

Works in the Sydney and Walda Besthoff Sculpture Garden at The New Orleans Museum of Art

Yaacov Agam (Israeli, born 1928) *Open Space*, 1970, stainless steel.

Yaacov Agam, was born in Israel in 1928, and is the most famous and prolific of all Israeli artists. Agam began drawing at a young age and studied art in Jerusalem, Zurich and Paris. As the son of a rabbi, religious ideas have been important influences on his art. Always a pioneer in art, Agam is considered one of the founders of kinetic art and of the Op (optical) art movement. In the 1950's and 60's Agam was one of the first artists to experiment with computers and electronics in creating art.

Agam is particularly associated with a form of art in which the illusion is created by the movement of the spectator. His art invites viewer participation and literally changes as the viewer interacts with it. In *Open Space*, the setting and the viewer are integral to the sculpture. The landscape becomes part of the work of art as the steel tubes create a frame for the viewer's changing vista, segmenting the garden into small landscape views which vary depending on the location of the viewer. New scenes are created as the viewer moves around the sculpture interacting with the stationary piece.

Siah Armajani (American, born in Iran 1939) *Elements #29*, 1991, painted steel.

Siah Armajani was born in Tehran, Iran and immigrated to St. Paul, Minnesota in 1960 to study philosophy and mathematics at Macalester College. He became a naturalized American citizen in 1967. He worked as an architect, and then began to focus on sculpture in the late 1970's. A follower of the Constructivists in both style and social theory, Armajani believes in the responsibility of individual actions in the public realm and has used his art to express this concept. He has said, "I am interested in the nobility of usefulness. My intention is to build open, available, useful, common, public gathering places—gathering places that are neighborly." In 1988, he designed the Irene Hixon Whitney Bridge across fifteen lanes of interstate traffic to connect the Minneapolis Sculpture Garden at the Walker Art Center to Loring Park. The bridge is an icon for the city as well as a metaphor for the peaceful coexistence of the diverse background and interests of its population.

Unlike his public works, the pieces in his *Elements* series are ambiguous in purpose, yet his interest in architecture is evident. *Elements # 29* combines architectural elements made of painted steel including a door, windows, and a circular balcony railing. The elements are on a human scale yet their function is perplexing. The scene allows the viewer's imagination to create the story behind the scene.

Arman (French, 1928-2007), *Pablo Casals' Obelisk*, 1983; bronze, Gift of the Sydney and Walda Besthoff Foundation, 2000.200

In *Pablo Casals' Obelisk*, Arman has reproduced the cello over and over in bronze, piling the whole instrument or parts of the cello into a massive tower that resembles an obelisk. Obelisks were prevalent in ancient Egypt where they were used as commemorative monuments. Here, Arman commemorates and pays tribute to the famous Spanish Catalan cellist and human rights activist, Pablo Casals (1876-1973).

Arman was born in Nice, France in 1928. His father was an antiques dealer who gave his son painting lessons. In his early years, Arman worked a variety of jobs including furniture salesman, judo instructor, and harpoon fisherman to support his artistic career. Later, Arman created art in the Nouveau Realism style, choosing to turn away from the popular abstract style of modern art instead utilizing found objects and the human body for inspiration

Saul Baizerman (American, born in Russia 1889-1957), *Aurora*, 1950-57, hammered copper.

Aurora, the Greek goddess of the dawn, is a curvy female form hammered out of a single sheet of copper. Her contraposto stance and incomplete figure is reminiscent of classical Greek sculpture, while the texture of the surface and the sensuous, smooth curves of the body give this work a modern feel. To achieve the hammered form, Baizerman suspended a sheet of copper vertically over a wooden frame and hammered from the back to the front. He discovered this signature technique, similar to repoussé, while restoring a bronze figure. Unfortunately, while the hammer was so important to his life's work, it also was the cause of his death. The intense vibrations caused by his hammering damaged his hearing and motor skills. Poisonous chemicals released from the copper caused him to develop cancer and he died in 1957. *Aurora* was one of his final pieces.

Saul Baizerman was the first of five children born to his family in Vitebsk, Russia. By the age of thirteen, he knew that sculpture was his calling. His tool of choice for sculpting was the hammer, perhaps influenced by his father's occupation of harness maker. In 1910, at age sixteen, Baizerman moved to the United States and studied at the Beaux-Arts Institute of Design in New York. Baizerman's work has always featured the human figure, and after the birth of his daughter he began to focus especially on the female form.

Leonard Baskin (American, 1922-2000) *Ruth and Naomi*, 1979, bronze.

Ruth and Naomi is based on a story from the Old Testament and depicts the two heroines as ordinary humans with ordinary emotions. The compassion that these women have towards one another and their suffering can be seen in their facial expressions. Their mutual embrace indicates their support for each other, while the bands across their bodies bind them together and act as a barrier between the women and the outside world.

Born to an Orthodox Jewish family in New Jersey in 1922, Leonard Baskin was raised with a respect for learning and a concern for Jewish heritage. He apprenticed with Romanian sculptor Maurice Glickman and considered Ossip Zadkine, whose *La Poetesse* can be found in this garden, as a major influence. Baskin believed it was his moral duty to express the human condition in his work. He claimed, "Sculpture at its greatest and most monumental is about simple, abstract, emotional states, like fear, pride, love and envy."

Fernando Botero (Colombian, born 1932), *Mother and Child*, 1988; bronze, Gift of the Sydney and Walda Besthoff Foundation, 2003.157

A native of Medellin, Colombia, Fernando Botero's distinctive style is immediately recognizable in both painting and sculpture. His voluminous smooth shapes and exaggerations in scale stretch the concept of human proportion in innovative ways. His paintings of humans and

animals include bright, tropical colors while the inflated forms of his subjects are presented in a satirical and humorous manner.

Botero's unusually bulbous proportions provide a sense of monumentality and sensuousness. Yet he often retains a sense of ambiguity and tension. *Mother and Child* is derived directly from the Catholic iconography Botero observed in Colombia's churches. In Botero's interpretation, however, a third figure appears beneath the feet of the mother, providing her pedestal. The mother is absolutely in control, holding a small child in her arms as she gazes into the distance.

Antoine Bourdelle (French, 1861-1929), *Hercules the Archer*, 1907; bronze, Museum Purchase, 1949.17

A French expressionist born in Montauban in southwestern France, Antoine Bourdelle moved to Paris at age 24 and in 1893 began working as an assistant in the studio of sculptor Auguste Rodin. Bourdelle was Rodin's greatest student and carried the classical figurative tradition into the 20th century. He looked to Greek mythology for many of his subjects, such as *Hercules the Archer*, which inspired his choice of subject matter as well as his dramatic, theatrical style.

Bourdelle worked on the model for *Hercules the Archer*, considered his most famous work, from 1905 to 1907. Hercules is depicted in the sixth of his labors, shooting dangerous birds in the marshes of Stymphalos. This work is remarkable for its tension and balanced construction. The dynamism stems from the interaction of solids and voids, brutal force and balance. The nude figure denotes power and high-strung energy, pulled taut between the arm bending the bow and the foot braced against the rock. The references to primitive Greek sculpture and Roman art – the almond-shaped eyes, the nose extending in a straight line from the forehead, jutting cheekbones and brows – act as catalyst for a modern approach.

Louise Bourgeois (American, born France, 1911), *Spider*, 1996; bronze, Gift of the Sydney and Walda Besthoff Foundation, 1998.112

Louise Bourgeois was born in Paris in 1911. Her parents were tapestry makers and introduced her to art at a young age. Bourgeois was incredibly affected by her upbringing in an apparently dysfunctional family. She often cited the family's English tutor, who was also her father's mistress, as a source of her deep-seated emotions. In Paris during the 1930s, Bourgeois surrounded herself with vibrant avant-garde artists and philosophers. At the dawn of World War II in 1938, Bourgeois moved to New York City and associated with the European artists working in there. Although Bourgeois was exposed to Surrealist art in Paris, she did not embrace the art style until after her move to New York. Bourgeois' art cannot be categorized into any particular movement, but her artwork tends to have Surrealist overtones. Her work is mostly autobiographical, expressing her inner psyche, anxieties and pleasures, and exploring the role of the female artist in a male dominated arena.

Spider is a good example of the menace, anxiety and drama that has come to characterize her work. The monumentality of *Spider* can be disturbing, particularly as it seems to crawl forward in a predatory stance. Yet Bourgeois' *Spider* sculptures have also been called "Maman", alluding to her mother. She explains: "The Spider is an ode to my mother. She was my best friend. Like a spider, my mother was a weaver. My family was in the business of tapestry restoration, and my mother was in charge of the workshop. Like spiders, my mother was very clever. Spiders are

friendly presences that eat mosquitoes. We know that mosquitoes spread disease and are therefore unwanted. So, spiders are helpful and protective, just like my mother.”

