

biography

RAOUL HAGUE

BORN: Constantinople, Turkey, March 28, 1904

DIED: Woodstock, New York, February 17, 1993

EDUCATION

1918-1921 Robert College Preparatory School, Constantinople

1921 Iowa State College, Ames, Iowa

1922-1925 Art Institute of Chicago, Chicago, Illinois

1925-1927 Beaux-Arts Institute of Design, New York City

1927-1928 Art Students League, New York City

CHRONLOGY

Haig Heukelekian was born in Constantinople in 1905. His parents, of Armenian descent, lived in the capital city of Turkey (now known as Istanbul). Haig had two brothers and three sisters. He attended Roberts College Preparatory School where he learned English. His family moved to Egypt in 1921, but Haig travelled through Marseille, Paris, Le Havre and New York enroute to college in Ames, Iowa. After a year, he left school and made his way to Chicago.

In Chicago, he became friends with some art students at the Art Institute. He supported himself with a variety of odd jobs including work as an usher at the Opera House which he loved, apparently, for the proximity it offered to the fantastically costumed divas. He and a woman named Maria became partners in a tango act travelling the local vaudeville circuit, and it was her idea that he change his name to Raoul Hague.

Hague moved to New York City in 1928. He took classes at the Art Students League with William Zorach and was introduced to direct carving in stone by John Flannagan. He met Arshile Gorky and Willem de Kooning. His first studio was at 14th Street and Fifth Avenue, and he moved over the years from one soon-to-be demolished building after another in downtown New York. He developed a distinctive carving style which juxtaposed roughly worked and polished areas on the surfaces of mostly female figures in stone or wood.

He became an American citizen in 1931, and worked on the Federal Arts Project of the Works Project Administration from 1935 to 1939. He had met Holger Cahill, National Director of the WPA when Cahill selected Hague's sculpture for inclusion in the Museum of Modern Art exhibition "American Sources of Modern Art" in 1933.

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Around this time, he began to visit Woodstock, New York, home to several art colonies including the Maverick Artists Colony established in 1908 by Hervey White. Hague and White became close friends, and when Hague was drafted into the army in 1941 he accepted the invitation to store his sculptures in White's cabin in Woodstock. Hague served in the army at Camp Hale in Colorado until 1943. Instead of returning to New York City, he moved to Woodstock after his discharge. He bought Hervey White's cabin and became friends with Philip Guston and Bradley Walker Tomlin who also lived and worked in Woodstock.

The sculptures of the mid and late forties became more simplified and concise as Hague began to work primarily, then exclusively in wood, and several were included in Whitney Annual Exhibitions during that time. In 1951 he used his G.I. Bill money to travel to Europe. He went first to London, where he audited art history lectures at the Courtauld Institute, then to Paris, Rome and Greece enroute to Alexandria and Cairo for a reunion with his family. Upon returning to Woodstock, it soon became clear that Hague's work had entered a new phase and had become more fundamentally abstract.

In 1954 Hague brought eight sculptures to New York and made a private showing of them at a friend's studio, where they found an interested audience of artists and curators. A few collectors followed, as well as a substantial article by art critic Thomas Hess in the January 1955 issue of ArtNews. In 1956 Hague's work was included in an important exhibition curated by Dorothy Miller at the Museum of Modern Art, "Twelve Americans" which also presented works by Sam Francis, Philip Guston, and Franz Kline. Hague's work was addressed at length in an article about the exhibition by Leo Steinberg which appeared in ArtNews in July 1956.

As a result of the exhibition, sculptures were purchased by the Museum of Modern Art, the Whitney Museum, and the Albright-Knox Art Gallery. Important private collectors such as Joseph Hirshhorn and Burton and Emily Tremain also bought work for their collections, as did Nelson Rockefeller a few years later. Hague had two successful exhibitions with Charles Egan Gallery, in 1962 and 1965, and his first retrospective museum exhibition, curated by Gerald Nordland, at the Washington Gallery of Modern Art in 1964. He received awards from the Ford Foundation in 1961, the Guggenheim Foundation in 1967, the Mark Rothko Foundation in 1972 and the American Academy of Arts and Letters in 1973.

