

Sculpture

An abstract sculpture composed of various black and white geometric and organic shapes. A central vertical rod supports a sphere with two white horizontal rings. To the right, a black triangular plate features a cluster of white circles of varying sizes. The background is a light, neutral color.

VOL. 1, ISSUE NO. 3

TAYLOR | GRAHAM



SCULPTURE

Vol. I, Issue no. 3

It is with great pleasure that I present this issue of Sculpture which spans the creation of some of the world's finest Sculptures from the 19th century forward to the present.

I specialize in sculpture as I have a great respect for the artists that choose to express themselves in this medium. With sculpture, there is no easy way to do it but the result, if an artist can see it through from inception to creation – is nothing short of inspiring.

And living with sculpture is elevating. It can move us with empathy or captivate us with drama and force. Often it is about motion. The value of bringing “motion” into a room or garden is little thought about in our daily lives, until we experience what that means by owning sculpture.

I am excited about the format of this catalogue, as it reflects the aesthetic that we embrace at our gallery of mixing classic works with contemporary. There are so many reasons to collect and live with sculpture. I was inclined to impart to our clients that sculpture is a luxury and of course it is, as few people have it. And I paused as I thought about whether it is a luxury. Paris and Rome would not be worth visiting if you removed sculpture from those cities, as the romance and history of their architecture and sculpture is why we love and understand them. History – history of culture, wars, celebrations, allegories, struggles, triumphs and stories are what make us feel the trajectory of life.

I think collecting sculpture if you can, is a luxury but also a necessity. To keep close to us the human striving “to do and be” which makes life so worthwhile.

– Abby Taylor



ACQUISITION HIGHLIGHT



Actaeon is a companion to Manship's *Diana* in which the goddess is in pursuit and has released a bow meant for Actaeon.

Actaeon was conceived in 1923 while Manship was living in Paris and at the height of his artistic career. He was challenging the conventional boundaries of composition as he chose to have neither hound to have a paw on the ground. The most striking feature of the sculpture is its strong diagonal thrust forward and up. Off this diagonal are many triangular relationships that make this one of his most sophisticated and intellectual compositions.

Actaeon was a young hunter who stumbles upon Artemis by a pool in the woods.

While he was caught spellbound by her beauty she was furious at being spied upon, bathing with her nymphs. She dipped her hand into the pool and splashed him with water. As the drops landed upon his head, antlers sprouted and he transformed to a stag. His hounds leaped at him as they began their assault and he is unable to utter a human sound to call them off. Artemis' revenge was complete, as no mortal was to live to boast that he had seen the goddess bathing.

Manship stands as one of America's most important American sculptors and certainly as the champion of the Deco style and the "modern aesthetic." France experienced a golden era in the 19th century between architecture and sculpture and this occurred in America between 1910 and 1935 with Manship was a prominent part of it. Some of New York city's most celebrated spots are Manship commissions such as the *Prometheus Fountain* at Rockefeller Center, the reliefs on the AT&T Building, the *Rainey Memorial Gates* at the Bronx Zoo and many more.

PAUL MANSHIP

1885-1966



Actaeon

Bronze

Signed

Marked: Alexis Rudier Fondeur. PARIS.

29 x 30 ½ x 8 inches

Base: 1 ½ x 18 ¼ x 11 ¼

Provenance: Estate of Margaret Leech Pulitzer, NY

Sotheby Parke-Bernet NY, December 1975

Wolf Family Collection, 1975-2023

Sotheby's NY, April 2023

ACQUISITION HIGHLIGHT

Born 1949

Metrical, 1986

Steel

80 x 44 x 89 inches

Provenance: Edward Thorp Gallery, NY

Private collection, acquired from the above 1997-2022

Exhibited: Edward Thorp Gallery, Deborah Butterfield, New York, 1997

Accompanied by certificate of authenticity issued by Buck-Butterfield, L

The sculpture is formed with intertwining and overlapping steel scraps, a gentle and intricate interpretation of a horse. Metrical has slender legs and a lightweight structure in the upper body, which imparts an effortless feel to the use of this strong material. Butterfield's move to a ranch in Montana sparked a transition of method and material toward the use of scrap metal, barbed wire, pipes, and discarded fencing.

The act of creating these sculptures necessitates that Butterfield is ruthless with her materials. In some ways, Butterfield's story is one of a contemporary woman still of tough determination as many women of the American West have been. Her horses are modeled from the perspective that the artist does dress them. That this special relationship with the horse informs her modeling of the way how they are built.

We embrace the importance of her work. Although very personal to her, it has an outward place of importance in contemporary sculpture. That she is working in a technological era which makes art of an organic nature decidedly relevant.



BUTTERFIELD



LYNN CHADWICK

1914-2003

Beast VII, 1956

Bronze

Signed

Marked: 198 (Chadwick catalogue no.) / 2/9 and with Pangolin foundry stamp

24 ¾ x 40 x 10 ½ inches

Provenance: The Artist

Galeria Freites, Caracas, Venezuela

Private Collection, USA

Exhibited: Vienna, Wiener Secession, Ivon Hitchens, Lynn Chadwick, November 1956, cat. no. 20 (as Beast VIII), produced with the British Council for the Venice Biennale, with tour to Städtische Galerie, Munich; Musée National d'Art Moderne, Paris; Stedelijk Museum, Amsterdam; Palais des Beaux-Arts, Brussels and Arts Council Gallery, London (another cast).

Giacometti-Chadwick - Facing Fear, Museum de Fundatie, Zwolle, Netherlands, September 22 2018 - January 6 2019, this cast.

Lynn Chadwick: Biester der Zeit (Beasts of Time), Georg Kolbe Museum, Berlin, Germany, May 18 – Sept. 15, 2019, this cast.

ACQUISITION HIGHLIGHT

It seems to me that art must be the manifestation of some vital force from the dark, caught by the imagination and translated by the artist's ability and skill.
– Lynn Chadwick

Chadwick's *Beast VII* was the seventh iteration of the sculptor's Beast series, which would eventually come to include over a dozen separate works and was considered by Chadwick's biographer, Alan Bowness, to include some of his very best work.

The Beast series occupied Chadwick throughout the 1960s, and Chadwick revisited the theme again in the 1990s.

Chadwick did visit Mykonos and Delos in 1955 and it is thought that the 6th century BC "avenue of lions" spurred inspiration towards the Beast series as did the Easter Island figure at the British Museum. We find his Beasts to be irrepressibly fantastical and expressive works that hold fast in the canon of Post-War sculpture.



Beast VII is typical of Chadwick's ability to create a sculptural metaphor for the essence of animality. Although superficially an abstraction, in that it does not represent a particular kind of beast, the sculpture pulsates with animal vigour as it stretches itself menacingly before us, hackles raised.

– Dennis Farr, *Lynn Chadwick*, p. 52.

JEAN BAPTISTE CARPEAUX

1827-1875

Bust de Flore, circa 1870s

Marble

25 x 12 x 10 inches

Signed

Provenance: Artcurial, Paris France, 2021

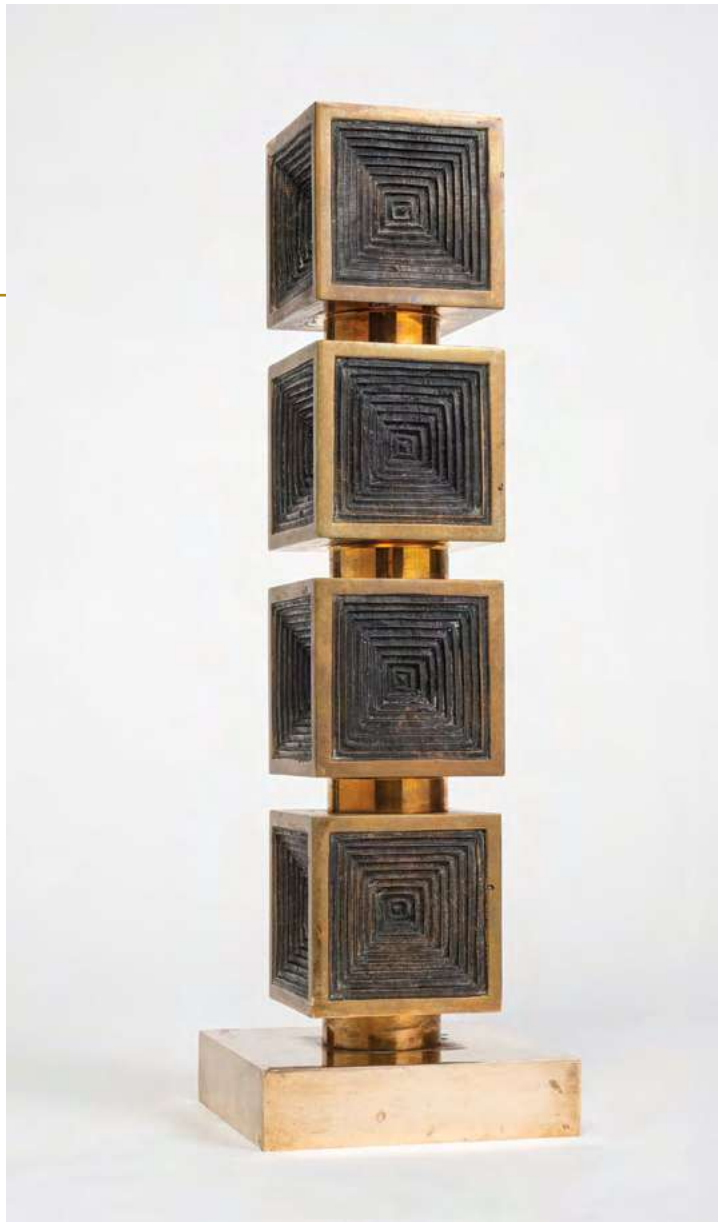
Michel Poletti et Alain Richarme, 'Jean-Baptiste Carpeaux sculpteur, catalogue raisonné de l'oeuvre édité', Paris, 2003, p. 143, modèle référencé sous le n° BU 40.



One of the most famous sculptures to the façade of the Musée de Louvre is Carpeaux's *Le Triumphe de Flore*, which he completed in 1866. Flore is the goddess of Spring and plants and metaphorically adorning this building with her signified the benefits of life under the regime of the Second Empire. On the building, Flore is "accroupie" translated to crouched but here he approaches the goddess in bust form. It was standard for sculptors who worked on large commissions to break out their figures into smaller and various variations.