Fritz Bultman (American 1919-85), *Barrier (Big Bird)*, 1967-70, bronze.

As a child from an affluent New Orleans family, Fritz Bultman was encouraged to pursue a career in art. He met the expressionist painter Morris Graves when the artist stayed at the Bultman family home in the early 1930's and together the artist and young Bultman explored places such as the Audubon Zoo for artistic inspiration. Bultman planned to study art at the Bauhaus in Munich, however, when he moved there in 1935 the school had been closed by Adolf Hitler. He stayed on in Munich for two years where he boarded with Maria Hoffman, wife of Hans Hoffman. In 1938 he studied under Hoffman in New York and Provincetown, MA and was able to meet many contemporary artists of the time including Jackson Pollock, Willem de Kooning and Adolf Gottlieb. It wasn't long before he began exhibiting with the Abstract Expressionists.

In 1950, Bultman accepted a grant to study bronze sculpture in Italy where he learned the processes for bronze casting and lost-wax. When he returned to the United States in 1951, he continued to sculpt and was one of the only Abstract Expressionists to ever do so regularly. When he created *Barrier (Big Bird)* he was experimenting with both bronze sculpting and collage. He created the textured surface by working in plaster and alternating between carving and building on a wire mesh armature. This rough surface gives the piece a dynamic quality so that the outstretched wings make the bird appear ready for takeoff.

Scott Burton (American, 1939-1989), *Right Angle Chairs*, 1983, Granite, 38" x 20" x 27" *Settee*, 1983, Granite, 34" x 57" x 36.5"

The influence of Minimalism is evident in Scott Burton's attention to geometric form in this furniture set made of granite. The artist does intend for his works to function as both art object and furniture. Burton envisioned that his sculpted furniture would create a new dynamic between art and viewer. *Pair of Right Angle Chairs* and *Settee* are designed to be interactive and to engage the viewer by offering the viewer a place to sit and rest. So go ahead, take a seat and enjoy.

In his early career, in the 1970s, Burton worked as a performance artist and developed a performance method which he called Behavior Tableaux. At this time, he developed an interest in the backdrops created for his performances and he began sculpting furniture as part of the set. Eventually he became known for his sculpted furniture, many of which can be found in the world's most prestigious museums, including the Tate Gallery in London and the Museum of Modern Art in New York.

Deborah Butterfield (American, born 1949) *Restrained*, 1999, bronze.

Californian artist Deborah Butterfield always had an affinity for all things equine. Not only did she own horses and become a dressage practitioner, she also incorporates this love into her art. After studying art at the University of California in Davis, Butterfield moved to a ranch in Montana where she crafts sculptures limited to a single subject: the horse. Her horses stand quietly or lie down and are presented either as larger-than-life size, or on a miniature level, three to four feet in length. Her sculptures are formed out of cast wood pieces and recycled materials. Butterfield limits her range of subject, materials, and size, to envelop herself in the

subject matter and as she says, “to try to communicate with another species, which happens to be the horse, and perhaps to gain more and different information.”

Butterfield’s *Restrained* depicts a delicate balance and connection between permanence and fragility. The slightly larger than life size horse was cast in bronzed wood pieces. In this process, Butterfield first constructed the horse from weathered and well-worn wood pieces. She then photographed the wooden sculpture from all angles. Next, she disassembled the sculpture and cast each piece of wood in bronze. Using the photographs as guides, she reconstructed the horse and added patina to the bronzed wood. The title, *Restrained*, may refer to the manipulation of the wood cast by bronze, or perhaps the calmness of the horse in the presence of a visitor.

Saint Clair Cemin, American (born Brazil), b. 1951, *Acme*, 1990, Copper, 59” x 44” x 44”

Saint Clair Cemin was born in the town of Cruz Alta in southern Brazil and moved to Paris in 1974 to study at the Ecole des Beaux Arts. Although initially interested in printmaking, Cemin turned to sculpture after viewing a Joseph Beuys retrospective at the Whitney Museum in 1978. Cemin works in a wide range of materials creating sculpture in a variety of sizes, often toying with scale. Considered one of the wittiest and most challenging of the postmodern sculptors, Cemin is known for his interesting combinations of materials and forms.

Acme of 1990 is an excellent example of Cemin’s ability to intertwine familiar elements to create an assemblage of shapes and evoke multiple meanings. The sensuous curve of *Acme* recalls a baby bottle or a bell resting on a pedestal formed by three balls. Yet the abstracted form also can also be interpreted as having dual meanings: masculine and feminine, hot and cold, something and nothing.

Lynn Chadwick (British 1914-2003), *Two Sitting Figures*, 1979-80, bronze 66” x 33” x 56”

Lynn Chadwick was born in London in 1914 and was educated at Merchant Taylor’s School of Architecture. After serving as a pilot in World War II, he continued to work as an architect until 1946. Chadwick then developed his own firm designing textiles, furniture and architecture. This company was successful and allowed him the freedom to experiment with sculpture. In 1956, Chadwick was awarded the First Prize at the prestigious Venice Biennale. Chadwick became friends with fellow British artists Henry Moore and Barbara Hepworth, two artists also featured in the Sculpture Garden. He began his art career by designing mobiles based on insect and bird forms. Eventually, his work progressed from light and airy to massive and heavy. His sculptures became monumental, abstracted, human forms that sat or reclined on the ground. The figures were usually created in pairs and represented powerful, regal couples.

Two Sitting Figures exemplify this style. The couple is massive in form with abstracted geometric heads and bodies. The delicate limbs contrast with the large bodies, making us wonder if these figures could possibly stand. Their massive forms lend the couple a regal air as they sit in repose.

Sandro Chia (Italian, b. 1946), *Figure with Tear and Arrow*, 1982, Bronze, 72” x 38’ x 53”

Sandro Chia was educated at the Accademia di Belle Arti in his hometown of Florence, Italy. After graduating in 1969, he spent two years traveling in Europe and India. In 1971, he moved to Rome where he concentrated on what he called “mythical conceptual art” and by the late 70s had turned his focus to painting and printmaking. Chia was one of the major Italian artists who formed the *Transavanguardia* movement, a group which rejected conceptual art and sought to reinvigorate art with emotion. They abandoned the modernist idea that art should have a linear pattern, thereby giving them freedom to express themselves in new ways while using the past for inspiration.

This reclining *Figure with Tear and Arrow* clearly shows the influence of 16th century mannerism on Chia’s work. Although the elongated figure harkens back to the late Renaissance, the rough surface of the bronze gives this work a distinctly modern feel. The ambiguity of the form also allows the viewer to see this sculpture in multiple ways and construct different interpretations of the work.

Pietro Consagara (Italian 1920-2005) *Conversation with the Moon*, 1960, stone and bronze.

Conversation with the Moon, from Pietro Consagara’s Conversation series, is carved from a thin slab of stone and is overlaid with thin cut-outs of black metal. The fine line it rides between sculpture and painting is no mistake. Consagara wanted to lessen the larger-than-life feel of sculpture and make it a symbol of man’s growth and existence. The white background and dashes of black evoke the feeling of canvas from afar or of craters and mountains on the moon.

Born in Mazara del Callo on the island of Sicily, Pietro Consagara studied art at Palermo’s École des Beaux-Arts in 1938. In 1944, he moved to Rome and quickly became friends with artists associated with the New Realists. Consagara helped found the Italian art movement Forma I with others interested in formalism as opposed to realism claiming “the form of the lemon interests us, not the lemon.” He exhibited at the Venice Biennale of 1956, and in 1960 he won the International Grand Prize for Sculpture at that year’s exhibition. Also in the 60’s, he became involved in the Continuità movement, an outgrowth of Forma, which aimed to regenerate the greatness of Italian art.

Lesley Dill (American, born 1950) *Standing Man with Radiating Words*, 2006, bronze.

Standing Man with Radiating Words quotes the first verse of Emily Dickinson’s “1439” poem, “How ruthless are the gentle.” The words are harsh but tender, described by the artist as “words (that) could be seen as lethal, as if stabbing the man in the back, as well as wings elevating him.”

The work of Lesley Dill blends art and literature. She majored in English in college and expected to teach after college. Instead she enrolled in the M.F.A. program at the Maryland Institute College of Art in 1980. Dill first experimented in painting, but she eventually found inspiration in the poems of Emily Dickinson and turned to sculpture to visually express the words. She has also adapted the words of Franz Kafka and Rainer Maria Rilke among others. Although Dill has experimented with many different media including bronze, paper, fabric and

photography, the theme of language unifies her pieces. She does not attempt to illustrate poems that inspire her, but seeks to convey the emotional impact of the words. Her works often explore multiple interpretations that can be taken from a single word as well as the emotional impact language.