These exhibitions and awards provided Hague a greater measure of financial security than he had ever enjoyed. This afforded him an opportunity to retreat from the New York City art scene which had undergone tremendous changes in the 1960s. During this period of time, Hague's sculptures became more massive; between the ages of sixty and seventy-five, he made the most monumental works of his career. In 1978 art dealer Xavier Fourcade was introduced to Hague, and presented an exhibition at his gallery in New York the following year. Fourcade died during Hague's second show there in 1987, and his work has been exhibited regularly since then by the Lennon, Weinberg Gallery.

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During the 1980's and into the early 1990's, Hague's work evolved again. The sculptures' surfaces became rougher and showed more of the tool markings of the chainsaw and other power tools he had used to make the works since the 1950's. He opened up the sculptures' masses and worked within them; he used different types of wood and exploited their natural condition and occasional decay in these powerfully original, idiosyncratic late works. On February 17, 1993, he died in his cabin of congestive heart failure following a brief hospital stay. There were two feet of snow on the ground and it was bitterly cold, but the sun was shining and there was a just-finished sculpture in his studio.

EXHIBITION HISTORY

SOLO EXHIBITIONS

- 1954 New York, Private showing at John Hovannes' studio. October.
- 1962 New York, Egan Gallery. October-November.
- 1964 Washington, DC, The Washington Gallery of Modern Art. *Raoul Hague*.
September 18-October 17. (catalogue)
- 1965 New York, Egan Gallery. October-November.
- 1979 New York, Xavier Fourcade, Inc. *Raoul Hague: Recent Sculpture*. November 24,
1979-January 5, 1980.
- 1983 Chicago, IL, The Arts Club of Chicago. *Raoul Hague*. January 12-February 10.
(catalogue)
- 1986 Birmingham, MI, Susanne Hilberry Gallery. *Raoul Hague*. October 25-
November 22.
- 1987 New York, Xavier Fourcade, Inc. *Raoul Hague: Sculpture 1980-1986*.
March 27-May 2.
- 1988 New York, Lennon, Weinberg, Inc. *Raoul Hague: New Sculpture*. November 26,
1988-January 7, 1989.
- 1990 New York, Lennon, Weinberg, Inc. *Raoul Hague: Sculpture 1947-1989*.
April 6-May 12. (catalogue)
Cologne, Germany, Galerie Alfred Kren. *Raoul Hague/Important Sculpture*.
November-December.
- 1991 New York, Lennon, Weinberg, Inc. *Raoul Hague: New Sculpture*. November 14-
December 28.
- 1994 New York, Lennon, Weinberg, Inc. *Raoul Hague, Arshile Gorky, Bradley Walker
Tomlin, Philip Guston: An Exhibition in Memory of Raoul Hague*. February 1-26.
- 1997 New York, Lennon, Weinberg, Inc. *Raoul Hague: Major Works from the Raoul
Hague Foundation*. September 4-October 4.
- 2000 New York, Lennon, Weinberg, Inc., *Raoul Hague: Sculptures*. June – July.
- 2001 Dallas, Texas. Pollack Gallery, Meadows School of the Arts, Southern Methodist
University. *Unhurried Calm: Sculpture by Raoul Hague*. August 27-October 6, 2001.;

