art, The Cleveland Museum of Art, Ohio. Catalogue text by Edward B. Henning
Annual Exhibition of Contemporary American Painting and Sculpture, Whitney Museum of American Art
- 1961 *Annual Exhibition of Contemporary American Painting and Sculpture*, Whitney Museum of American Art
- 1962 *A Survey of American Sculpture: Late 18th Century to 1962*, The Newark Museum, New Jersey. Catalogue text by William Gerdtz
American Art Since 1950, Seattle World's Fair, Washington. Sam Hunter, curator
Festival of Two Worlds: Sculptures in the City, Spoleto, Italy
- 1964 *Between the Fairs: 25 Years of American Art, 1939–1964*, Whitney Museum of American Art. John H. Baur, curator
Annual Exhibition of Contemporary American Painting and Sculpture, Whitney Museum of American Art
- 1965 *États-Unis: Sculptures du XXIème siècle*, Musée Rodin, Paris (International Council of The Museum of Modern Art, organizing institution). Catalogue text by Cécile Goldschieder, René d'Harnoncourt
- 1966 *As Found: An Experiment in Selective Seeing*, The Institute of Contemporary Art, Boston, Massachusetts. Ulfert Wilke, curator
Annual Exhibition of Contemporary American Painting and Sculpture, Whitney Museum of American Art
- 1968 *Dada, Surrealism, and Their Heritage*, The Museum of Modern Art. Traveled to Los Angeles County Museum of Art, California; The Art Institute of Chicago, Illinois. Catalogue text by William S. Rubin
Annual Exhibition of Contemporary American Painting and Sculpture, Whitney Museum of American Art
- 1969 *The New American Painting and Sculpture: The First Generation from the Collection*, The Museum of Modern Art. Catalogue text by William S. Rubin, William C. Agee
Twentieth-century Art from the Nelson Aldrich Rockefeller Collection, The Museum of Modern Art. Dorothy C. Miller, curator. Catalogue text by William C. Lieberman

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- 1971 *International Art Program, 11th International Biennial of Outdoor Sculpture*, Middelheim Museum, Antwerp, Belgium
- 1972 *American Art Since 1945: A Loan Exhibition from The Museum of Modern Art*, Philadelphia Museum of Art
Contemporary Sculpture, The Phillips Collection, Washington, DC
- 1973 *Art in Space: Some Turning Points*, The Detroit Institute of Arts. Catalogue text by Eugene C. Goossen
- 1974 *Monumenta*, Newport, Rhode Island. Catalogue text by Sam Hunter
- 1975 *Sculpture 1945–1975*, National Collection of Fine Arts, Smithsonian Institution, Washington, DC
- 1976 *200 Years of American Sculpture*, Whitney Museum of American Art. Catalogue text by Tom Armstrong, Rosalind Krauss, et al.
Annual Exhibition of Contemporary American Painting and Sculpture, Whitney Museum of American Art
- 1979-80 *Vanguard American Sculpture 1913–1939*, Rutgers University Art Gallery. Traveled to Ackland Art Museum, University of North Carolina at Chapel Hill; Joslyn Art Museum, Omaha, Nebraska; Oakland Museum of California. Catalogue text by Joan M. Marter, Roberta K. Tarbell, Jeffrey Wechsler
- 1981 *Decade of Transition 1940–1950*, Whitney Museum of American Art. Catalogue text by Patterson Sims
- 1982 *A Curator's Choice 1942–1963: A Tribute to Dorothy Miller*, Rosa Esman Gallery, New York
- 1983 *The Sculptor as Draftsman*, Whitney Museum of American Art. Paul Cummings, curator
- 1984 *Sculptors' Drawings 1910–1980*, Whitney Museum of American Art. Traveled to Visual Arts Gallery, Florida International University, Miami; Aspen Art Museum, Colorado; Art Museum of South Texas, Corpus Christi; The Philbrook Museum of Art, Tulsa, Oklahoma. Paul Cummings, curator
- 1984-86 *American Bronze Sculpture, 1850 to the Present*, The Newark Museum, New Jersey. Catalogue text by Gary A. Reynolds
The Third Dimension: Sculpture of the New York School, Whitney Museum of American Art. Traveled to Modern Art Museum of Fort Worth, Texas; The Cleveland Museum of Art; Newport Harbor Art Museum, Newport Beach, California. Catalogue text by Lisa Phillips
- 1985 *Flying Tigers: Painting and Sculpture in New York 1939–1946*, David Winton Bell Gallery, List Art Center, Brown University, Providence, Rhode Island. Traveled to Cantor Art Gallery, College of the Holy Cross, Worcester, Massachusetts; The Parish Art Museum, Southampton, New York
- 1986 *Jung and Abstract Expressionism: The Collective Image Among Individual Voices*, Emily Lowe Gallery, Hofstra University, Hempstead, New York. Catalogue text by Terree Grabenhorst-Randall
- 1986-87 *Elders of the Tribe*, Bernice Steinbaum Gallery, New York. Catalogue text by William C. Agee