Leandro Ehrlich (Argentinean, born 1973), *Window with Ladder-Too Late for Help*, 2006, metal ladder, steel underground structure, fiberglass, aluminum frames. Gift of Frederick Weisman Company Fund and De-Accession Fund, 2009.
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Window with Ladder-Too Late for Help was originally located on an empty lot in New Orleans' Lower Ninth Ward, an area particularly devastated by Hurricane Katrina, as part of the U.S. Biennial Prospect 1. The sculpture stands over fourteen feet tall and creates the illusion of a ladder leading up to an open window. In its original setting, it evoked senses of loss and fear associated with disaster. Yet the ladder can also be interpreted as a promising escape route. As is often the case with Ehrlich's sculptures, *Window with Ladder-Too Late for Help* appears to defy laws of gravity and physics as the brick-encased window hangs in midair. The bricks are formed from fiberglass, making them much lighter than they first appear, and the ladder is anchored underground.

Sculptor Leandro Ehrlich grew up in Buenos Aires, Argentina in a family of architects, where he became interested in the emotional effects of architectural space rather than its functional role. Ehrlich wasted no time in becoming one of the most well recognized young artists of Argentina and he was offered scholarships to study advanced sculpture. Ehrlich's first solo exhibition took place in New York in 1999. In 2000, he participated in the Whitney Biennale and in 2001 he represented Argentina in the Venice Biennale. Ehrlich is known as an installation artist who often juxtaposes emotionally charged architectural spaces with everyday objects in ways that both confound and inspire the audience.

Sorel Etrog (Canadian, born in Romania, 1933) *Large Pulcinella* 1965-67, bronze.

In *Large Pulcinella*, Sorel Etrog meets the challenge of joining many parts without making them appear to have been welded together. The links or hinges were inspired by Etruscan sculpture and the piece also references movement of the human body. The title of the piece is a reference to Pulcinella, a comedic character from the Italian seventeenth-century *Commedia dell'Arte*. The crafty character was known to have a round figure and a protruding nose, which Etrog evokes in the elongated edges and bulbous surfaces. Etrog describes his work as having two elements: "one of organic calligraphy which will evoke warmth and earthiness; the other a geometric calligraphy which will compel us by its strength."

Sorel Etrog was born in Jassy, Romania in 1933 and immigrated to Israel at the age of twelve where he studied drawing, painting, sculpture, graphics and theater set design at the Tel Aviv Art Institute. He then moved to Canada and became a citizen there in 1963. He represented his adopted nation at the Venice Biennale in 1966.

Luciano Fabro (Italian, 1936-2007) *The Day Weighs on My Night, V*, 2000, marble with gold leaf.

Luciano Fabro, was a member of the Italian conceptual art movement known as Arte Povera, or “poor art.” This group encouraged experimentation and the questioning of established institutions such as government, culture and art. Members placed an emphasis on art created without influence from the marketplace as well as the use of unusual materials. Fabro determined to emulate nature in his work.

Day Weighs on my Night is from a series Fabro created from marble in both its raw and carved form, lending his pieces both an historical and natural feel. Here, a black and white veined cylinder speckled with gold leaf bores through a raw, pinkish slab. Fabro believed that the placement of his sculptures was vital to the overall emotion that he hoped to evoke. Typically, he wanted his pieces in neutral environments rather than galleries, so that the viewer would be able to focus on the piece itself rather than its social setting.

Audrey Flack (American, born 1931) *Civitas*, 1988, patinated and gilded bronze, glass, marble.

Civitas was a major commission for the artist, Audrey Flack, who was asked to create public art to inspire communal pride by the city of Rock Hill, South Carolina. NOMA’s sculpture is a maquette of one of five thirteen foot high figures, each of whom holds a symbolic object aloft. The goddess lifts a glass flame signifying knowledge, and is surrounded by lush material that would have reminded citizens of Rock Hill of the cities’ history in the textile business. Thus, the classical ideal of inspiring public pride through public art is revitalized for the modern world.

Audrey Flack, was born in New York City and attended Cooper Union and Yale University. In the 1960’s she was best known for photo-realist paintings and her work was collected by the Museum of Modern Art. In the 1980’s however, she turned to sculpture. Flack adopted the female figure as a symbol of power and modernity and often used a goddesses theme, reminiscent of ancient Greece and Rome.

Elisabeth Frink (British, 1930-1993), *Riace Warriors I, II, III, IV*, 1983-88; patinated bronze, Gift of the Sydney and Walda Besthoff Foundation, 1998.133

Elisabeth Frink is known for her powerful images of men, horses, and birds and for her inclination to express emotion and spirit through form, even at the cost of anatomical accuracy. She studied at the Chelsea School of Art, where she met Henry Moore, whom she acknowledged as having a deep impact on her. After completing her studies, she returned to Chelsea to teach and also served as a visiting instructor at the Royal College of Art.

The inspiration for these four standing male figures was the late 1970s discovery of two 5th century B.C.E. Greek bronze sculptures in the Mediterranean Sea near the Southern Italian town of Riace. Their generally ferocious appearance made scholars uneasy because it challenged accepted ideas about the nature of the Classical world. Frink seized on precisely this uneasiness in her representation of the warriors. The four men appear profoundly astonished, powerful, and possibly dangerous as they stride toward the viewer.

Robert Graham (American, born in Mexico, 1938-2008) *Source Figure*, 1991, bronze.

In Robert Graham's *Source Figure*, a bronze female stands with cupped hands as if holding water, though no water actually flows from her hands. Instead she stands guard over pool a still whose stillness lends a sense of contemplation and calm. She is raised on a tall pedestal that is rough and textured. At its base, three crabs wield their claws as if to protect the lady above them.

Born in Mexico in 1938, Robert Graham moved to California following his father's death. He studied art at San Jose State College and later at the San Francisco Art Institute. Starting in the 1960's, Graham created nude sculptures inspired by Hollywood stars from wax and paint and displayed them in Plexiglas domes, adding to the Barbie doll feeling of the waxen forms. By the late 60's Graham moved permanently to Los Angeles and began to work in bronze, but his subject matter never changed.

Barbara Hepworth (British, 1903-1975), *River Form*, 1965; bronze, Gift of the Sydney and Walda Besthoff Foundation, 1998.134

Throughout her career, Hepworth often discussed her experiments with her friend and fellow sculptor, Henry Moore. Whereas Moore was interested primarily in the figure, Hepworth worked in a more abstract mode, drawing much of her inspiration from the sea. *River Form* reminds the viewer of a pebble that has been gently shaped by the currents of a churning river. The piece is a contemplation of water, open space, and the sky. The artist's interest in exploring the void and the interaction between positive and negative space is evident in the cutaway interior which gives the impression of having evolved over time.

Barbara Hepworth was born in Wakefield, Yorkshire and studied at the Leeds School of Art from 1921 to 1924 and then at the Royal College of Art the following year. In the 1940s and -50s, Hepworth won acclaim for works she created specifically for the Festival of Britain and the Venice Biennial. In 1965, she was awarded one of the highest honors of her native Britain, the rank of Dame of the British Empire. Hepworth died tragically in a fire in her St. Ives studio in 1975. The Barbara Hepworth Museum was opened by the Tate Museum in 1976 at her Cornwall Estate. Hepworth was very prolific during her lifetime, creating nearly 600 sculptures.

Linda Howard (American, born 1934) *Sunyatta*, 1979, brushed aluminum.

Sunyatta means "emptiness" in Sanskrit and this piece is part of the I Ching series begun in the 1970's by artist Linda Howard. Other pieces in the series take on names with similar concepts such as "Kuan," referring to "a place of introspection." Howard's interest in opposition is manifested in her selection of materials. Aluminum is a light substance yet cold and hard. It also reflects light, adding a sense of energy and openness. When the sun beams through the piece, it creates a shadow and a play of light that changes with the movement of the viewer.

Linda Howard was born in Evanston, Illinois in 1934. She received a B.F.A from the University of Denver and an M.F.A from Hunter College. She also attended the School of Architecture at City College in New York City, which influenced the monumentality of her pieces. Howard began to sculpt in the 1960's with a Minimalist style in mind but she deviated from Minimalism by adding texture and movement to the sculptures. Her pieces connect to the surrounding area so that they become a bridge between people and architecture.

Robert Indiana (American, born 1928), *LOVE, Red Blue*, 1966-97; aluminum and acrylic polyurethane enamel, Gift of the Sydney and Walda Besthoff Foundation, 2004.119

Robert Indiana was born Robert Clark in New Castle, Indiana, and later adopted the name of his native state. He was one of a small group of artists in New York City around 1960 that began incorporating advertisements, comics, billboards, and other manifestations of popular culture into their art, creating what became known as Pop Art. Indiana was particularly interested in bold commercial letters of bright, garish colors often seen on road signs and billboards because of their power to communicate boldly and directly.