Bust de Flore is a quintessential bust by Carpeaux in terms of classical beauty, form, energy, and life. Carved in the 1870's before he died in 1875, there was also a terra cotta version of this bust. Carpeaux usually modeled in clay and then moved on to other mediums such as marble. He was given the distinct honor of being appointed the court portraitist in 1865 to the empress Eugénie. His busts were considered to have no rival in terms of technique and impressiveness. Carpeaux was initially influenced by such masters of Renaissance sculpture as Michelangelo. His style signaled a shift toward a freer and more naturalistic way of sculpting in contrast to the calm classical approach espoused by the Académie.



MINORU NIIZUMA

1930-1998

Castle of the Eye, 1972

Signed

Marked: 10/10 on base

Bronze

15 x 4 $\frac{5}{8}$ x 4 $\frac{5}{8}$ inches

Provenance:

Gimpel & Weitzenhoffer Gallery, NY

Private Collection, NY until 2023

Hindman Auction, Chicago, IL 2023



Minoru Niizuma was well-known for his series-based approach to creating sculpture. *Castle of the Eye* was carved in monumental proportion and in various stones and he approached this particular form many times. His artistic style bares influences from traditional Asian art as well as modern, dynamic expressions of Western contemporary art. This fusion of influences gave birth to a unique artistic language. His work is represented in museum collections including the Guggenheim Museum, New York, Hirshhorn Museum, Washington D.C., the San Francisco Museum of Art and the Museum of Modern Art, New York.

Remembered Promise, 1968



MASAYUKI NAGARE

1923-2018

Signed

Granite

15 x 38 $\frac{3}{4}$ x 14 $\frac{3}{4}$ inches

Provenance: Anderson Gallery, Buffalo, NY
Anderson Grandchildren's Trust

Remembered Promise is a great example of warehada, Nagare's term for the harmonious contrast of textures in a work of art. *Remembered Promise* is evocative, as the name suggests, of an ancient stone imbued with spirituality and history, watching out over its surrounding environment.

Nagare meant his sculptures to be placed in natural sites, as it is in these settings that the works most clearly embody their spirit. He believed that stones embody spirits. After selecting a stone, he allowed it to dictate the sculpture's form. Nagare's first sculptures were inspired and based upon the Jizos, which are the Buddhist guardian deities of children. Later, his works reflected on the timelessness of life; he often created sculptures that, although abstract, are reminiscent of traditional Japanese forms. He often left part of the stone rough and untouched, while polishing other parts to a high finish. This method creates a peaceful equilibrium that nonetheless exudes energy.



He was nicknamed "Samurai Artist" for his commitment to traditional Japanese aesthetics.



Arnaldo Pomodoro is widely regarded as Italy's greatest post-war avant-garde sculptor. *Scatola* is a mid-size sculpture that evinces a sense of monumentality. Similar examples from the early 1960s are in the permanent collections of the Museo del Parco in Portofino, Milan's Museo della Permanente, and the Peggy Guggenheim Collection in Venice.



ARNALDO POMODORO

Born 1926

Scatola, 1961

Bronze

Numbered 1/2 from an edition of 2 and 2 artist proofs

Signed

21 ½ x 9 x 3 inches

24 ½ high overall

Note: The work is registered with the Archivio Arnaldo Pomodoro, Milan; Archive no. AP150. Photo certificate issued by the artist, Milan, October 2001

Provenance: European Private Collection

Exhibition: New York, Casa Italiana of Columbia University,
Contemporary Italian Sculpture, October 1961

Literature: S. Hunter, Arnaldo Pomodoro, Abbeville Press, New
York 1982, p. 46, no 35.

Lempertz, Zeitgenössische Kunstauktion, Cologne, 2 June 2001, Lot 386

Flaminio Gualdoni, Arnaldo Pomodoro. Catalogo ragionato della scultura, Skira 2007, part II, p.
460, no. 238.



ALBERT WEIN

1915-1991

Fastball, 1977

Bronze

Signed

Marked: 2/13

19 ¼ x 18 ¾ x 6 inches

Base: 3 x 18 x 6 inches

Provenance:

Artist to

Estate of the artist

to the present

In 1975 Albert Wein would have been among the many Americans captivated by the cover of Newsweek magazine featuring pitcher Nolan Ryan, mid – pitch as he was declared the fastest arm in the West

In 1977 Wein cast two bronzes, one of which was exhibited it at the National Sculpture Society in 1980 and it garnered a prize, which the plaque is still present.



THE NATIONAL SCULPTURE SOCIETY'S
C. PERCIVAL DIETSCHE SCULPTURE PRIZE
1980 ANNUAL EXHIBITION

MAX KALISH

1891-1945

Laborer with Shovel

Bronze

Signed

Marked: Meroni Radice Cire Perdue

17 $\frac{3}{8}$ x 5 $\frac{3}{4}$ x 7 $\frac{1}{2}$ inches



Laborer with Shovel has a dignity and purpose that speaks of strength and resolve. This is a rare model not often seen on the market. For those that love this sculptor's work, it's understood that it's a metaphor for pride and admiration for an era in American history where our cities, progress, and prosperity were carved out by the common laborer. Kalish depicted the labor subject not as social commentary but simply as portraying capable, strong can-do men that toiled to earn a day's pay and to build a future for a nation on the rise.

Kalish modeled over 60 figures depicting the American laborer.



Crystal, 1980

DEBORAH

Various metals and wood

29 ½ x 42 ½ x 15 inches

This work is accompanied by a certificate of authenticity provided by the Butterfield studio.

Provenance: The artist to Edward Thorp Gallery, NY

Private collection until 2023

Exhibition: No Boundaries, Marlborough Gallery, New York March 8 - April 1 2017

The first thing that I saw in my life that I remembered looking important and wonderful was a horse. I was just moved by them in a non-rational, passionate way before I even had words to describe it. -Deborah Butterfield



BUTTERFIELD

Tango, 1987

Welded steel

29 x 39 ½ x 16 inches

This work is accompanied by a certificate of authenticity provided by the Butterfield studio.

Provenance: Edward Thorp Gallery, NY

Sherman Collection, Baltimore, MD

Andre Emmerich, NY

Acquired from the above in 1993

Exhibited: New York, Andre Emmerich, Table Sculpture, 15 June-14 July 1993

So I find myself building sculptural horses the way I'd like to build my real horses. It has to do with a certain kind of balance in their structure. -Deborah Butterfield

When you look at a Butterfield horse and you try to imagine her manipulating and moving the steel into such graceful line, you begin to admire her resolve and talent.

PABLO ATCHUGARRY



Pablo Atchugarry has achieved global recognition as a contemporary sculptor working largely in Carrara marble. This marble had traditionally been used for traditional figurative work but Atchugarry has shown that this stone translates well in non-objective work. Carving sensuous, fold-like layers into the stone, his works are meant to lure the viewer away from everyday realities toward a more reflective and spiritual state of mind.

Often his works are monumental in size and so this model is attractive as it is a table-top size.

Born 1954

Untitled, 2000-12

Carrara marble

Signed

26 $\frac{5}{8}$ x 4 $\frac{1}{4}$ x 3 inches

Base: 2 $\frac{1}{2}$ x 8 x 8 inches

Provenance: Artist to private Collection
Christie's, NY 2018
Private Collection 2018 - 2020
Sotheby's NY 2020

Poncet worked with and was certainly influenced by his friend, Jean Arp. As evidenced in *Abstract Form*, 1973, there is a bird-like form to the curves and tail, which was a favorite theme in Arp's oeuvre. Poncet made a careful choice to carve this form in Rose Aurora marble, feeling the softness of its color and veining would add movement and counter-active lines within its shape.



1928-2022

Abstract Form, 1973

Rosa Aurora marble
20 x 19 x 10 inches

Provenance: Modern Master Tapestries, Inc., NY 1973
Private Collection, Galveston, TX
By descent in the family

ANTOINE PONCET

1928-2022

Cororeol, 1961

Polished bronze

41 x 20 x 7 inches

Signed

Edition: 6/6

Marked: Fonderia Tesconi /Pietrasanta

Mounted on black granite base: 4 x 15 ½ x 10 inches

Provenance: Private Collection, Canton of Vaud, Switzerland

The choice of polished bronze is an inspired one that delivers a lively look and invigorates the space surrounding the sculpture. Polished bronzes by design emanate bright color and reflect light, de-materializing the solidity of the sculpture and drawing into it the changing reflected images of the surrounding world. Poncet believes that movement is essential in good sculpture, and he strives for a breathless balance in his work, so that as you look at it, you feel that with a gentle push, the piece would fall.

While *Cororeol* identifies as a work from the 1960's when pure abstraction in sculpture was at its peak, there is also a classic quality to Poncet that looks contemporary to our time and even futuristic.



Cretan Dancer, 1930



Polished bronze
Inscribed on base: BORIS.LOVET-LORSKY. 1930
24 ½ x 33 ¾ x 4 ½ inches
Base: 1 ¼ x 39 x 10 inches

Provenance: The artist
Private Collection, acquired from the above
Private Collection by descent
Sotheby's, NY, May 1989
David Findlay Jr., Inc, NY
Sidney and Diana Avery, acquired from the above, 1990
Christie's, NY, May 2014

BORIS LOVET-LORSKI



Cretan Dancer epitomizes Lovet-Lorski's idealized, deco form, while possibly being one of his most playful and joyful works. One can detect Egyptian and Cubist influences. His eclectic ethnic borrowings are melded with his distinctly American attitudes of industrial progress as well as a certain celebration of technology that result in the highly stylized and futuristic lines in this sculpture of a dancer precariously positioned astride the back of a sleekly modeled bull. His choice of material heightens the overall sleekness of the sculpture that mirrored the cars, planes, and machines that were designed in the early 20th century.

Bull-leaping was a common motif in figurative art from Minoan Crete, perhaps a part of a ritual executed in connection with bull worship or as a prelude to sacrificial offerings to the god Poseidon during which an acrobat or dancer would leap onto a bull and perform somersaults or acrobatic stunts.



