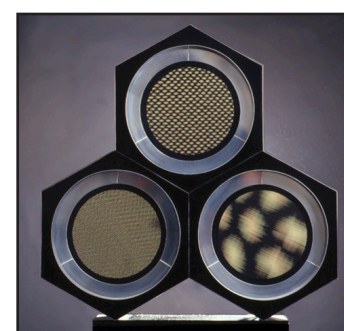


Fletcher Benton



Fletcher Benton grew up in Ohio and earned his B.F.A. at Miami University in Ohio. He enlisted in the Navy where he employed skills he acquired as a precocious 14-year-old sign painter.

He began his fine art career as an abstract painter in the 1950s and 1960s. In the mid-1960s he moved to San Francisco, receiving early attention for his kinetic or moving sculptures based on geometric patterns and boxes. Peter Selz, Berkeley Art Museum's founding director, included him in the historic 1966 exhibition *Directions in Kinetic Sculpture*, which brought him international recognition. These early works were concerned with change and the illusion of change rather than with actual movement, more like three-dimensional paintings.



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Three-dimensional sculptures, designed to be viewed from all angles, came in the late 1970s when Benton abandoned kinetic art and began using more traditional sculptural materials like bronze and Cor-ten steel. His sculpture often defies gravity; welded shapes perch seemingly precariously atop each other. The simplicity of each shape reveals forms of nature, geometry, and human activity. In 2008 Benton received the International Sculpture Center Lifetime Achievement in Contemporary Sculpture.



Benton's work can be seen in front of Louise M. Davies Symphony Hall in San Francisco, in Palo Alto at Stanford University and at the playing fields on El Camino and Page Mill Road, in San Mateo on Campus Drive near CSM, and in major collections and art museums around the world.

Folded Circle No. 64

8 x 6 x 7 inches Steel with Patina

In the *Folded Circle Series*, Benton begins with a circle-disc. He cuts and folds and adds new elements to create a dynamic three-dimensional form, creating playful figures that transfer the kinetic energy once produced by using motors into a balanced/unbalanced optical relationship of the parts. The sculpture plays with gravity, implying movement as the elements roll and turn.