Between 1964 and 1966 Indiana developed a motif that is direct and symbolic of emotion. The now famous LOVE was conceived first as a painting and later translated into sculpture. In his paintings, Indiana placed the four letter word within a square canvas, stacking the four letters into two lines and tilting the “O” slightly to the right. Painted in striking hues of red, blue and green, the word became an icon for a generation. In 1973 the image was made into a stamp which sold for 8¢ and the text was also translated into rings, Christmas cards and other consumer goods. The image, however, soon became America’s most plagiarized work of art. The large painted aluminum sculpture of LOVE in the Besthoff Sculpture Garden stands six feet high and can be read from many vantage points within the garden. It still serves as a symbol of sentimentality and a reminder of an era.

Jean-Robert Ipoustéguy (French, 1920-2006), *Grande Val de Grace*, 1977, Bronze, 90” x 54” x 60”

Grande Val de Grâce, which translates as Great Valley of Grace, explores a favorite subject of artist Jean Robert Ipoustéguy: death and resurrection. The sculpture shows two injured male figures joined by tubular forms. One figure is rendered legless, as only a head and torso in a state of struggle. The second figure is also wounded. His head is wrapped in a bandage and his left leg is severely injured, yet he attempts to carry his comrade on his back. This sculpture is an original edition of castings by Ipoustéguy and was commissioned for the military hospital in Paris of the same name.

Jean-Robert Ipoustéguy was born in the small village of Dun-sur-Meuse, just outside of Verdun, France shortly after World War I. He moved to Paris in 1938 and took drawing and design classes in the evenings while working as an architect during the day. After World War II, Ipoustéguy devoted himself full time to sculpture, combining abstract and naturalistic forms. After a trip to Greece in 1960, he turned to the human form as the subject of his work, eventually merging the figure with architectural elements as seen in 1977’s *Grand Val de Grace*.

Menashe Kadishman (Israeli, b. 1932), *Open Suspense*, 1968, Cor-ten steel, 120.5” x 87” x 15”

Menashe Kadishman was born in Tel Aviv, Israel in 1932 and studied art from 1947-1950 at the Avni Institute in that city. He later studied in Jerusalem under Rudi Lehmann and in London, returning to Israel in 1972. Kadishman believes that all things can be used for art, and he uses a variety of materials for his sculptures. During the 1960s, he worked in an abstract-minimalist style, using geometric shapes carefully constructed so as to appear to defy gravity.

Open Suspense is made of Cor-ten steel, an alloy of steel and copper, which is lightweight and resistant to atmospheric corrosion. Kadishman often addressed the theme of the ambiguity of life, juxtaposing progress and destruction. In this work, suspense is achieved by the seemingly precarious balance of the large beams on top of the curved shape. The piece elicits anxiety and anticipation caused by the fear that the beam could collapse at any moment.

Anish Kapoor (British, born in India, 1954), *Untitled*, 1997, stainless steel. Gift of Sydney and Walda Besthoff, 2011. 1

Anish Kapoor first became known for geometric shapes that were saturated in brightly colored raw pigment drawn from his Indian heritage. In the 1990s, the artist created mirror pieces made of stainless steel, such as NOMA's *Untitled* of 1997. Many works in this style feature deceptive holes and voids that evoke feminine energy and the origin of life. From three sides, Kapoor's *Untitled*, is a gleaming rectangular box. The fourth side, however, contains a large cavity that is the subject of the sculpture. This void appears both inviting and dangerous. It is both playful and menacing, creating an indecisive, "Alice in Wonderland" moment which perplexes the viewer. Additionally, the combination of the reflective steel with the void invites the distortion of space and reflects the surroundings, causing the viewer to become intimately involved with the sculpture.

Born in Bombay India in 1954 to an atheist father and a Jewish mother, Anish Kapoor felt out of place as the only non-Hindu in his class. After moving to live on a kibbutz in Israel at the age of 16 he stood out with his dark skin and later claimed, "It was a continuation of a situation I'd known, just a variation on it." Kapoor quickly found success after moving to London to study art. In 1990, he represented Great Britain at the Venice Biennale and received the prize for best young artist at the Biennale. The following year he received the Turner Prize from London's Tate Gallery, an award given annually to an artist under the age of 50.

Ida Kohlmeyer, American, 1912-1997, *Rebus 3D-89-3*, 1989, Painted aluminum, 109.5" x 97" x 36"

Ida Kohlmeyer's *Rebus 3D-89-3* seems to represent coded images stacked in a towering form. A rebus is a riddle made up of pictures and symbols. The visual riddle presented by Kohlmeyer combines gestural and symbolic aspects with an innate playfulness of color and form. However, Kohlmeyer offers no system of encoding for her secret language and the viewer must contemplate this riddle for himself.

Ida Kohlmeyer was born to Polish immigrants in 1912. She had a privileged upbringing in New Orleans and it was not until age thirty-seven that Kohlmeyer took her first painting class at Newcomb College. Her work was greatly influenced by Hans Hofmann and Mark Rothko. A giant in 20th century abstraction, Hofmann inspired her with his theory of painting as invention, while Rothko's contemplative nature and physical involvement in the act of painting affected her aesthetic. Kohlmeyer created a unique form of expressionism inventing a pictorial language which drew from spiritual and intellectual influences combined with the teachings of modern masters. She worked on paper and in 3 dimensions to transcribe her unique pictorial language.

Gaston Lachaise, American (born France), 1882-1935, *Heroic Man*, 1930-34, Bronze, 98” x 50” x 32”

Gaston Lachaise is best known for his voluptuous sculptures of nude women for which his wife often served as muse and model. *Heroic Man* is one of his few depictions of the male figure. Inspired by the sometimes erotic nature of August Rodin's work as well as by Henri Matisse's distortion of anatomy, Lachaise's dramatic nudes emphasized the shapes of the human body. The artist described his technique as “simplify and amplify.” With one monumental arm outstretched, the hero stands proud and triumphant like a successful athlete or warrior.

Lachaise was born in Paris in 1886 and developed an interest in art at a young age. His father, Jean Lachaise, was a prominent cabinet-maker who worked for the French government and who recognized artistic talent in his son at age five. When he was sixteen, Gaston Lachaise was accepted into the prestigious Academie Nationale des Beaux-Arts to study sculpture. He worked as a designer of Art Nouveau decorative objects at the beginning of his career and in 1906, having fallen in love with an American woman, he immigrated to America. By 1912 he was working in the New York studio of Paul Manship, who is also represented in this garden.

Jacques Lipchitz (French, born Lithuania), 1891-1973, *Sacrifice III*, 1949-57, bronze, 55” x 40” x 25”

Jacques Lipchitz has been considered to be the modern successor to Auguste Rodin because of his handling of symbolic themes in an expressive manner and his preference for modeling over carving. Lipchitz was born in Lithuania in 1891 and studied architecture at Vilno. In 1909 he moved to Paris to study sculpture and he became friends with noted artists Diego Rivera, Pablo Picasso and Juan Gris. From these friendships he gained an interest in modern art. In 1914 Lipchitz fell under the influence of cubism, abandoning his earlier stylized, naturalistic forms. Following Picasso's lead, Lipchitz adapted the theories of the Cubism to sculpture, sculpting interwoven planes in three-dimensional work. By 1930, he softened the jagged-edged style of cubism and returned to realism in figurative sculpture. During World War II Lipchitz fled to New York, where he lived and worked until his death in 1973.

Sacrifice III shows Lipchitz's interest in mythological and biblical subjects and depicts the Biblical story of Abraham heeding God's call to sacrifice his son Isaac. Lipchitz worked on several versions of this theme between 1949 and 1957, years that the artist spent in the United States. This work reflects the artist's personal experience of persecution and displacement. Lipchitz uses allegory to portray Isaac as the rooster in Abraham's hands. The ram that was eventually sent to replace Isaac appears between the legs of Abraham.

Seymour Lipton (American, 1903 – 1986), *Cosmos*, 1973, nickel silver on Monel metal, 70” x 73” x 36”, *Gift of ydney and Walda Besthoff*, 1998.139

The concept of struggle is often present in the work of American sculptor Seymour Lipton, as he believed that progress could not be achieved without it. Tension is represented by the artist's frequent juxtaposition of curved and straight lines. In *Cosmos*, a large circular form appears to float within a rectangular box. The organic appearance of the spiraling circle contrasts with the sturdiness of the metal frame in which it is nearly contained. Lipton's forms suggest machines, human anatomy and other life forms, lending an ambiguous yet personal quality.

Lipton is considered a member of the Abstract Expressionist movement. He explored subjects of universal significance including life cycles and the relationship of man to his environment. Although wood was his material of choice, his interest in exploring organic forms led him to develop a new technique for metal sculpture in which nickel silver rods were brazed to sheets of corrosion-resistant alloy known as Monel metal.