ALBERT WEIN

1915-1991

Dancing Girl, 1947, this cast 1987

Bronze on marble base

Signed

Marked: © '87 3/12 / TX

12 ¾ x 3 x 2 ¾ inches

Base: 2 x 4 x 4 inches

Dancing Girl is typical of the classically inspired works that Albert Wein produced while in Italy on the Prix de Rome trip in the late 1940's. The model was Wein's second wife, Gertrude, a professional dancer whom he married shortly before leaving for Italy. Wein sought to balance the legacies of the art past with the excitement of the future trends in art. He participated in the watershed exhibition, *American Sculpture* in 1951 at the Metropolitan Museum of Art, which is considered to be one of the most important early exhibitions of modernist sculpture.



ALBERT WEIN

1915-1991

Demeter, modeled 1947 this cast 1987

Bronze on marble base

Signed

Marked: 1/12 TX

22 1/8 x 6 1/2 x 10 1/2 inches

Base: 11 inches diameter x 3 inches

Demeter was the goddess of vegetation and the protectress of marriage. She taught mankind the art of sowing and plowing so they could end their nomadic existence. Wein's greatest talent was his ability to translate ideas into successful and expressive forms. Here, he depicts Demeter pouring water to replenish the earth which metaphorically has many positive connotations.

HARRY



Wire Bundle, circa 1967

Stainless steel and wire
75 ½ high x 12 inches diameter
79 ½ inches high overall

BERTOIA



Wheat, circa 1961-65
Gold plated stainless steel on brass base
18 ½ x 10 ⅞ x 6 inches



The Hiker commemorates American volunteers who fought in the Spanish-American War to help Cuban patriots free themselves from Spanish imperial control. The name Hiker's is derived from the long marches in the tropical Cuban climate and terrain that the soldiers endured. In time the familiar greeting among soldiers "Hello Hiker" took hold. This conflict caused the dissolution of the Spanish empire: Cuba was freed but remained under America's tutelage; Puerto Rico and Guam were ceded to America; and the Philippines were surrendered to the U.S. for \$20 million. America emerged from the war with new international power.

Newman's *Hiker* served as the official monument of the United States Spanish-American War Veterans and over twenty Hiker monuments were cast by Jno Williams foundry; these were in two sizes-- seven foot life-size and nine foot heroic size.

ALLEN GEORGE NEWMAN

1875-1940



The Hiker, modeled 1904, this cast 1910

Signed

Marked: Jno. Williams Inc. / Bronze Foundry N.Y.

Bronze

28 3/8 x 13 1/2 x 10 1/4 inches



The eagle was revered in Native American culture for its power and courage. Decoration with eagle feathers was symbolically significant to many Native American peoples, depicted here in Boyle's figure, modeled collecting feathers from an eagle he has captured. Boyle accurately depicted the traditional dress of a Native American going out to hunt and gather for his tribe.

JOHN JOSEPH BOYLE

1852-1917

Indian Capturing an Eagle, 1905

Signed

Dedicated: To my dear friend / Leslie W. Miller / From the author

Marked: Roman Bronze Works N.Y. / N 5

Bronze

18 ½ x 11 ¼ x 12 ½ inches



ALLEN GEORGE NEWMAN

1875-1940

Doughboy, 1919

Bronze

Signed

Stamped: IDEAL CASTING CO PROV RI

27 ½ x 7 ¾ x 7 1/8 inches

Provenance: Private Collection, NY

This model was done in 1919 and commemorates the American infantry soldiers who served in World War I. Three monumental size statues were cast; one for Pittsburgh, Penn and one was installed in Cliffside, New Jersey while the third remained in the artist's possession for exhibitions. His last tribute to the American soldier of his career which places him as one of America's earlier turn of the century sculptors.



ALBERT-ERNEST

1824-1887

Le Printemps

Marble

circa 1880

25 ½ x 13 x 12 inches

Signed

Carrier-Belleuse was a master of modeling expressive figurative work. *Le Printemps* would be one within a suite of four works depicting the seasons, executed prior to 1883. He maintained one of the largest ateliers in France in order to keep up with his commissions and activities and in many ways was a predominant force defining French sculpture during his lifetime. *Le Printemps* (Spring) is one of four busts dedicated to the seasons.



CARRIER-BELLEUSE

1824-1887

L'Hiver, circa 1868

Marble

Signed

24 ¼ x 9 ¾ x 9 inches

Provenance: Private Collection, Hilton Head, SC

Estate of Ebner Jordan Marsh, founder of Jordan Marsh Department Stores, 1960's

L'Hiver is said to have the features of Marguerite Bellanger, a well-known courtesan and the mistress of Napoleon III. She reappears in the artist's depiction of Diana. *L'Hiver* (Winter) is one of four busts dedicated to the seasons. Carrier-Belleuse was one of the most prolific, versatile and significant sculptors of the 19th century. Many sculptors of the next generation, including Auguste Rodin, Jules Dalou and Alexandre Falguière, learned from this master.



Le Cyclone is a subject not often encountered in marble and that is what makes it all the more alluring. Here, two women, possibly sisters, are caught in an oncoming storm. The sculptor was surely taken by the challenge of depicting the wind whipping their garments. The success of the piece lies in its drama and postural uniqueness.

CHARLES ADRIEN PROSPER d'ÉPINAY

1836-1914

Le Cyclone



As of recent this sculptor's scholarship and value has been rising with larger scale marbles achieving up to 1.5 million at auction.



Marble
Signed
20 ½ x 10 x 5 inches



JOSÉ de RIVERA

1904-1985

Form, 1953

Aluminum, paint, wood, electric motor
75 x 50 x 32 inches

Provenance: Estate of Carol A. Straus, Houston, TX



José de Rivera's beautifully lyric sense of form was often referred to as line drawing in space.

There is a surprising element of voluntary change as this form rotates, via a motor de Rivera modified, to turn a complete rotation in just over a minute-and-a-half. Like fellow sculptor Pol Bury, he often relied on hidden motors to heighten our interaction with his work.

Highly regarded by museums and critics, José de Rivera set a standard for craftsmanship and artistry.







FRANCISCO

Mujer Sentada

ZÚÑIGA

con Rebozo, 1974

1912-1998
Black Mexican marble
Signed
19 x 17 ½ x 16 ½ inches

Provenance: Private collection, Beverly Hills, CA

A classic example of Zúñiga's signature sculptures of female figures sculpted in either onyx or marble. Such earth mothers embody a mythological essence of the feminine. Zúñiga's art reflects a love and respect for Central American people and traditions.

Theseus Slaying the



ANTOINE-LOUIS

Marked: Collection F. Barbedienne France
(gold embossed seal, top of self-base)

For inspiration of these figures, Barye studied Theodore Gericault's sketchbooks of boxers and thus depicts *Theseus and the Minotaur* with legs widely braced, arm and sword positioned for an attack. Shortly after Barye's death, his models were put at public auction in Paris for sale and were purchased by the sculptor's principal foundry, F. Barbedienne. Chosen from those were a select group of models to be cast in a limited edition, each impressed on the base with a "gold seal". These castings are noted for their high quality and beautiful patinas and consequently are sought after by collectors today.



BARYE

Bronze
17 ¾ x 11 ¾ x 7 inches
Signed



HARRIET W. FRISHMUTH

Joy of the Waters, 1917

Bronze
61 x 18 x 14 $\frac{3}{4}$ inches
Signed
Marked: Roman Bronze Works, INC

Provenance: James Graham and Sons, NY, circa 1970s
Schaller collection, NY

Frishmuth was as much interested in action as in form, and *Joy of the Waters* is arguably her most energetic sculpture. The pose resulted when Frishmuth asked her model Desha to imagine herself "standing barefoot on a rock as a little cold ripple hits her foot." To this day, the model receives an enthusiastic reception among American collectors. It was executed in two sizes, 44 inches high and 61 inches high, both as working fountains.





Wood, stainless steel
28 x 7 x 5 ¼ inches

Provenance: The Artist
Kouros Gallery

ZERO



Shiki, 1996

"It is not easy to explain what seems so Japanese about his work to anyone who has not experienced Japan. It all has to do with topography, with landscape, with Zen, with the object as philosophical statement—as unique as isolated, mute, and resonating experience. Higashida turns the world topsy-turvy as well; gravity in its physical sense is defied, all balances are askew; the gravity of the work itself, its balances are paramount."
—Edward Albee, 1991

Crafted of found wood and metal indigenous to the Japanese province of Hiroshima, Shiki's material history is essential to the sculpture's form and meaning. *Shiki* can potentially carry four separate meanings: "ceremony," "soldier," "command," or "the four seasons"—or a composite of all four.

HIGASHIDA



Stainless steel
11 ½ x 17 x 7 ¾ inches

Sinjin, 2010

Provenance: The Artist
Kouros Gallery

Illustrated: Zero Higashida: The Weight of Memory, Sculpture
Magazine, April 2005, Vol. 24 No. 3, p.46

Its title represents a phoneticized translation of Japanese for “St. John.” Higashida’s often invents titles that are abstract composites of powerful content, be that sacred or secular. *Sinjin* is part of Higashida’s Messaiah series and served as the focal point of Higashida’s 2010 solo exhibition Culture & Peace at the Kouros Gallery. The show addressed the the atomic bombing of Hiroshima in recognition of the Strategic Arms Reduction Treaty (START) of 2010. In conjunction with its otherworldly form, *Sinjin* suggests the meeting of the mundane and the supernatural; the revered and the horrified; the alien and the familiar. Higashida’s art also embodies, according to art critic Gerard Haggerty, the Japanese notion of chiritori: the planet’s power to heal and restore itself.



Albert-Ernest Carrier-Belleuse and Auguste Rodin

1824-1887 and 1840-1917, respectively

The Abduction of Hippodamie, conceived and cast circa 1871

Bronze

Signed

Marked: BRONZE twice and MADE IN FRANCE, inset with pastille

25 ½ x 21 ½ x 14 inches

Mounted on a marble base measuring 3 ½ x 20 ½ x 11 ½ inches

Provenance: Bowman Sculpture Gallery, London



The Abduction of Hippodamia is widely considered one of the finest examples of late 19th century Neoclassical French sculpture, the result of a collaboration between Carrier-Belleuse and Rodin.

From an Academic perspective, the accepted opinion is that the subject matter and lines of Hippodamia exemplify the style of Carrier-Belleuse, while the expression and musculature of the centaur suggest the hand of Rodin. The subject is derived from Greek mythology. During the wedding of Hippodamia and Pirithous, the barbaric centaurs attending the event as guests became belligerently intoxicated and began attacking the hosts and other attendees. The centaur Carrier-Belleuse depicts is Eurytus, who attempted to kidnap and take advantage of the bride.

