

Adaline Kent's early work is representational; however, during the early 1940s, she moved toward an abstract primitive aesthetic, reinforced by her interest in Surrealism. The colored bands of *Gambler* serve to emphasize the three-dimensionality of the structure, a style reminiscent of Italian late Gothic church architecture, for example the Cathedral of Santa Maria in Siena and Santa Maria Novella in Florence. Acclaimed art critic Clement Greenberg noted that Kent's sculptures, including *Gambler*, "manage to control a greater amount of space than they actually inclose... by the galvanic energy in the thrust of its arms."¹ There is also visual tension resulting from an imbalance. The sculpture stands precariously on two points, one solid but one dainty, while two crescents - larger at top and smaller at bottom - struggle for stability.

¹ Clement Greenberg, "Review of Adaline Kent and William Congdon" in *Clement Greenberg: The Collected Essays and Criticism*, vol. 2, *Arrogant Purpose, 1945-1949*. Ed. John O'Brian. (University of Chicago Press, 1986), p. 312.

Adaline Kent

American, 1900-1957

Gambler, 1948

Magnesite (oxychloride cement)

31 inches high

Marie Eccles Caine Foundation

Gift, 2001.1