Rene Magritte (Belgian, 1898-1967), *The Labors of Alexander*, 1967; cast bronze in two pieces, Gift of Muriel Bultman Francis, 1971.37

The inspiration for this sculpture, *The Labors of Alexander*, was originally painted by Rene Magritte in 1950. Magritte included an image of a felled tree in several paintings, calling into question the common sense of the viewer. A tree has recently been cut down, but the ax is secured underneath the root of the tree stump. How did the ax get under the tree root? Who could have chopped down the tree? Where are they now? Could the tree be responsible for its own demise? The artist leaves these questions unanswered.

Belgian painter Rene Magritte associated with the Surrealist art circles of mid-twentieth century Paris. Unlike some Surrealists, Magritte did not use automatic expressions of the unconscious in his work. Rather, his work relies on unconventional juxtapositions of images and words. Magritte calls into question the ability of the mind to rationally discern seriousness from humor or reason from chaos. Perhaps best known for his paintings of a faceless, nameless man in a bowler hat, Magritte chose elusive titles for his works which serve to further confound the viewer. Late in life, Magritte commissioned eight paintings to be reproduced as bronze sculptures. Models were cast in wax which Magritte approved and signed before they were cast in bronze. Unfortunately, the artist died before the sculptures were completed.

Aristide

Maillol (French, 1861-1944) *Venus Without Arms*, 1922, bronze.

French artist Aristide Maillol found inspiration in the art of ancient Greece and Egypt. His *Venus Without Arms* is reminiscent of the *Venus de Milo* yet she averts the gaze of the viewer, appearing stoically still and thoughtful. Maillol's idealized female nudes were informed by the strong and voluptuous rustic women of his rural upbringing. His simplified forms of classical beauty paved the way for modern sculptors such as Henry Moore and Constantin Brancusi.

Aristide Maillol was born in 1861 in Banyuls-sur-Mer, in southern France near Spain, and he identified with his Catalan heritage. He moved to Paris in 1881 to study painting and after living in poverty for three years he was accepted at the École des Beaux Arts where he was a student of Alexandre Cabanel and Jean-Léon Gérôme. He worked as a tapestry designer, establishing a workshop in his hometown before concentrating on figurative bronzes.

Paul Manship (American, 1885-1966), *Tortoise*, 1921; bronze, Gift of the Sydney and Walda Besthoff Foundation, 2000.210

Most famous for his monumental *Prometheus Fountain* at New York's Rockefeller Center, Paul Manship worked in the style known as Art Deco. He was fascinated by the works of Ancient Greece and Rome believing that the stories, myths, and mythical creatures, represented in these ancient works were relevant to humans of all eras.

Tortoise is atypical of Manship's Art Deco style of the '20s and '30s and was originally designed as part of an entrance to New York's Bronx Zoo. The prestigious commission took five years and the work of fifteen assistants to create. Manship's gateway design required twenty-eight tons of bronze to be towed up the East River by barge. NOMA's *Tortoise*, posthumously cast, seems at home in its garden habitat and is especially appealing in its sturdy realism.

Giacomo Manzù (Italian, 1908-91) *Large Seated Cardinal*, 1983, bronze. Gift of Sydney and Walda Besthoff and the Edgar Stern Family, 2009. 1

Giacomo Manzù created his first bronze *Cardinal* in 1938 and over his lifetime, made about three hundred figures of Cardinals of the Roman Catholic Church in ever changing styles. Inspired by a sighting of Pope Pious XI seated with two Cardinals, the artist claimed that he did not sculpt the cardinals for any religious reason, but only because of the formal aesthetic qualities. NOMA's *Large Seated Cardinal* was cast after Manzù's death from a gilded wooden sculpture of 1983. The simplified form is slightly abstracted with sweeping lines and minimal details and is slightly larger than life, creating a sense of monumentality and commanding attention. The Cardinal's hand just slightly appears from within his robes hinting at subtle movement.

Manzù was born into a large, but poor, Italian family in 1908 and did not receive formal artistic training. Manzù began his career in a series of apprenticeships, studying masonry, gilding and stucco working. He eventually found his calling in sculpture and went on to teach sculpture at the Brera School in Milan for many years.

Allan McCullom (American, born 1944) *Perfect Vehicles*, 1988, MoorGlo on cast cement.

Allan McCullom's *Perfect Vehicles* explores the confluence of mass production and art and also explores the theme of how objects hold meaning for some cultures but not for others. The vehicles are representations of Chinese ginger jars cast in cement and identical except for their color. Each is painted with commercial-grade acrylic paint, further enhancing the connection between art object and commodity and calling into question the notion of a work of art as a rare and precious object of unique value. The artist first presented a set of 1 and a half foot tall "vehicles". A set of twenty five 19 1/2 inch *Perfect Vehicles* is also in the collection of the New Orleans Museum of Art.

Allan McCullom was is a self-taught artist who drew inspiration from the music of John Cage, the art of Robert Rauschenberg, and the performance art of Fluxus. His work explores contrasting ideas inherent in mass production such as uniqueness versus the multiple and material value versus cultural esteem.

Henry Moore (British, 1898-1986), *Reclining Mother and Child*, 1975; bronze, Gift of the Sydney and Walda Besthoff Foundation, 1998.141

Greeting visitors to the Besthoff Garden, Henry Moore's *Reclining Mother and Child* conveys not only a sense of ease, but an image of nurturing motherhood. Moore sought to convey the timeless, universal qualities of humanity and he felt the bond between mother and child expressed this perfectly. The maternal figure's breasts and massive thighs are clear evocations

of the prehistoric earth-mother-goddess figures that fascinated the artist. The reclining figure, particularly the female nude, was a life-long obsession for Moore. He loved the organic quality, the earthiness of the female form—to such an extent that he only included a male figure when the subject absolutely required it. Also seen in this piece from late in Moore's career, is the artist's characteristic exploration of the negative spaces created by the surrounding form. The arrangement of interpenetrating solids and voids creates tension, yet the organic feeling of his voluptuous form is somehow comforting to the viewer.

Henry Moore was born in Yorkshire, England in 1898. At his parents' insistence, he trained first as a school teacher, but enrolled in art school after World War I. Moore studied art first at Leeds School and later at the Royal College of Art in London with fellow student, Barbara Hepworth. Moore was fascinated by non-Western art and benefited from the British Museum's vast holdings in Prehistoric art as well as that of Egypt, Africa, the Ancient Near East, and, from the Americas, pre-Colombian and Eskimo art.

Jesús Bautista Moroles (American, b. 1950), Las Mesas Bench, 1989, Granite, 156 x 66 x 56 in.

Jesús Bautista Moroles works predominately in granite, creating universal forms and geometric shapes. He works the stone to instigate interplay between the rough and smooth surfaces, creating deep pockets and whimsical weaves. Moroles uses this technique to great effect in Las Mesas Bench. The mixture of textures, geometric surfaces, layers of carving and the color of the stone are call to mind the mesas of the American Southwest. His technique of deep carving and combination of cool polished surfaces with rough hewn rock reminds the viewer of the combined effort of both man and nature. Although Moroles strays from the Minimalist ideal of forsaking the hand of the artist, his use of basic forms is related to the 1960s movement.

Moroles, was born and raised in Texas, receiving his Bachelor of Fine Arts from the University of North Texas in 1978. In 1980, he received a grant to live and work in Pietrasanta, Italy. Upon his return from Italy, Moroles commenced to make the body of work for which he is widely known. Moroles works predominantly in stone, especially granite, applying a diamond saw to cut through the hard stone. He established his own studio in Rockport, Texas in the 1980's which is run as a family business. In the summer of 1996, Jesús Moroles opened the Cerrillos Cultural Center, an exhibition, performance and studio space located in Cerrillos, New Mexico, about 30 miles south of Santa Fe.

Masayuki Nagare (Japanese, b. 1923), Bachi, 1979, red granite, 72 x 30 x 8 in.

Bachi by Masayuki Nagare is part of a series based on the form of the pick used by geishas to pluck the Shamisen, a traditional Japanese string instrument. The artist's interest in the tension between opposites can be seen in the contrast between highly polished stone and the natural texture seen at the base of the sculpture. Much of Nagare's art work is based on contrast and employs the yin and yang principle of harmony between opposites. He was chosen by the Museum of Modern Art in New York as one of seven artists who best represent the twentieth century.

Nagare was born in 1923 in Nagasaki, Japan. His apprenticeship with a master swordsman in 1940 laid the foundation for his approach to sculpture. He developed an interest in working in stone after visiting devastated Japanese villages after World War II and having the desire to

repair damaged tombstones. He gained fame and patrons in the United States, where he worked and lived for half of each year between 1962 and 1975, after which he chose to return permanently to Japan.