Thus ensued a battle between the Lapiths and the centaurs. The sculpture's thematic focus is the struggle between the rational and the animalistic, a common motif in 19th century European art.





"My sculpture is kinetic, meaning that it moves. The elements are derived from nature, and I borrow natural elements — wind, water, magnets — to set them in motion. The rhythms are influenced by infinite variables: the points of balance, the normal frequency of each form, the interruption of the counterpoise. I juggle, juxtapose, and adjust to achieve the dance or pantomime that I want.

Then the sculpture takes over and invents a fillip of its own."

-Lin Emery

Spring, 2010

Polished aluminum
40 ½ x 18 x 27 inches





LIN EMERY

1926-2021

Off Shoot, circa 2015

Polished aluminum

32 ½ x 44 inches

Signed

Off Shoot's individual elements dance independently of one another while remaining connected in graceful symbiosis. Emery's work consistently exhibits her technical mastery of kinetic sculpture in its complex fluidity of motion. Her body of work features diverse arrangements of plant-like forms, their bases always serving as fulcrums for teetering branches and petals that respond directly to atmospheric conditions.

Lin Emery has a comprehensive exhibition at the New Orleans Museum of Art in 2013 – 2104, titled *In Emery; In Motion*. However, the contribution and place that this female artist holds in sculpture at the international level has yet to be recognized and understood. Her body of work and public commissions is truly impressive but she also stands alone with George Rickey as one of the world's pioneers in kinetic work.



ALBERT WEIN

1915-1991

Mother's Jewels, 1975

Bronze

Signed

Marked: copyright 87 TX 2/12

18 ½ x 8 ½ x 6 ¼ inches

Provenance: Estate of Albert Wein, New York



Having experimented with abstraction during the 1960's, Wein returned to a classical form of representation in the 1970's. He felt he could better express his ideas by returning to the figure. Wein was always searching and exploring different aspects of sculpture. He never abandoned his sense of humanity and here we see his celebration of motherhood with an earthly realism rather than idealism.



Stepping Out embodies the best of what Catlett sought to communicate in her art. While she certainly focused on political and cultural struggles for African American women in the United States, she rarely depicted them as down-trodden.

ELIZABETH CATLETT

1915-2012

Stepping Out, circa 2000

Bronze

31 x 9 ½ x 7 inches

Signed

Provenance: Private Collection, Mexico
Purchased from above by Robert Bijou

Catlett's women, as we see in *Stepping Out*, are confident and feel good about themselves and will not be kept down. Her women are full-bodied, solid, positive and heads are held high. Charlotte Streifer Rubenstein, the author of *American Women Artists* has written that Catlett is "considered by many to be the greatest American black sculptor."

Exhibited: Burning in Water, New York, NY, Elizabeth Catlett: Wake Up in Glory, 28 Nov 2017 – 3 Feb 2018

ALBERT WEIN

1915-1991

Mother and Child



Wein had a period in the 1960's when he made a dynamic transition to abstraction. He carved very well-conceived and powerful forms similar to that of Jean Arp. Wein was too much of a traditionalist to let go of content so most of his abstract forms are symbolic of an idea, allegory, emotion, or act. That the subject, devoid of details, and pared down to only what is necessary to convey the "essence" of the composition is what really mattered in a truly great work of art.

Signed
Syrian marble
22 ½ inches high, base 15 x 11 inches

JOSEPH GOETHE

1912-1993

Woman with Crossed Knee

Joseph Goethe authored numerous books on woods of the world including rare, exotic and commercial ones. Goethe has taken meticulous care to play off the beauty of the grain and the color of the chosen wood. The sculpture was seamlessly conceived with an exquisite balance and respect between material and shape.

Carved wood
36 ½ x 9 ½ x 9 ½ inches, 39 ½ overall

Provenance: Estate of the Artist
Private Collection, Armonk, NY



LEO FRIEDLANDER

1890-1960

Female Warrior, circa 1916

Winner of the prestigious Prix de Rome prize in 1913, Friedlander would spend the next three years as a fellow at the American Academy in Rome studying antique sculpture and culture throughout Italy and Greece. Stylistically *Female Warrior* fits comfortably among the sculpture Friedlander created during the Rome years.



Bronze

Signed

Marked: No. 1 Roman Bronze Works NY

21 7/8 x 7 3/4 x 7 inches

Base: 7 7/8 x 8 x 8

Provenance: Private Collection, Baltimore, MD

WILLIAM S. SCHWARTZ

1896-1976

Lilly, 1929



Lilly was exhibited at the Art Institute of Chicago's Annual Exhibitions in 1930. Of the many works Schwartz had exhibited, Lilly was the only sculpture, listed as 245, Lilly (sculpture).

Signed
Plaster, patinated
16 x 13 x 17 ½ inches

PAUL MANSHIP

1885-1966



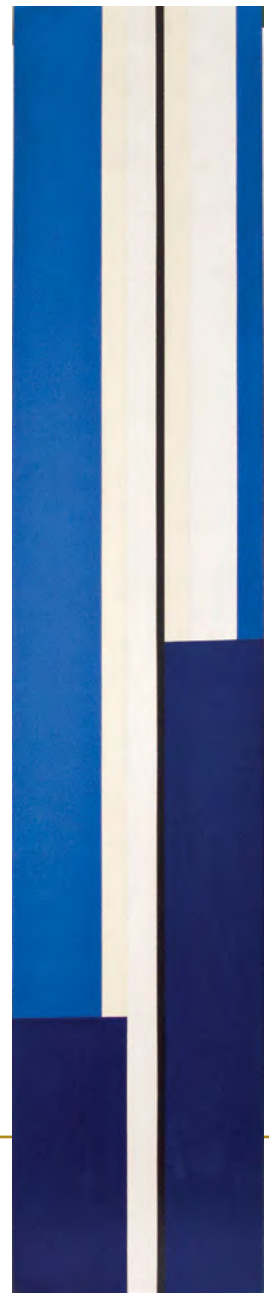
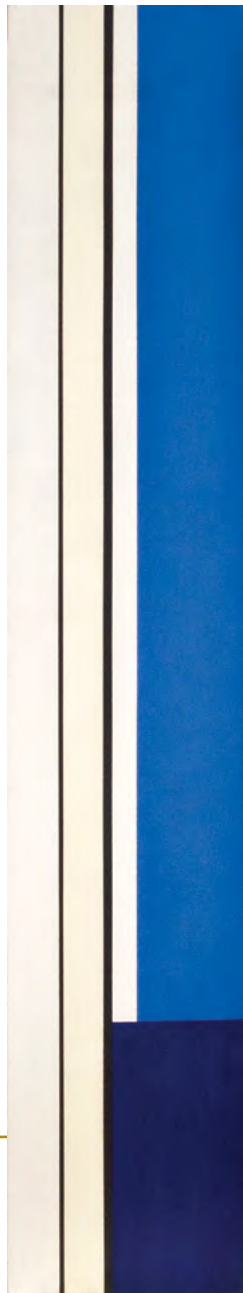
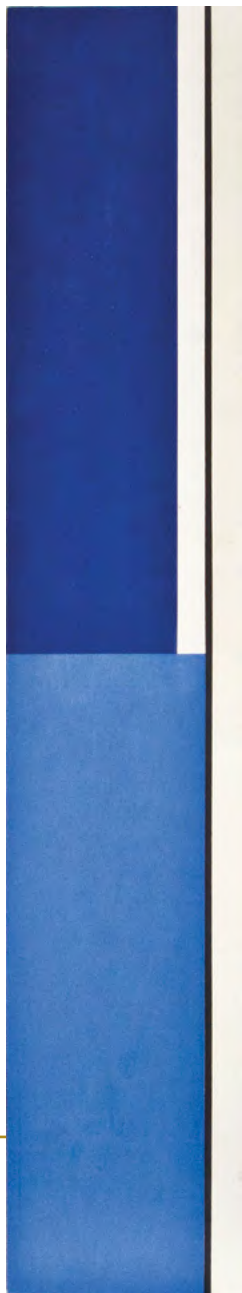
Bronze
Signed
13 ½ x 8 ¾ x 3 ¾ inches

Provenance: The artist
Then by descent to John Manship (the artist's son)
Geraci Galleries, Rockport, MA, 1979
Private collection, MA., acquired from the above
Sotheby's 2021

Paul Manship was commissioned by the Fairmount Park Art Association to produce the *Aero Memorial* in Philadelphia's Aviator Park in 1939. The monument was completed in 1948 and was a triumphant composition that paid tribute to the airmen who served in World War I. The present work is a bronze maquette of a proposed monument design Manship completed in 1941. Examples of these aviation monument studies can be found in the collection of the Smithsonian Institution, Washington, D.C., while others were destroyed by the artist, including the large plastilene the present work was modeled after

Aviation Memorial – Maquette, circa 1941





Signed
Acrylic on wood
48 x 8 x 7 inches

Provenance: Estate of the Artist
Grace Borgenicht Gallery, NY
Private Collection, NY

ILYA BOLOTOWSKY

Tylon Blue and Yellow, 1972

In 1961 Ilya Bolotowsky, an important geometric abstractionist artist as well as a founding member of the American Abstract Artists, began creating column-like three dimensional freestanding vertical sculptures.

Nowadays, when paintings torture the retina, when music gradually destroys the eardrum, there must, all the more, be a need for an art that searches for new ways to achieve harmony and equilibrium.

– Ilya Bolotowsky interviewed by Svendsen and Poser, 1974



AUGUSTE-NICOLAS CAIN

1822-1894



This cast of *Tigresse Rapportant un Paon à ses Petits* is a highly important and unique animalier example in the realm of French 19th century bronzes. Animalier bronzes played a significant role in France and this version of Cain's important monument is a stellar example of workmanship and was the artist's personal cast. Auguste-Nicholas Cain exhibited a plaster model of *Tigresse Rapportant un Paon à Ses Petits* at the Salon of 1873. Much admired and receiving great acclaim, the state commissioned a monument sized bronze version. Three years later, Cain showed the impressive large version at the Salon of 1876 then giving it a title of *Famille de Tigres*. The bronze was installed at the Jardin des Tuileries and is considered by the city to be one of its favorite monuments. Ultimately he had four animalier monuments installed in the Jardin des Tuileries, the larger version of ours being the most acclaimed of the four.