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GROUP EXHIBITIONS

- 1932-1933 New York, Museum of Modern Art. *American Sources of Modern Art.*
- 1935-1939 New York, World's Fair Exhibition. *American Art Today.*
- 1945 New York, Buchholz Gallery, Curt Valentin. *Recent American Sculpture.* February 6-24.
- 1945-48 New York, Whitney Museum of American Art. *Annual Exhibition of Contemporary American Art: Sculpture, Drawings, and Watercolors.*
- 1950 Clearwater, FL, Florida Gulf Coast Art Center.
- 1952 New York, Whitney Museum of American Art. *Annual Exhibition of Contemporary American Art: Sculpture, Drawings, and Watercolors.*
- 1956 New York, Museum of Modern Art. *Twelve Americans.* May 29-September 9. (catalogue)
- 1960 Utica, NY, Munson-William-Proctor Institute. *Inaugural Exhibition.* October 15-December 31. (catalogue).
- 1962 Hartford, CT, Wadsworth Atheneum. *Continuity and Change.* (catalogue).
- 1963 New York, Museum of Modern Art (organizer). London Council Anglo-American (sponsor). *Sculpture in the Open Air.* Exhibition held in Battersea Park. 1965 Paris, Musée Rodin. International Council of the Museum of Modern Art (organizer). *Etats-Unis Sculptures du XXe Siecle.* (catalogue).
- 1969 New York, Museum of Modern Art. *Twentieth-Century Art from the Nelson A. Rockefeller Collection.* Through September 1.
- 1974 Far Hills, NJ, Merriewold West Gallery. *Outdoor Sculpture 1974.* September 21-October 19. (catalogue)
- 1977 Poughkeepsie, NY, Vassar College Art Gallery. *Woodstock: An American Art Colony 1902-1977.* January 23-March 4.
- 1979 Chicago, IL, Art Institute of Chicago. *Art Institute of Chicago Centennial Exhibition.* November 17, 1979-January 15, 1980.
- 1980 New York, Xavier Fourcade, Inc. *Small Scale: Painting, Drawings, Sculpture.* January 12-February 23.
New York, Whitney Museum of American Art. *The Figurative Tradition and the Whitney Museum of American Art.* June 25-September 28. (catalogue)
New York, Grey Art Gallery, New York University. *Perceiving Modern Sculpture.* July 8-August 22, 1980.
- 1981 New York, Grey Art Gallery and Study Center, New York University. *Tracking the Marvelous.* April 28-May. (catalogue)
- 1982 New York, Xavier Fourcade, Inc. *Sculpture.* July 8-September 17.
- 1983 New York, Xavier Fourcade, Inc. *In Honor of de Kooning.* December 8-January 21, 1984. (catalogue)

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- 1983 Stratford, Ontario, The Gallery/Stratford. *American Accents*. June 6-August 7, 1983. Curated by Henry Geldzahler. Traveled to: Toronto, Ontario, College Park, August 18-September 17, 1983; Quebec, Parc de Champs de Bataille, Musee du Quebec, September 22-October 26, 1983; Halifax, Nova Scotia, Art Gallery of Nova Scotia, January 5-February 6, 1984; Windsor, Ontario, Art Gallery of Windsor, February 23-March 25, 1984; Edmonton, Alberta, The Edmonton Art Gallery, April 5-May 13, 1984; Vancouver, British Columbia, Vancouver Art Gallery, July 5-August 26, 1984; Calgary, Alberta, Glenbow Museum, September 11-October 30, 1984; Montreal, Quebec, Musee d'Art Contemporain, November 29, 1984-January 30, 1985. (catalogue)
- 1984 New York, One Penn Plaza. Modern Art Consultants (organizer). *Seven Sculptors In America*. Curated by Dore Ashton. May 21-September 22.
Southampton, NY, The Parrish Art Museum. Forming. July 29-September 23. (catalogue)
New York, Whitney Museum of American Art. *The Third Dimension: Sculpture of the New York School*. December 6-March 3, 1985. Travelled to: Fort Worth, TX, Fort Worth Art Museum; Cleveland, OH, Cleveland Museum of Art; Newport Beach, CA, Newport Harbor Art Museum. (catalogue)
- 1985 New York, Robert Schoelkopf Gallery. *American Woodcarvers*. November 2-December 4.
- 1986 Birmingham, MI, Susanne Hilberry Gallery. *Sculpture*. March 1-April 1.
- 1987 New York, Xavier Fourcade, Inc. *In Memory of Xavier Fourcade: A Group Exhibition*. September 11-October 17.
- 1989 New York, Lennon, Weinberg, Inc. *Group Exhibition*. January 14-February 25.
New York, Lennon, Weinberg, Inc. *Painting and Sculpture*. May 2-June 3.
- 1989-1990 New York, Whitney Museum of American Art at Phillip Morris. *Out of Wood: Recent Sculpture*. December 14-December 31, 1990. (brochure)
- 1990 New York, Lennon, Weinberg, Inc. *A Group Exhibition*. January 10-February 24.
New York, Lennon, Weinberg, Inc. *Group Exhibition of Gallery Artists*. September 6-29.
- 1991 New York, Lennon, Weinberg, Inc. *Spring/Summer Exhibition: Part Two, Sculptors*. June 27-August 2.
Los Angeles, Manny Silverman Gallery. *10 Sculptors of The New York School*. November 22-January 11, 1992. (catalogue)
- 1992 New York, Zabriskie Gallery. *Message from the Interior, The Eakins Press Foundation: An Exhibition of Books, Portfolios & Related Works of Art*. December 10-January 30, 1993. (catalogue)