Minoru Niizuma (Japanese, 1930 – 98), *Castle of the Eye, II*, 1970, marble, 112 x 25 x 25 in.

The patterns found in *Castle of the Eye II* demonstrate artist Minoru Niizuma's awareness of his contemporaries, notably the "optical" painting movement that blossomed in the 1960s, often referred to as Op Art. Niizuma's carved lines and contrasting surfaces achieve a distinct play of light and shadow. Although the lines within each cube appear straight from a distance, small undulations along the marble edges create the appearance of vibration.

Niizuma was born in Tokyo in 1930 and graduated from Tokyo National University of Fine Arts and Music in 1955. He moved to New York in 1959 and taught at both the Brooklyn Museum Art School and Columbia University. He encouraged a spiritual connection to the creative process urging students to find balance between the stone's raw character and the message that the artists hopes to convey. Niizuma worked intuitively, responding to the natural texture and veins of each piece of stone and integrating contrasting elements such as smoothness and roughness, and strength and tenderness.

Isamu Noguchi (American, 1904-1988), *Rain Mountain*, 1982; galvanized steel, Gift of Mrs. P. Rousei Norman, 1991.450.

Isamu Noguchi was born in Japan to a Japanese poet father and an American mother. He was raised through his thirteenth year in Japan and then travelled to the United States to study art under Gutzon Borglum, the eccentric sculptor of the giant heads of Mt. Rushmore. Noguchi's influences were diverse: he studied with the sculptors Constantin Brancusi and Alberto Giacometti in Paris, learned traditional calligraphy in Beijing, and worked with a Kyoto potter in Japan. Noguchi was influenced by Brancusi and often incorporated abstraction in his work. He also retained an interest in biological forms. Working with a variety of materials—paper, wood, metal, bone, and highly polished stone, Noguchi often created interlocking shapes incorporating both geometrical and organic elements. Believing sculpture should be useful in everyday life, Noguchi branched into making furniture, dance and theater sets, landscaped gardens, and public monuments.

Rain Mountain evokes traditional Chinese landscape painting, perhaps derived from the time Noguchi spent studying in Beijing. The flat slices of steel imitate tall mountains, while the variegated surface of the steel conveys a wet, misty atmosphere. Noguchi designed his galvanized steel sculpture to appear natural despite its man-made form. The surface texture was created by passing the steel pieces through boiling zinc, giving each piece a natural and unique finish. Noguchi compared the result to rocks in a stream.

Claes Oldenburg (American, born Sweden 1929) & Coosje van Bruggen (American, born Netherlands 1942-2009), *Safety Pin*, 1999; stainless steel, Gift of the Sydney and Walda Besthoff Foundation, 2004.188

As an artist associated with the Pop movement of the 1960s, Oldenburg is famous for monumentalizing ordinary objects of daily life, such as scissors, a water faucet, a garden trowel, and a typewriter eraser. The radically large scale of his objects makes viewers rethink their relationship to these everyday commodities. Oldenburg's brash, often humorous approach to art was at great odds with the prevailing sensibility that, by its nature, art dealt with "profound" expressions or ideas. But Oldenburg's spirited art found great popularity that endures to this day.

The son of a Swedish consular officer, Claes Oldenburg arrived in America at a very young age. He attended Yale University where he studied art and literature. Oldenburg later relocated to New York City and met sculptor George Segal, among other Pop artists. Beginning in the 1970s, Oldenburg collaborated with his wife, Coosje van Bruggen, on creating large-scale outdoor sculptures and *Safety Pin* is one of these joint-effort sculptures. Oldenburg describes their method of collaboration: "we usually make decisions in our studio where we are surrounded by objects, models, notes, and drawings from the recent past and present, stimulated, whenever possible, by recollected observations of a site. We work our way through one image after another in words and sketches, testing them in models that can serve as the starting point of fabrication in large scale." Their inputs become so integrated that no matter what the sculpture may depict, the most important aspect of their work is their partnership. Van Bruggen, a prominent art critic in her own right, worked with her husband until her death in early 2009.

Jean-Michel Othoniel (French, born 1964), *Tree of Necklaces*, 2002; glass and stainless steel, Gift of the Sydney and Walda Besthoff Foundation and The River Branch Foundation, 2002.209.1-6

Jean-Michel Othoniel's *Tree of Necklaces*, a site-specific commission, consists of six multicolored strands of glass beads suspended from one of the historic live oaks that populate the Sculpture Garden. The extra large necklaces may trigger festive memories for New Orleanians accustomed to the sight of beads draped in the trees along Mardi Gras parade routes. However, Othoniel, who encourages a multi-faceted interpretation of his works, describes the necklaces as reflecting the violent past of a segregated South, when the bodies of lynched African Americans were sometimes found hanging from trees.

Jean-Michel Othoniel was born in 1964 in Saint-Étienne in France's Loire Valley and he currently lives and works in Paris. As a young artist with international renown, Othoniel has participated in expositions of contemporary art including the 1997 Venice Biennial and Art Basel in 2005. Othoniel works in many non-traditional media including glass, film and sulfur. In 1997 he began working with Murano glass to complete an exhibition at the Peggy Guggenheim Foundation in Venice where he created a *Garden of Eden* that included large scale glass necklaces and pieces of fruit. Additionally, in 2000 he created *Le Kiosque des Noctambules*, for the subway entrance to the Palais Royal Musée du Louvre in honor of the centennial celebration of the Paris metro.

Jaume Plensa (Spanish, born 1955) *Overflow*, 2005, stainless steel. Museum purchase, Sydney and Walda Besthoff Fund, 2008. 133.

Artist Jaume Plensa has said that life's experiences are tattooed onto our skins, and this idea is overtly represented in *Overflow* of 2005. This stainless steel sculpture represents a man seated with bent knees whose form is outlined in letters which spill out onto the granite base. The piece is both monumental and fragile, as the letters form a lace-like pattern over the invisible skin of the larger than life size figure. The delicate steel letters do not spell any particular words, but represent how life's experiences are forever with us and apart of us. The pose of the figure implies the fetal position and also invokes thoughtful reflection. It is a position for thinking, not doing.

Jaume Plensa was born in Barcelona, Spain into a family of musicians in a home filled with music and books. Unsure about what he wanted to do with his life, he chose to be an artist so that he would have the flexibility to be a little bit of everything. Throughout his career, Plensa has explored the inner self and its relation to the human condition. He often incorporates text and letters in his works creating dialogue about this relationship. In works such as *Twenty-nine Palms* of 2007, Plensa included bits of texts in the native language of poets including Baudelaire, Shakespeare, and Emily Dickinson presented together in one long, stainless steel curtain to emphasize collective memory and that there is unity in diversity.

Arnaldo Pomodoro (Italian, born 1926) *A Battle: For the Resistance Fighters*, 1971, bronze and stainless steel.

In Arnaldo Pomodoro's *A Battle: For the Resistance Fighters* a shining stainless steel shaft in the shape of an obelisk penetrates a decaying bronze base. The work is a response to Barnett Newman's 1967 *Broken Obelisk*, a sculpture in which an obelisk and a pyramid meet at their points. Pomodoro's piece demonstrates what could happen if the objects were to crash. Decay is symbolized by the rough serration of the exposed interior of the pyramid which appears deeply gouged and deteriorated. The themes of technology and the passing of time are explored and Pomodoro's interest in architecture is also evident. NOMA's sculpture is one of two castings of this piece. The other was commissioned by the City of Modena, Italy as a World War II memorial.

Growing up in a time of political and social unrest, Arnaldo Pomodoro first used his artistic talent to help rebuild public buildings damaged in World War II. Later in the 50's he made jewelry and designed theater stages before devoting himself to sculpture. He was a member of the Continuità group and uses spheres, columns, obelisks and cubes, which generate sculptural spaces even out of the negative voids they create. Although Pomodoro's works are quite machine-like, they are made using the traditional method of lost-wax casting.

Rona Pondick (American, born 1952), *Monkeys*, 1998-2001; stainless steel, Gift of the Sydney and Walda Besthoff Foundation, 2003.84

Monkeys presents a gleaming tangle of simians whose bodies morph into body parts of artist Rona Pondick. Casts of the artist's face and arms are strangely attached to the bodies of the monkeys. These hybrids embody cultural fears about genetic manipulation and experimental mutation. The monkey and human parts melt and fuse into one another in a mass of evolution

gone wrong. This piece illustrates the precarious distinctions between species: the relatively small genetic variations between them and the ever-looming threat of extinction.

Rona Pondick was born and raised in Brooklyn. Her early sculptures focused on basic human urges, such as sleep and nourishment. She has worked in various materials including wax and lead, often creating fragments of the human body including teeth and limbs. Her recent works are made mostly of stainless steel and appear to be moldings of hybrid forms—half-human, half-animal. Her work is deeply marked by psychoanalysis.