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- 1994 *Between Transcendence and Brutality: American Sculptural Drawings from the 1940s and 1950s*, Tampa Museum of Art, Florida. Traveled to the Arkansas Museum of Art, Little Rock; The Parrish Art Museum. Catalogue text by Douglas Dreishpoon
- 1999 *The American Century: Art & Culture 1900–2000; Part I, 1900–1950*, Whitney Museum of American Art. Catalogue text by Barbara Haskell
- 2000 *The American Century: Art & Culture 1900–2000; Part II, 1950–2000*, Whitney Museum of American Art. Catalogue text by Lisa Phillips
- 2001-03 *Vital Forms: American Art and Design in the Atomic Age 1940–1960*, Brooklyn Museum, New York. Traveled to Walker Art Center; Frist Center for the Visual Arts, Nashville, Tennessee; Phoenix Art Museum, Arizona. Catalogue text by Brooke Kamin Rapaport, Kevin Stayton, et al.
- 2002 *The Tiger's Eye: The Art of a Magazine*, Yale University Art Gallery. Catalogue text by Pamela Franks
- 2004 *My America: Art from the Jewish Museum Collection, 1900–1955*, The Jewish Museum, New York
- 2005 *New York School: Another View*, Opalka Gallery, The Sage Colleges, Albany, New York. Catalogue text by Ann Edgerton Gibson, et al.
Surrealism USA, National Academy Museum, New York. Catalogue text by Isabelle Dervaux, Gerrit Lansing, Michael Duncan, Robert Lubar, Robert Hobbs, Scott Rothkopf

Selected Bibliography

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- Wayne Anderson, "Herbert Ferber: Environmental Sculpture," *Art International* (September 1962)
- Dore Ashton, "Religious Art: Temple Anshe Chesed . . . Temple of Aaron," *Arts & Architecture* (January 1957)
- , *Modern American Sculpture* (New York: Harry N. Abrams, 1958)
- , "Art [Ferber at Whitney]," *Arts & Architecture* (June 1961)
- , "New York Commentary," *Studio International* (April 1967)
- John I. H. Baur, *Revolution and Tradition in Modern American Art* (Cambridge: Harvard University Press, 1951)
- , *Nature in Abstraction* (New York: Macmillan, 1958)
- , "A Sculpture by Herbert Ferber to Create an Environment," *Artnews* (May 1961)
- Robert Berlin, "Herbert Ferber," *Art Journal* (Spring 1994)
- Helen Boswell, "Sculpture by Ferber," *Art Digest* (June 1, 1943)
- Suzanne Burrey, "Herbert Ferber," *Arts Magazine* (January 1958)
- John Canaday, "Walk in Sculpture," *The New York Times* (March 10, 1961)
- Judy Collischan, *Welded Sculpture of the Twentieth Century* (New York: Hudson Hills Press in association with Neuberger Museum of Art, Purchase College, State University of New York)
- George Dennison, "Sculpture as Environment: The New Work of Herbert Ferber," *Arts Magazine* (May 1963)
- Abigail Esman, "Drawing with Space: Interview with Herbert Ferber," *Cover/Arts* (April 1989)
- S. Lane Faison, Jr., "Art: 15 Americans," *The Nation* (May 10, 1952)