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- 1993 New York, Lennon, Weinberg, Inc. *Collage and Assemblage*. February 20-March 27. Stony Brook, NY, University Art Gallery, Staller Center for the Arts, State University of New York at Stony Brook. *Wood: Raoul Hague, Edward Mayer, Zdeno Mayercak, Catherine Murray, James Surks*. November 6-December 17. (catalogue)
- 1994 Miami, The Lowe Art Museum, University of Miami. *Eight Contemporary Sculptors Wood Into Art*. April 28-June 12, 1994. (catalogue)
- 1995 New York, Lennon, Weinberg, Inc. Group Exhibition: Gallery Artists, September 5-30.
- 1997 Woodstock, New York, Woodstock Artists Association. *Philip Guston and Raoul Hague*. July 12-September 7.

GRANTS AND AWARDS

- 1959 Ford Foundation Award
- 1967-68 Guggenheim Fellowship
- 1972 Mark Rothko Foundation Award
- 1973 American Academy and Institute of Arts and Letters Award
- 1974-75 CAPS Fellowship
- 1984 American Academy and Institute of Arts and Letters Award

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EXHIBITION CATALOGUES AND GENERAL BOOKS

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- Barr, Alfred H. Jr. *Painting and Sculpture in The Museum of Modern Art, 1929-1967*. New York: The Museum of Modern Art, 1977.
- *Between the Fairs: 25 Years of American Art 1939-1964*. New York: Whitney Museum of American Art, 1964.
- *Contemporary Art: Acquisitions 1954-57*. Buffalo, NY: Albright-Knox Art Gallery, 1957.
- *Continuity and Change*. Essay by Samuel J. Wagstaff, Jr. Hartford: Wadsworth Atheneum, 1962.
- *Etats-Unis Sculptures du XXe Siecle*. Texts by Cecile Goldscheider and Rene d'Harnencourt. Paris: Musee Rodin, 1965.
- *The Figurative Tradition and The Whitney Museum of American Art*. Essays by Roberta K. Tarbell and Patricia Hius. New York: Whitney Museum of American Art, 1980.
- Goodrich, Lloyd, and John I.H. Bauer. *American Art of Our Century*. New York: Praeger, for the Whitney Museum of American Art, 1961.

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- Hamilton, Patricia. *Outdoor Sculpture 1974*. Far Hills, NJ: Merriewold West Gallery, 1974.
- Inaugural Exhibition. Utica, NY: Munson-Wiliams-Proctor Institute, 1960.
- *Message from the Interior; The Eakins Press Foundation: An Exhibition of Books, Portfolios, and Related Works of Art*. Introduction by Virginia M. Zabriskie. Essay by Leslie Katz. New York: Zabriskie Gallery, 1992.
- *Modern Sculpture from the Joseph H. Hirshhorn Collection*. New York: Solomon R. Guggenheim Museum, 1962.
- Nordland, Gerald. *Raoul Hague*. Introduction by Dorothy C. Miller. Washington, DC: The Washington Gallery of Modern Art, 1964.
- *10 Sculptors of The New York School*. Essay by Donna Stein. Los Angeles: Manny Silverman Gallery, 1991.
- *Twelve Americans*. Edited by Dorothy C. Miller. New York: Museum of Modern Art, 1956.
- Seuphor, Michael. *The Sculpture of This Century*. New York: George Braziller, 1960.
- Wheeler, Daniel. *Art Since Mid-Century: 1945 to the Present*. New York: Vendome Press, 1991.
- *Woodstock: An American Art Colony 1902-1977*. Forward by Peter Morrin, Introduction by Karal Ann Marling. Poughkeepsie, NY: Vassar College Art Gallery, 1977.