Laila Pullinen (Finnish, b. 1933), *The Wader*, 1996, Granite and bronze, 60 x 23 1/2 x 15 1/2 in.

The Wader is a prime example of Laila Pullinen's fluctuations between representation and abstraction and exemplifies the artist's ability to combine bronze with granite. Inspired by the sense of movement captured in ancient Hellenistic sculptures and the architecture of the Baroque period, Pullinen's work focuses on the tension between motion and inertia. The reflection of light off of the organic bronze form creates a playful element that changes with the passing of the sun.

Laila Pullinen was born in 1933 in Zelenegorsk, Finland and is considered one of the leading artists in Finland. She represented her country in 1963 Venice Biennale. Her technique and style evolved after she attended the Pietro Vannucci studio in Perugia and the Academy of Fine Art in Rome. Pullinen found the gaiety and elegance of Italy contrasted to her Finnish upbringing and sought to marry the opposing experiences in her work.

Pierre Auguste Renoir (French, 1841-1919), *Venus Victorious*, 1914; bronze, Gift of the Sydney and Walda Besthoff Foundation, 2003.85

Pierre Auguste Renoir is best remembered for his impressionist paintings of Parisian life from around the 1860s to the 1880s. Near the end of his life, however, painting became extremely difficult as Renoir developed arthritis. At this point, he turned to sculpture and enlisted the assistance of a younger artist, Richard Guino. The new medium allowed Renoir to go beyond painting and re-examine some of his earlier works in solid form and in three dimensions. The voluptuous women he had always loved to paint could have increased volume and solidity.

Venus Victorious explores the mythological theme of the Judgment of Paris, depicting the goddess Venus holding the golden apple that she won when Paris chose her above Hera and Athena as the most beautiful of the goddesses. According to Greek mythology, this was the beginning of the Trojan War, as Venus promised Paris the love of Helen in return for the golden apple. The younger artist Richard Guino worked from Renoir's painting *The Judgment of Paris* to create this almost life-sized nude with sloping shoulders, small breasts, a long waist and wide hips that resemble the classical style of Renoir's later paintings.

George Rickey (American, 1907-2002), *Four Lines Oblique*, 1973; stainless steel, Gift of the Sydney and Walda Besthoff Foundation, 1998.145.

Inspired by the mobiles of Alexander Calder, George Rickey began creating kinetic sculptures during the 1950s. His first pieces were constructed here in New Orleans while Rickey was

teaching at Newcomb College. Rickey himself best described the delicate dance of *Four Lines Oblique* claiming, “I wanted whatever eloquence there was to come out of the performance of the piece--never out of the shape itself.” The artist typically employed simple geometric shapes and lines made of stainless steel and balanced them in such a way that the elements of the piece would move only by the forces of nature: gravity and wind. His search for the essence of movement led to the evolution of a new spatial vocabulary in visual art and influenced sculptors such as Lin Emery and John Scott.

Born in South Bend, Indiana, Rickey was the son of an engineer and the grandson of a clock maker. He studied at Oxford University, where he participated in drawing classes but ultimately finished his degree in history. In 1941, he was drafted into the Army Air Corps and worked maintaining the computing instruments for B-29 bombers. It was during this time that Rickey discovered his genius for mechanics and interest in sculpture.

Auguste Rodin (French, 1840 – 1917), *Head of Jean d’Aire (from *The Burghers of Calais*)*, circa 1884 – 1886, enlarged 1909 – 1910, bronze.

The *Monumental Head of Jean d’Aire* is taken from Rodin’s 1884 monument *The Burghers of Calais*, made to commemorate an historical event that took place during the Hundred Years War between France and England. In 1347, King Edward of England besieged the French city of Calais until the inhabitants surrendered due to famine. The king demanded that the city sacrifice six important businessmen as retribution. The lives of the burghers were eventually spared by order of Queen Phillipa. Rodin’s commemoration of the event conveys the intense emotion each man felt as he committed himself to the cause and faced death. Jean D’Aire’s facial features are exaggerated to express his dedication to Calais and the deprivation endured by the town. NOMA’s Burgher of Calais stands as a monument to the endurance and sacrifice of the people of the city of New Orleans, who, in the face of adversity, committed to rebuild the city after the devastation of Hurricane Katrina and the ensuing flood.

Auguste Rodin diverged from the traditional artistic conventions of the popular neoclassical style of the late 19th century and created human figures full of emotion and character. Rodin was denied entrance to Ecole des Beaux-Arts several times because of his unorthodox style. Despite informal artistic training, Rodin exhibited his work in salons. In 1877, Rodin’s sculpture, *The Age of Bronze*, earned him notoriety as many critics accused him of casting from a live model. The dispute brought Rodin into the forefront of the artistic community. He continued making sculptures that clashed with popular styles of the day yet his artistic independence made him a predecessor to modern sculpture.

George Rodrigue (American, born 1944), *We Stand Together*, 2005, steel, aluminum, chrome and acrylic paint.

George Rodrigue was born in New Iberia, Louisiana and was surrounded by the culture and legends of his Cajun heritage. After attending the Art Center College of Design in Los Angeles and then living for a short time in New York, Rodrigue returned home to Louisiana. Feeling connected to his heritage, he decided to paint reflections of Cajun culture as a way to record the history of his people. Oak trees permeated his paintings and represent strength and life. The now famous blue dog first emerged in a series of paintings depicting Cajun ghost stories as a representation of the loup-garou, a boogey-man type creature called upon to scare children into

behaving well. Rodrigue depicted the mythical creature as a dog with a pale-blue grey tint and red eyes. Gradually, the dog became bluer with friendlier yellow eyes.

We Stand Together shows Rodrigue's constant evolution of the iconic blue dog. No longer bound to a canvas or to the color blue, the dog boldly stands out in three dimensions in bright red, yellow, and blue. The primary colors create a sense of unity and a reminder of Rodrigue's early paintings of his Cajun heritage can still be felt in the placement of the sculpture amongst the oak trees of the garden.

Richard Rosenblum (American, 1940-2000) *Adam*, 1990-95, bronze.

Adam appears like a character out of a fantasy novel rising up from knarled roots, half man, half tree. The roots appear to split at the base, forming two legs, and a metal heart appears where a human's heart would be. New Orleans artist Richard Rosenblum attempted to emulate nature as much as possible. He explained, "The intention is to see this fragment of nature as enduring and irreplaceable. And by extension, the intention is to see the rest of nature, the earth and ourselves, as lasting too."

As a child, Richard Rosenblum often visited the New Orleans Museum of Art with his mother and he developed a deep love of art. After attending several art schools in the 1960's, he briefly resettled in New Orleans and began a lifelong investigation into the intersection of the figurative and the abstract. He opposed pure abstraction, turning instead to nature as a model for abstract art.

Alison Saar (American, born 1956), *Travelin' Light*, 1999; bronze, Gift from the family and friends of Sunny Norman on the occasion of her 90th birthday, 2001.248

A thought-provoking memorial, *Travelin' Light* presents a formally dressed man hanging by his bare feet, a powerful but dignified reference to torture and abandonment. Saar has made the figure into a bell, inspired by Japanese temple bells, which are rung during purification rites. When the chain on the back of the figure is pulled, a mournful, sonorous sound is heard, ringing for all victims of violence and terror. The title is taken from a popular Billie Holiday song of the same name: "I'm travellin' light / Because my man has gone / And from now on / I'm travellin' light".

A native of Southern California, Alison Saar is the daughter of famed African-American artist and educator Bettye Saar. Following in her mother's footsteps, Alison Saar's art addresses the special challenges facing women artists and people of color. She dwells on themes of the African Diaspora in installations and sculptures. Her work also deals with the role of women in a patriarchal society. She brings together found objects such as string or dust which, within her constructions or assemblages, take on ritualistic connotations.

Augustus Saint-Gaudens (American, born in Ireland, 1848 – 1907), *Diana*, originally modeled 1886, cast 1985, bronze with gilding. Gift of Sydney and Walda Besthoff. 2010. 144

The gilded bronze sculpture of *Diana* immediately confronts visitors upon entering the Sculpture Garden. She is a half size version of the original 18-foot *Diana* commissioned by

architect Stanford White to crown the tower of Madison Square Garden in New York. Like the original, the Greek goddess of the hunt balances delicately on a spherical base with her arrow drawn. Her gilded skin draws attention to her high pedestal from which she takes aim at distant prey.

Augustus Saint-Gaudens was born in Ireland in 1848 to an Irish mother and a French father. As an infant, he immigrated to New York with his parents. He received a predominantly French education and at the age of thirteen he began his artistic training as an apprentice in the studio of French cameo-cutters in New York. Saint-Gaudens continued his studies at the École des Beaux-Arts in Paris. Saint-Gaudens' late nineteenth century contemporaries celebrated him as an innovative artist who captured the realistic image of his subjects, diverging from the idealism of the neoclassical style popular at the time. Although he is predominantly known for his commemorative depictions of male civil war heroes, NOMA's *Diana* represents an important commission for the artist and is the only female nude completed by Saint-Gaudens.