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- , “The Sculpture of Herbert Ferber,” *The Art Bulletin* (Summer 1958)
- Sam Feinstein, “Herbert Ferber,” *Art Digest* (May 1, 1953)
- James Fitzsimmons, “Artists put Faith in New Ecclesiastic Art,” *Art Digest* (October 15, 1951)
- , “Art: Ferber,” *Arts & Architecture* (May 1953)
- Noel Flackman, “Herbert Ferber,” *Arts Magazine* (June 1978)
- Emily Genauer, “Sculptors Chided for Conceiving Political Prisoner as Abstraction,” *New York Herald Tribune* (February 1, 1953)
- , “Art Exhibits: Ferber,” *New York Herald Tribune* (December 14, 1957)
- , “Ferber’s Sculpture: The Uneasy Embrace,” *New York Herald Tribune* (March 12, 1961)
- Laverne George, “Herbert Ferber,” *Art Digest* (February 1, 1955)
- Eric Gibson, “Herbert Ferber,” *Art International* (May 1979)
- Carola Giedion-Welcker, *Contemporary Sculpture: An Evolution in Volume and Space* (New York: George Wittenborn, 1960)
- Robert Goldwater, “La Sculpture Actuelle à New York,” *Cimaise* (November–December 1956)
- , *What is Modern Sculpture?* (New York: The Museum of Modern Art, 1970)
- Robert Goodnough, “Herbert Ferber, Participant in Artists’ Sessions at Studio 35 (1950),” *Modern Artists in America*. Robert Motherwell and Ad Reinhardt, eds. (New York: Wittenborn Schultz, 1951)
- , “Ferber Makes a Sculpture,” *Artnews* (November 1952)
- Lloyd Goodrich and John I. H. Baur, *American Art of Our Century* (New York: Frederick Praeger, 1961)
- Eugene C. Goossen, “Herbert Ferber,” in *Three American Sculptors*, by Eugene C. Goossen, Robert Goldwater, and Irving Sandler (Paris: Musée de Poche; New York: Grove Press, 1959)
- , “Sculpture as Environment,” *Art International* (May 1, 1960)
- “On Sculpture,” *Art in America* (December 1954)
- “Twenty-Five Years of Sculpture,” *Bennington College Alumnae Quarterly* (Fall 1955)
- “Sculpture as Environment,” *Art International* (May 1, 1960)
- “What Should a Museum Be?,” *Art in America* (April 1961)
- “Sculpture as Environment,” unpublished typescript, three versions of a lecture: Princeton University (May 2, 1960); Columbia University School of Architecture (November 30, 1960); American Federation of Arts Convention, The Art Institute of Chicago (April 15, 1961)
- “The Function of the Museum,” *Art in America* (June 1961)
- “Newport,” *Art Now: New York*, Vol. 3 (March 1971)
- “Adolph Gottlieb – 1903–1974,” *The New York Times* (March 17, 1974)
- “Then and Now,” *Partisan Review*, Vol. 42 (1975)

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Selected Public Collections

Albright-Knox Art Gallery, Buffalo, New York
The Bennington College Museum, Vermont
The Berkshire Museum, Pittsfield, Massachusetts
Carnegie Museum of Art, Pittsburgh, Pennsylvania
Centre national d'art et de culture Georges Pompidou, Paris, France
Courtauld Institute of Art, London, England
Dallas Museum of Art, Texas
The Detroit Institute of Arts, Michigan
The Empire State Plaza Art Collection, Albany, New York
Robert Hull Fleming Museum, University of Vermont, Burlington
Solomon R. Guggenheim Museum, New York
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC
The Jewish Museum, New York
John F. Kennedy Federal Building, Government Center, Boston, Massachusetts
The Metropolitan Museum of Art, New York
MIT-List Visual Arts Center, Cambridge, Massachusetts
Montclair Art Museum, New Jersey
The Museum of Fine Arts, Houston, Texas
The Museum of Modern Art, New York
National Gallery of Art, Washington, DC
Neuberger Museum of Art, Purchase College, State University of New York
The Newark Museum, New Jersey
Norton Simon Museum, Pasadena, California
The Picker Art Gallery, Colgate University, Hamilton, New York
Princeton University Art Museum, New Jersey
Rose Art Museum, Brandeis University, Waltham, Massachusetts
The Saint Louis Art Museum, Missouri
Storm King Art Center, Mountainville, New York
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York
Williams College Museum of Art, Williamstown, Massachusetts
Yale University Art Gallery, New Haven, Connecticut
Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey

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