American Casts:

A version of *Tigress and Cubs* was donated and installed in Central Park, New York in 1867 and now resides in the Central Park Zoo. It may have been gifted by John Stewart Kennedy and Samuel Morse, the telegraph inventor. Kennedy visited Cain's studio in France and greatly impressed by the work, commissioned one for his native home of Kelvingrove, Glasgow. The monument is referred to by several names which include *Bengal Tigress*, *Tigress and Cubs* and "Tigress and Peacock".



Tigresse Rapportant un Paon à Ses Petits

Bronze on wood base

Signed

Marked: A Léon Pierre Aubey/ses amis/Goerges Henri Cain and 1 épreuve

Foundry of Pierre-Jules Mêne, potentially the only lifetime cast

16 $\frac{3}{4}$ x 20 $\frac{1}{2}$ x 6 $\frac{1}{2}$ inches. 18 $\frac{3}{4}$ inches overall

Provenance: The Collection of the Artist's family

Léon Pierre Aubey; and thence by descent



JOSEPH GOETHE
1912-1993

Reclining Form, circa 1955



Marked: Goethe Estate cache
Carved wood
24 ½ x 31 x 17 inches

TOM OTTERNESS

Born 1952

Angry Father, 1984



Otterness is best known for his 2004 commission *Life Underground*, an installation of dozens of whimsical satirical figures and animals that populate New York's 14th Street MTA subway station and platform. Tom Otterness' public sculptures can also be seen on the grounds and in the galleries of some of America's top museums and in the parks and plazas of cities large and small across the country.

Bronze
17 ½ x 24 ¼ x 3 ½ inches
Signed
Marked: 1984 1/3 TX
This is cast 1 in an edition of 3

Provenance:
Private Collection, Bethesda, MD
Freeman's Auction, May 2021

VASA VELIZAR MIHICH

Towers #1123, 1977



Suspending transparent layers of color in open space suited me, though it created complex technical tasks. I resigned myself to time-consuming issues such as laminating the plastic layers, machining, and polishing, and was fulfilled by the resulting work.

–Vasa Mihich

Signed
Acrylic, cast and laminated
99 x 6 ½ x 5 ¾ inches each, 103 inches high overall





VASA VELIZAR MIHICH

These works highlight the interdependence and interaction of color with such other aesthetic aspects as form, quantity, and placement. Academic theories of color and space influenced Mihich's creation of acrylic sculptures, which both reflect and refract the light. To create his minimalist sculptures, the artist first casts acrylic in large forms of varying thicknesses, often interleaved with layers of clear acrylic and transparent polychromed sheets. He then cuts them into the desired dimensions. Laminations are made with a polymerized adhesive known as "Weld-On 40". This "glue-like adhesive" must be quickly applied –sometimes in less than 20 minutes. Then the parts are "machined" and polished to a smooth finish.

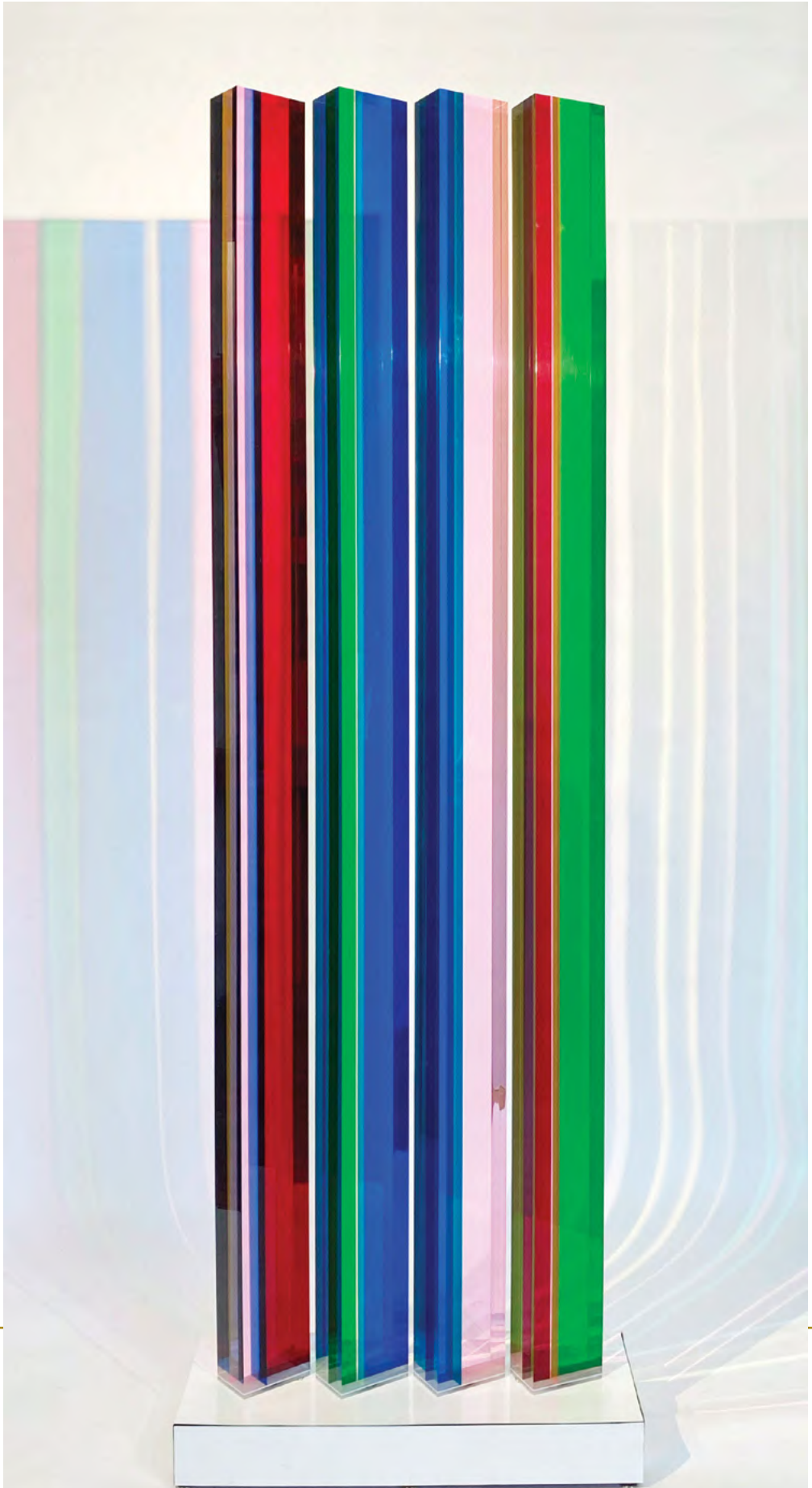
Four Columns #1497, 1980

Signed

Acrylic, cast and laminated

84 ¼ x 5 ¼ x 3 ⅝ (each)

88 ¼ inches overall



The scholarly Henry Weekes wrote of it as "one of the most beautiful examples of English ideal Sculpture as yet to be known to us." *Eve at the Fountain* was exhibited back in the day at the Royal Academy in 1820. A plaster version resides at the Victoria and Albert Museum in Britain. The first known marble version resides at the Bristol City Art Gallery. Our version may be smaller than some other versions which are desirable. Later in 1853, Baily exhibited *Eve at the Fountain* at the Great Exhibition and then in 1862 at the International Exhibition. It is a lovely female form in marble and translates well in the modern market for its clean lines. The date of our version would be between 1822 and 1867.



EDWARD HODGES BAILY

1788 – 1867

Eve at the Fountain

Marble

24 ½ x 24 ½ x 14 ½ inches

Provenance: Private collection Puerto Rico circa 1985
by descent to private collection NY
Stair Galleries, Hudson NY



WILLIAM RUSH

1756-1833

Self Portrait (The Pine Knot Portrait), modeled 1822

Bronze

20 x 18 x 10 inches

23 inches high overall

Marked: Pennsylvania Academy of the Fine Arts, (copyright) Kennedy Galleries 5/15

This work was cast in bronze in 1971 from Rush's unique terra cotta model at the Pennsylvania Academy of Fine Arts. An edition of 15 castings was executed under the authority of PAFA in an agreement with Kennedy Galleries.

Provenance: Kennedy Galleries, Inc., NY
Private Collection, Washington, D.C.



Rush was a Neo-Classical sculptor from Philadelphia, Pennsylvania and considered to be America's first major sculptor. He incorporated a strong artisanal craftsmanship unique to America with his training in the timeless Neo-Classical European tradition. Originally a prominent carver of figureheads for ships (Philadelphia at the time was a major shipbuilding center), Rush is also remembered along with Charles Wilson Peale as one of the founders of the Pennsylvania Academy of the Fine Art. The majority of Rush's sculptures are already securely placed in public collections, making our cast a rare opportunity to purchase in the marketplace.



GUTZON BORGLUM

1867-1941

Draped Woman, 1902-1915

Marble

Signed

40 x 10 x 8 inches

Provenance: Jay Chernis, NY to
Joseph H. Hirshhorn, NY, 1961-66

Hirshhorn Museum and Sculpture Garden 1966 - 2020

Deaccessioned by the above to benefit the museum's acquisition program 2020

Draped Woman is well-realized marble that speaks to the influence of Rodin and the Symbolist movement in Europe, both of which shaped Borglum's expressive models of women that he did between 1902 and 1915. As his work progressed toward 1913 and the year of The Armory Show he did a number of female forms that were mythological or allegorical in context. This work could be as late as this time period. Borglum was a major force in the organization of the 1913 Armory Show and, while a sculptor who embraced the work of Rodin at this time was considered avant-garde, Borglum was not a modernist by nature. His most famous work, done from 1927 until 1941, is the heads of Presidents Washington, Jefferson, Lincoln, and Theodore Roosevelt at Mt. Rushmore.