PERIODICALS

- "Art Hunting in Darkest World's Fair," *ARTnews*, Summer 1964.
- *Art/World*, April 15-May 15, 1987.
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- Bacon, George. "Around the Galleries: New York," *The Art Newspaper*, no. 12, December 1991, p. 21.
- Baro, Gene. "Bond Street and Battersea," *Arts Magazine*, October 1963.
- Braff, Phyllis. "Wood," *The New York Times*, November 21, 1993, p. 28 (L.I.)
- Brenson, Michael. "Sculpture, Private and Public: Raoul Hague," *The New York Times*, December 23, 1988.
- ----- "Sculpture Shows at 2 Branches of the Whitney," *The New York Times*, December 22, 1989.
- Campbell, Lawrence. "Raoul Hague at Lennon, Weinberg," *Art in America*, March 1992, p. 120.
- Channing, Walter. "Raoul Hague's Wood," *Art/World*, March 1980.
- "Continuing and Upcoming," *ArtScene*, January 1992.
- "Art exhibit in NY held in memory of Raoul Hague," *The Armenian Weekly*, February 19, 1994, pp. 9, 12
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- "Gallery lands a hard-to-get Hague." *Weatherspoon Art Gallery Newsletter*, 1988.
- Geldzahler, Henry. "American Accents." *Arts Magazine*, Summer 1983.
- Giannini, Paula. "Raoul Hague: An Interview," *Art International*, August/September 1981.
- Glueck, Grace. "Art: Show Honors de Kooning," *The New York Times*, December 23, 1983.
- Haydon, Harold. "Expression based on ersatz angst," *Chicago Sun-Times*, February 4, 1983.
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- Ittner, John G. "Raoul Hague," *The New York Post*, November 30, 1979.
- Judd, Donald. "Raoul Hague," *Arts Magazine*, December 1962.
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- Kirili, Alain. "Raoul Hague," *Arts Magazine*, March 1992, p. 65.
- Kramer, Hilton. "Sculpture: Big Show by an 'Unknown'," *The New York Times*, November 30, 1979, p. C1,C18.
- Kritzwiser, Kay. "Marking Artistic Statements in an American Accent," *The Globe and Mail*, June 27, 1983.
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- Saunders, Wade. "Touch and Eye: '50's Sculpture," *Art in America*, December 1982.
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- Wilkinson, Jeanne C. "Raoul Hague," *Review*, September 15, 1997, vol. 3, number 1.
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PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, New York
Art Institute of Chicago, Illinois
Detroit Art Institute, Michigan
Hirshhorn Museum and Sculpture Garden, Washington, DC
Florida Gulf Coast Art Center, Belleair
Greenville County Museum of Art, South Carolina
J.B. Speed Museum of Art, Louisville, Kentucky
Metropolitan Museum of Art, New York
The Museum of Modern Art, New York
National Gallery of Art, Washington, DC
Neuberger Museum of Art, State University of New York, Purchase
Rhode Island School of Design Museum of Art, Providence
Nelson A. Rockefeller Collection, Kykuit, New York
Rose Art Museum, Brandeis University, Waltham, Massachusetts
San Francisco Museum of Modern Art, California
Storm King Art Center, Mountainville, New York
Weatherspoon Art Gallery, University of North Carolina, Greensboro
Whitney Museum of American Art, New York
Woodstock Artists Association, New York

CATALOGUE RAISONNE

The Foundation will undertake a project to authoritatively document Raoul Hague's sculptures as a Catalogue Raisonne. We are actively seeking information to add to our research archives. Catalogue entries will include detailed histories of each sculpture's ownership, exhibitions in which the work was shown and the literature in which it has been cited or illustrated. Owners of works are encouraged to contact The Raoul Hague Foundation. Information is welcome from anyone who previously owned, exhibited or reproduced his sculptures.

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