JEFF KOONS

Born 1955

Balloon Dog (Red), 1995

Porcelain with metallic finish

Edition no. 738/2300

Published by MOCA Los Angeles (label verso)

Signed

10 ½ x 10 ½ x 5 inches

Provenance: Private Collection, NY

In 1995, *Balloon Dog (Red)* became the first of Jeff Koons' iconic *Balloon Dogs* to be produced as a small-scale work. Koons first began to create large-scale *Balloon Dogs* as part of his "Celebration" series, for which he borrowed imagery from the quintessential American childhood—in this case, the work of a birthday party clown—with the aim of recreating rare moments of innocence and fun. *Balloon Dog (Red)* was editioned beginning in 1995; blue versions were editioned beginning in 2002, while yellow and magenta editions, significantly smaller in size, were not in production until 2015 and 2016, respectively. As part of the earliest edition, this *Balloon Dog (Red)* is among the most desirable examples of Koons' attainable works. Working with seductive commercial materials, Koons turns banal objects into icons of high art.



ROBERT INDIANA

1928 – 2018

Hope, 2009

Painted Aluminum

36 x 36 x 18 inches

Signed

Numbered: II/VIII

Indiana created this sculpture to symbolize the hope he held for an Obama presidency. The inspiration for the iconography can be traced back to Indiana's earlier work, *LOVE*, which remains one of the most instantly recognizable pieces from the pop art movement of the 1960s. As intended by the artist, it serves as a symbol of possibility and change, a beacon of *HOPE*. While being best known as a leader and founder of Pop Art, Indiana also made references to historic literature, as well as spoke to social and political matters.



ROBERT COOK
1921-2017

Harlem, 1992

Signed
Marked: HARLEM
Bronze
24 x 47 ¼ x 7 ¾ inches
Base: 1 ½ x 50 x 8 inches



Modern dance has always been an inspiration for Cook on which he based many of his compositions. *Harlem* itself was inspired by a performance at the great Harlem Ballet Company of Modern Dance. Cook has exhibited internationally, both in one-man shows and in public spaces, including New York City's Park Avenue Plaza. Utilizing the lost wax technique, Cook's sculptures can only be cast once, each a unique composition.



Jo Davidson stands alone as America's most prodigious academic portrait sculptor of the 20th century.

His subjects, numbering in the hundreds over his career, included those in society, politics, the military, and business including Gertrude Stein, Charlie Chaplin, Andrew Mellon, Walt Whitman, and Franklin Delano Roosevelt. Able to model a head or figure in one sitting, he considered his clay and terra cotta objects as equals to those in other media. This work demonstrates a facility of form and of his passion for the medium.

Grace Sarka was the wife of artist and illustrator Charles Nicolas Sarka. Sarka and Davidson were friends and possibly met during the 1913 Armory Show in New York. Davidson also modeled a head of Charles Sarka which was in the same collection as this terra-cotta.

JO DAVIDSON
1883-1952

Grace Sarka with Muff

Terra cotta
13 ½ x 6 x 5 ¼ inches



FREDERICK MacMONNIES

1863-1937

Bacchante with Infant Faun, 1894

Signed

Marked: Roman Bronze Works N-Y- 1894

Bronze

33 x 12 x 10 inches

Base: 10 inches diameter

No American sculpture in the Metropolitan Museum's collection has received more intense public scrutiny than MacMonnies's *Bacchante and Infant Faun*. MacMonnies modeled the work in 1893-94, following the triumphant reception of his *Columbian Fountain* at the World's Columbian Exposition in Chicago.

"I returned to Europe, and went to Paris and started to work on my Bacchante. I had made this design long before, but I never found a model for it. I feel sometimes that the model creates the work. Then a woman came in and I said "There is my Bacchante!" It was the real Bacchante, who used to laugh herself right out."

The original bronze Bacchante (the one at the Metropolitan Museum) was cast at Thiébaud Frères in 1894 and exhibited that year in the Paris Salon. The French government ordered a cast for the Musée du Luxembourg. MacMonnies was the first American sculptor to receive this honor.



AIME-JULÉS

Le Chasseur, circa 1898



Dalou was commissioned to create *Le Chasseur* by the Duke Agenor de Gramont, who sought a large marble sculpture in his own likeness to adorn the park of his castle at Vallières. The Duke stipulated that it show him in the guise of a Classical hunter accompanied by his leaping dog. In sculpting *Le Chasseur*, Dalou, keeping in mind Classical depictions of hunting imagery such as those of Diana the huntress and her stag. Dalou's patinated plaster model is at the Petit Palais of the Musée des Beaux-Arts de la Ville de Paris, and our example is a bronze cast of the same size.

Signed
Marked: Cire Perdue / A.A. Hebrard / (1)
Bronze
25 x 12 ¼ x 11 inches

Provenance: Collection of Ginette
and Alain Lesieutre

DALOU

Labour's Child, circa 1900

Dalou's *Triumph of the Republic* in the Place de la Nation was by far his largest commissioned work. The central female figure of *La République*, wearing a Phrygian cap, is standing in a chariot dragged by powerful lions to symbolize the 'force of the people'. Other allegorical figures help drag the chariot forward, Justice, Peace and Labour, each accompanied by Clodion-like children. *Labour's Child*, from whom the present bronze is taken, standing beside a giant gear, bent over from the weight of his cloth-wrapped bundle which contains the tools of the artist: brushes, chisel, calipers, and a ruler. For Dalou, who believed that 'we are artisans before we are artists' this was his most personal allegory, 'a hidden celebration of the artist-worker'. The inscription on this Hébrard cast, pièce unique, is rare and denotes the one and only cast of a model in this size. In 1907, Hébrard obtained permission to cast a number of these models, which are normally in editions of ten. However, a very few, like the present bronze, were inscribed pièce unique.



Signed
Marked: CIRE PERDUE / A.A. HEBRARD
and pièce unique
Bronze
17 ⅞ x 10 ½ inches



ARNOLDO



Many collectors of American abstract works will include a sculpture by Arnaldo Pomodoro. Although he was born in Italy, Pomodoro became a professor at the University of California and artist in residence at Stanford University. Rilievo is the Italian word for relief, a word that in and of itself is a sculptural term for the projection of figures or forms from a background. Pomodoro, like Henry Moore or Louise Nevelson, has an unmistakable language in sculpture.



Rilievo, 1999

Number 3 from an edition of 3
plus 2 artist's proofs
Bronze
Signed
12 $\frac{3}{4}$ x 9 $\frac{3}{4}$ x 3 inches

Provenance: Galleria Orler, Venice
Private collection Greece until 2010
Christie's London

POMODORO

A sensational and unique work in Silver. A detailed and sharp cast, the natural wear to the patina enhances the character of the work, which lends it a welcome feel of a piece that continues to travel and speak through time.

Senza Titolo, 1961

Unique cast
Silver
Signed and dated
17 ¼ x 3 ¾ x 2" inches

Provenance: Felix Landau Gallery, Los Angeles, CA
Private Collection, Los Angeles, CA (acquired from the
above, March, 1962)
Thence by descent



Signed
Alabaster
14 ¾ x 11 ½ x 10 inches
Provenance: Hannelore
and Rudolph Schulhof*
collection until 2017



JOSÉ de CREEFT

1884-1982

Ecstasy, 1956

The Guadalajara-born sculptor studied alongside Rodin at the Académie Julian in 1905 and would become Alexander Calder's tutor in direct carving. In the 1950s de Creeft received commissions, including Poetess for the city of Philadelphia and his famous 16-foot Alice in Wonderland sculpture for Central Park.

**Ecstasy* was a part of the Schulhof Collection, founded by the couple Hannelore and Rudolph Schulhof. The established collection was known for exceptional Postwar works including pieces by Johns, Rothko, and Twombly. As Hannelore Schulhof stated in 2011, "Art is almost like a religion. It is what I believe in... it is what gives my life dimension beyond the material world."



Bronze relief
Signed
Marked: Georges Rudier Foundry
15 $\frac{7}{8}$ x 11 $\frac{5}{8}$ inches
Framed: 49 x 26 $\frac{1}{2}$ inches

MAURICE DENIS
1870-1943

Audi Filia

"These illustrations give an impression of silence and purity: an atmosphere perfectly in tune with the humility and simplicity of Verlaine's poems. They also express the painter's world: life observed from a distance on a calm Sunday morning. The tranquil figures – women and children hand in hand, communicants in procession, praying nuns (and nudes with long tresses, flying like angels) contrast with the geometrical landscapes of counterbalanced light and shade."

The surface of the piece mimics a wood carving and Rudier has carefully patinated it to resemble that. Members of the Nabis Group and artists such as Gauguin did not produce great amounts of bronzes.



ERNEST WIJNANTS

1878 – 1964

La Colorette, circa 1930

Wijnants stands as a leading Belgian sculptor along with George Minne. Done in 1930, *La Colorette* has an Egyptian influence with the turned head and almost flattened stance of the arm and legs. Wijnants uses a hammered surface along with a mottled, painted patina. This sculpture was the cover piece to an exhibition on the artist held at Galerie Maruice Tzwern in 2003. Wijnants was awarded the State Prize for Sculpture and the Plastic Arts in Antwerp.

Note: This object is accompanied by a wood pedistal of unique design.

Bronze
Signed
Marked: Montagutelli Bruxelles Cire Perdue
34 ¼ x 16 ¼ x 10 ½ inches

Provenance: François Franck Collection
Private Collection, London



Roger Phillips

Born 1930

White Figure Eight, 2000-05

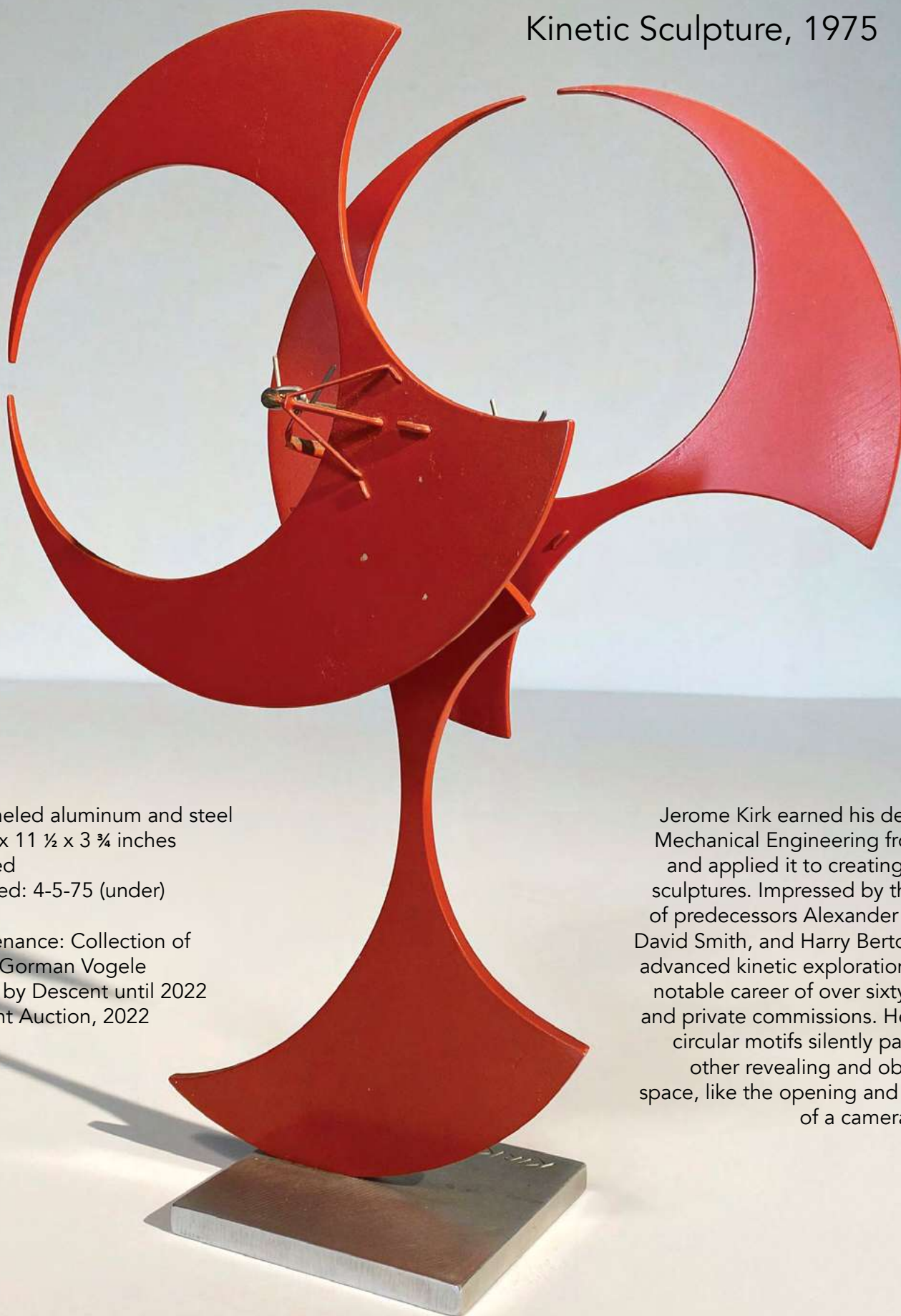


Powder coated stainless steel
and aluminum
21 ½ x 15 x 10 inches

JEROME KIRK

1923-2019

Kinetic Sculpture, 1975



Enameled aluminum and steel
15 ¼ x 11 ½ x 3 ¾ inches
Signed
Marked: 4-5-75 (under)

Provenance: Collection of
Ruth Gorman Vogeles
Then by Descent until 2022
Wright Auction, 2022

Jerome Kirk earned his degree in Mechanical Engineering from MIT and applied it to creating kinetic sculptures. Impressed by the work of predecessors Alexander Calder, David Smith, and Harry Bertoia, Kirk advanced kinetic exploration with a notable career of over sixty public and private commissions. Here, the circular motifs silently pass each other revealing and obscuring space, like the opening and closing of a camera's lens.



The great François Rude called *Hebe and the Eagle of Jupiter* his artistic testament as it was the commissioned work that would stand in birthplace, Dijon, France. It appears that Rude used the opportunity to realize a final and special artistic statement. The master model of this piece is in Louvre. There are only a few versions of this bronze cast and this one corresponds with the one in the collection at Los Angeles County Museum. It is a masterpiece of 19th century sculpture and perhaps the finest interpretation of *Hebe* at this scale.

FRANÇOIS RUDE
1784-1855

Hebe and the Eagle of Jupiter



Bronze
30 ½ x 20 ¾ x 12 ½ inches
Signed
Marked: THIEBAUD FRERES / PARIS

PHILIPPE HIQUILY

1925-2013



Girouette Monumentale, Marbella, Spain



Girouettes, Jing-An park, Shanghai, China

Steel with black patina in three pieces

Each signed and numbered

(1/3): 40 x 25 inches diameter

(2/3): 39 ½ x 21 inches diameter

(3/3): 39 ½ x 22 inches diameter

Provenance: Collection of the artist

Private collection, acquired from the above, until 2017



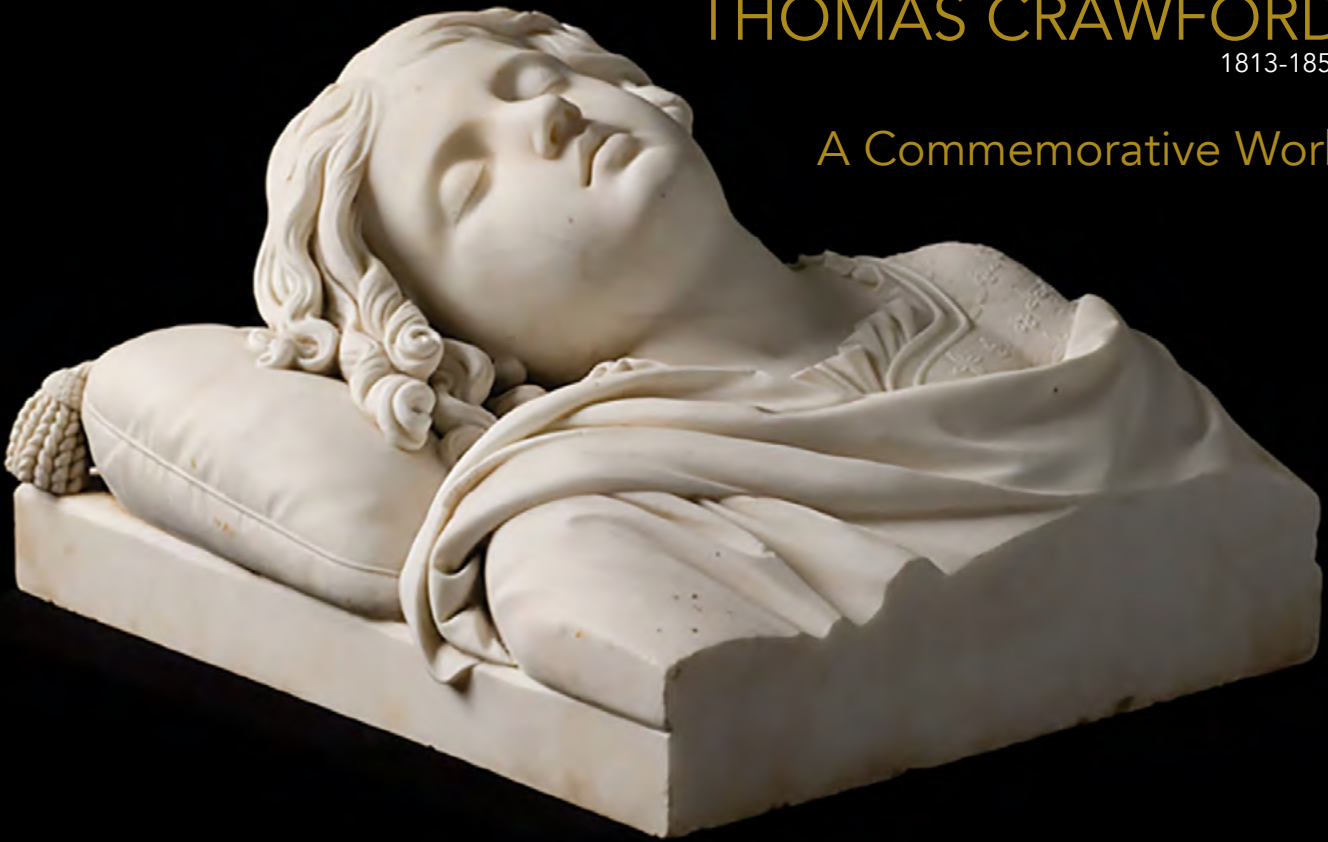
Girouette Marbella is a dramatic exploration of the relationship between sculpture and site. Prompted by human touch or atmospheric conditions, these works are inherently responsive to their environment. Plensa created the 40-inch version of *Girouette Marbella* as a reduction of his eponymous monumental 1963 outdoor sculpture group installed in the city of Marbella, Spain. The original *Girouette Marbella*, a working weathervane whose three pieces each measure 12 meters in height, is situated outside the Hotel Don Carlos in the town of Elviria. As the largest of the sculptor's monumental works, it is iconic. In 2009, he created another monumental version standing at 3.5 meters in height, for Jing'an Park in Shanghai, China in preparation for Universal Exhibition of 2010. Never a Surrealist or Abstractionist by name, Plensa instead chose to work in an aesthetic vein all his own.

Girouette Marbella, 2009

THOMAS CRAWFORD

1813-1857

A Commemorative Work



This rare and stupendously carved work by Thomas Crawford depicts the young boy from his *Babes in the Woods* executed circa 1850. The large version was popular and two versions were carved for patrons, one of which resides at The Metropolitan Museum of Art in New York. The subject depicts two young children who affectionately hold one another as they fall asleep and on to eternal slumber. It has been noted that Crawford's intent was to draw out the innocence, poignancy and tranquility of their situation.

It was common for sculptors to remodel a detail from their large works, which is clearly the intent of this piece.

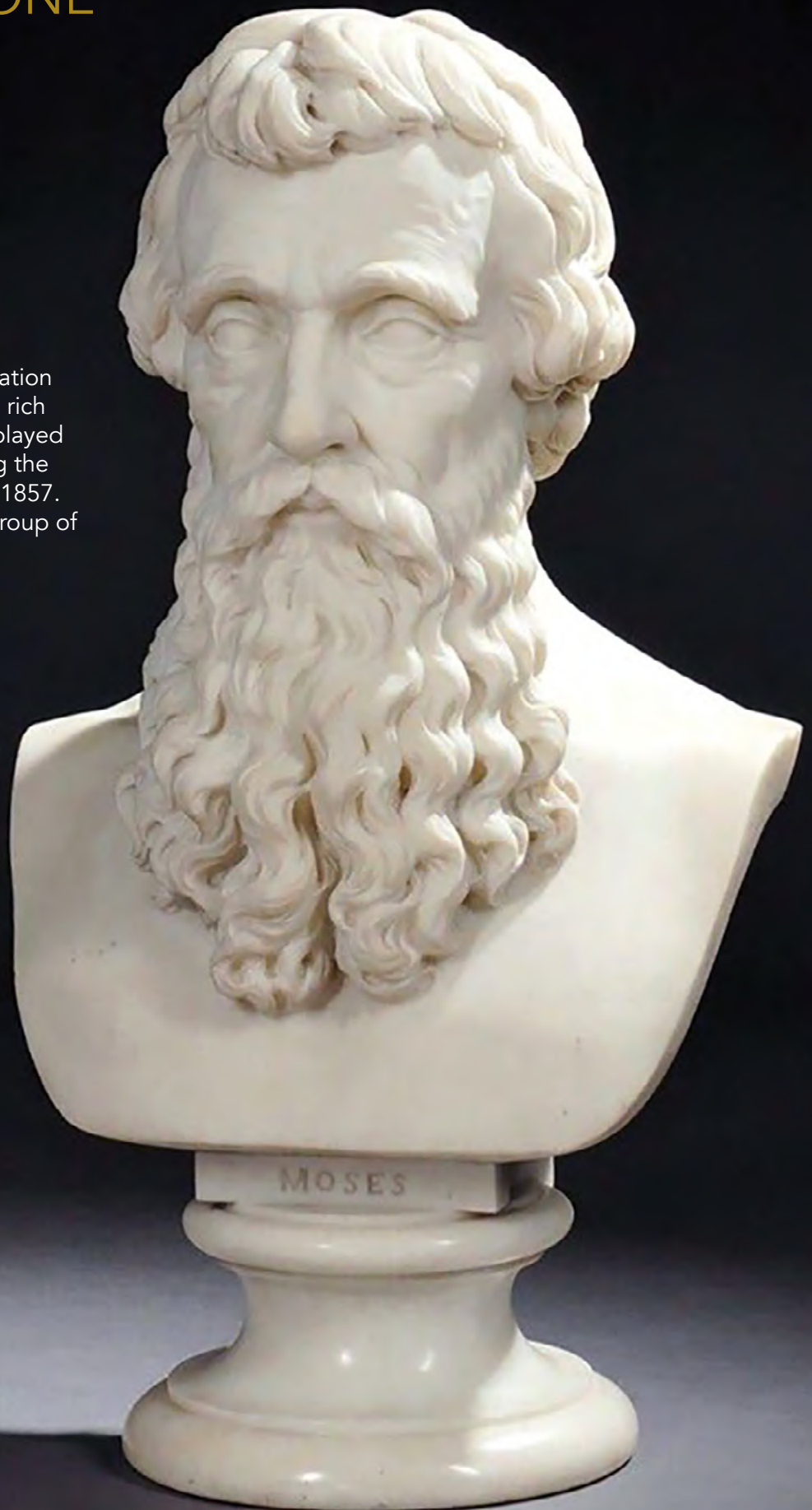
Marble
18 ¼ x 11 x 15 inches
Provenance: Private collection, Boston, MA
then by descent

HORATIO STONE

1808-1875

Moses, 1867

Moses demonstrates his fascination with the Roman Empire and its rich artistic culture. Horatio Stone played a significant role in establishing the Washington Art Association in 1857. He belongs to an esteemed group of early American marble carvers.



Signed
Marble
29 ½ x 17 x 13 inches



THOMAS BALL *La Petite Pensée*, 1870

1819-1911

The model for this figure was likely Ball's niece Annie Chickering, who lived with the family in Italy for five years. Her dress is trimmed with eyelet and overlaid with a wreath of stylized leaves entwined with pansies, a symbol of the Trinity. In Victorian flower language, pansy was the anglicized spelling of the French *pensée*, or thoughtful recollection, and in Shakespeare's "There is pansies, that's for thoughts".

Signed, Carrara marble, 19 $\frac{3}{4}$ x 12 $\frac{1}{2}$ x 7 $\frac{3}{8}$ inches

JOSEPH MOZIER

1812-1870

Springtime, 1869

Springtime, also titled *Flower Girl*, was executed for various patrons of Mozier in this 31-inch size. There exist approximately five examples of this model, one of which sits in the collection of the Smithsonian in Washington, D.C. Mozier was part of a circle of American Neoclassical marble carvers in Florence, Italy.



Signed
Marble
31 ½ x 17 ½ x 17 ½ inches

Polished aluminum
79 x 84 inches



In *Spiral*, Lin Emery seamlessly melds the kinetic with the organic, resulting in a piece that captures both the essence of mechanics and the nature of growth. This work is significant because it is perhaps her earliest kinetic sculpture. In 1971 Emery began her exploration of using bearing and gyratory elements. The composition of this work is nothing less than incredibly challenging as the weight of the spiral leafs are hanging beyond the stem of the work.

Spiral relates to other monumental works by the artist, such as her *Lily*, installed at Loyola University, New Orleans, and *Lyric*, exhibited at the International Kinetic Art Exhibit and Symposium in Boynton Beach, Florida, in 2015.

Emery's body of work features diverse arrangements of these tall, plant-like forms, their bases always serving as fulcrums for teetering branches and petals that respond directly to atmospheric conditions.



ÉMILE ANTOINE BOURDELLE

1861-1929

L' Art Pastoral or Monument à Debussy

47 x 38 ½ x 37 inches

Bronze

Signed

Provenance: Estate and Collection of Anders Jordahl, Millstone, New Jersey

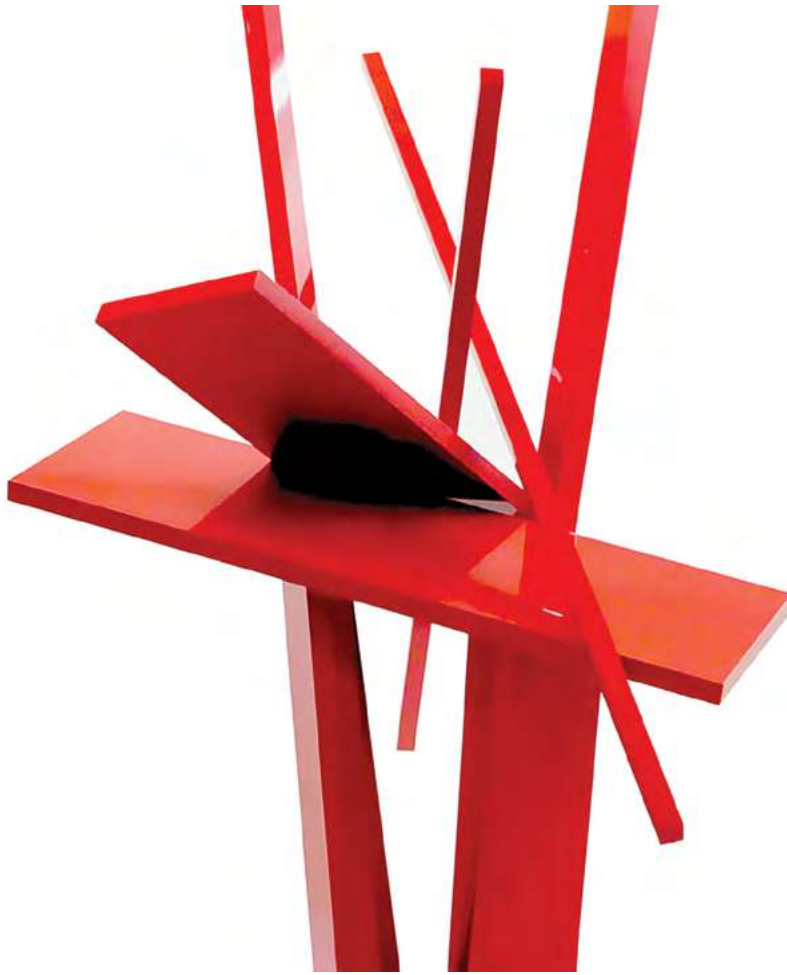




L' Art Pastoral or *Monument à Debussy* was created by Bourdelle as a tribute to the French composer Claude Debussy. *Prelude to The Afternoon of a Faun* was inspired by a poem written by Stéphane Mallarmé and became Debussy's best-known orchestral work. It evokes a pagan landscape in which the faun (a mythological creature of the forest who is half man, half goat) awakes in the woods and tries to remember if he was visited by three lovely nymphs or was it a dream?

The orchestral work established the style of Impressionist music and initiated Debussy's most productive period which lasted 20 years. Mallarmé thought the music a perfect counterpart to his poem.

It is not surprising Bourdelle would choose the faun and goats as subject matter for a monument to Debussy. He sees the faun as representing Debussy as the father of the Musical Impressionist period. Bourdelle believed that "sculpture is the realization of an object." He strived to follow the example of nature by creating objects that are endowed with meaning and emotional strength.



JOHN RAYMOND HENRY

1943 - 2022

Red Cloud II, 2007

Machined aluminum

137 x 48 x 51 inches

Provenance: Acquired directly from the artist

Red Cloud II epitomizes one of John Henry's spectacular geometric forms that have defined his work over the course of his stellar forty year career. This sculpture has its roots in Constructivism, the artistic philosophy that originated in Russia in 1919 and which combined a machine aesthetic with dynamic components celebrating technology. *Red Cloud II* is composed of strong linear forms that seem to defy gravity, at once floating and then seemingly arrested in time and space. There is a suggestion of motion that has been frozen.



BILL

Manhattan Totem IV, 1971



Fabricated brushed aluminum

102 x 48 x 36 inches

BARRETT

Fleur, 1982-94

I feel that the artist's responsibility is to project his own happiness and good will--but not at the expense of the rawness, the incompleteness, the questioning that must be at the core of every true artist's work.

-Bill Barrett



Fabricated brushed aluminum

96 x 84 x 48 inches

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Cover: Philippe Hiquily, Girouette Marbella, 2009 (detail, pp.90-91)
Inside cover: Boris Lovet-Lorski, Cretan Dancer, 1930 (detail, pp. 22-23)
Back cover: Deborah Butterfield, Crystal, 1980 (detail, p. 16)

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