Michael Sandle (British, born 1936) *The Drummer*, 1985, bronze.

Michael Sandle's *The Drummer* is homage to the warrior who determinedly fights on without regard for his own life. His body and armor seem to merge as he strides forward covered in the accoutrements of war. Sandle successfully adapted faceted cubism with overt iconographic references that place the soldier within place and time. The emblem of Saint George on the helmet indicates his British nationality while the gas mask references modern warfare. His ribs reveal his hunger through the open webbing of his uniform. His work is often critical of society for sanitizing the destruction of war.

After attending evening art classes at Chester College of Art, Michael Sandle studied printmaking in London at the Slade School of Fine Art in the late 1950s. He taught at universities in Canada and Germany and was elected a fellow of the Royal Society of British Sculptors in 1994. Although he began his sculptural work on smaller scale, the works became more monumental partly as a result of commemorative commissions. Michael Sandle first presented *The Drummer* in the Royal Academy Summer Show of 1985 where it took first prize and was acquired by the Tate Britain.

George Segal (American, 1924-2000), *Three Figures and Four Benches*, 1979; painted bronze, Gift of the Sydney and Walda Besthoff Foundation, 1998.147

Regarded as one of the greatest American Pop Artists, George Segal is well-known for his life-size human figures, arranged in tableaux of everyday life. Segal grew up in New York City and attended New York University and the Pratt Institute. He began his artistic career as a painter, but gradually turned to sculpture because it enabled him to place humans in actual space. Like other Pop Artists, Segal attempted to demystify art and make it ordinary and accessible. Segal often said that his goal was to capture the paradox of individual solitude in the midst of crowded places and express the loneliness and tensions of modern life. *Three Figures and Four Benches*, posed in an ordinary situation as if frozen in time. The three figures sit near each other but do not appear to communicate with each other. Instead they stare off into space wrapped up in their own thoughts.

Segal pioneered the use of plaster bandages in sculpture, wrapping his models in sections of gauze and then reassembling the sections into a complete hollow shell. For his outdoor sculptures, Segal recasts the original plaster mold in bronze and whitened the cast with patina.

Joel Shapiro (American, born 1941), *Untitled*, 1991; bronze, Gift of the Sydney and Walda Besthoff Foundation, 1998.213

Living and working in New York City, Joel Shapiro was first associated with the minimalist artists of the early 1970s. He began with small works consisting of thin sheets of building materials such as concrete, earth, wood, and aluminum placed on shelves. His small-scale sculptures were rendered with absolute simplicity and centered on the theme of space and the interior. The most memorable were those with insistent domestic and architectural allusions, notably his empty rooms and mysterious, door-less houses. The geometric modules were abstract in shape yet familiar.

Shapiro soon developed a less rigid, more personal style. Using an economy of forms, he started to experiment with the human figure using blocky geometric forms to suggest torsos and limbs. There is a recognizable figure in his works, usually assemblages of wooden beams, perhaps cast in bronze or steel. This *Untitled* piece was originally constructed in wood and then cast in bronze, leaving the impression of the wood on the metal surface. The abstracted figures in Shapiro's work dance, run, or fall with bodies fully engaged in the action. Shapiro finds inexhaustible sources of insight and movement in the interrelationships of gravity and flight, expansion and contraction, stability and precariousness.

Kenneth Snelson (American, born 1927), *Virlane Tower*, 1981; stainless steel, Gift of the Sydney and Walda Besthoff Foundation, 1998.148

At 45 feet high, the *Virlane Tower* is the largest sculpture in the Besthoff Garden. Composed of stainless steel tubes, the whole tower is held together and supported by cables, instead of by bolts or welding. The delicate soaring sculpture seems to defy gravity. It is based on what the artist termed "floating compression," the force created by tension and compression. Snelson combined steel wires and rods, put together in such a way so that each piece is vital to the integrity of the structure as a whole. This gives the appearance that the steel rods are magically suspended in mid-air, when in reality, the wires and rods work together to form a very stable whole and make the invisible visible by portraying the patterns of physical force in space.

Kenneth Snelson began his artistic career as a student of painting and drawing. His interests changed, however, after studying alongside the architect Buckminster Fuller, the developer of the geodesic dome. Fuller's theories of structural design helped Snelson turn from painting to sculpture. He added engineering to his studies in order to better understand Fuller's pioneering concepts and the physics of his complex structures.

Stephen De Staebler (American 1933-), *Standing Man With Outstretched Arms*, 1987, bronze 86.5" x 50.5" x 35.5"

The tired expression and broken body of Stephen De Staebler's *Standing Man With Outstretched Arms* may encourage the viewer to make an association with Christ. But on closer inspection, the fragmented work lacks many of the iconographic features usually associated with Christian imagery. The battered and worn figure appears to stand precariously balanced upon one toe with his right arm and leg mere fragments. The artist's interest balance is explored in his technical innovations as well as his subject matter. De Staebler is best known for

monumental clay sculptures whose size was an unprecedented technological breakthrough. In later works, the artist began to work in bronze, but he still created works in clay and would then make bronze casts. Bronze allowed him to break the bonds of gravity imposed by the fragile nature of ceramics.

Stephen De Staebler was born in St. Louis, Missouri and grew up in the midwest. He received a Bachelor of Art degree in religious studies from Princeton University and a Master of Art from University of California at Berkeley. He was awarded a Fulbright Scholarship to Italy in 1955 to study art history. He says of his approach to art, "We are all wounded survivors, alive, but devastated selves, fragmented, isolated -- the condition of modern man."

Do-Ho Suh (Korean, born 1962) *Karma*, 2011, brushed stainless steel. Gift of Sydney and Walda Besthoff, 2011. 24.

In *Karma*, Korean artist Do-Ho Suh depicts a man standing firmly on the ground as another man crouches on his back, covering the eyes of the standing man with his hands. A tower of crouching men grow progressively smaller as they pile upon the backs of each other reaching a height of twenty-three feet and curving backwards like a spine. Balance is a crucial concept in this piece because of the men's tedious position on top of each other. The group must rely on the individual and trust that each one will not falter. The title, *Karma*, implies that they are letting destiny take its course but recognizing nonetheless, that their own actions that will determine their fate.

Born in Seoul, South Korea, Do-Ho Suh grew up in a creative environment surrounded by art. His father, Se-Ok-Suh is a celebrated Korean ink painter and scholar known for large scale works that marry modern brush painting with traditional Korean calligraphy. This encouraged Do-Ho Suh to pursue a life in the arts as well, and he studied Oriental Painting at Seoul National University. Suh then determined to pursue his career overseas, perhaps, he later admitted, to escape his father's fame. He continued his studies in painting at the Rhode Island School of Design where he took a sculpting class as an elective, which forever changed his direction. "Every assignment just resonated with me," he said about this class, and he would go on to complete an M.F.A. from Yale University in 1997.

Ossip Zadkine (French, born Russia, 1880-1967), *La Poetesse*, 1953; bronze, Gift of the Sydney and Walda Besthoff Foundation, 1998.149

La Poetesse is part of a critically acclaimed series of figures rendered in a personalized Cubist style by artist Ossip Zadkine. The sculptor borrowed from the Cubist vocabulary and explored surfaces, reliefs, and voids within his work always seeking profound beauty in the bodies of his figures. *La Poetesse* plays an instrument, alluding to the connection between music and poetry. The figure is reduced to its simplest form, the body stripped of its flesh, the woman and instrument melded into one entity.

A native of Belarus, Ossip Zadkine enrolled at the Ecole de Beaux-Arts in Paris, but stayed only six months. His affinity for Rodin did not mix with the official teaching practices and he preferred spending time at the Louvre. Zadkine moved to the artist's quarter of Montparnasse in Paris, forming lifelong friendships with Picasso, Modigliani, and Chagall. His study of African, Ancient, Romanesque, and Gothic sculpture taught him new ways to synthesize volumes and

alternate concave and plane surfaces. Though Zadkine remained true to the basic principles of Cubism, he found a way to shape them to suit his own needs.

William Zorach (American, born in Lithuania, 1887-1966) *Future Generations*, 1942-47, bronze.

William Zorach's *Future Generations* depicts the universal theme of mother and child. Many of Zorach's works emphasize the importance of family support and bonding, which could offer hope and strength in difficult times. This work was created during World War II, a time when war seemed an inevitable course for the future. The proud posture and assuring comfort of the mother's embrace offers a counterpoint to the destruction of war. Throughout his career, Zorach turned to his own family as models for his sculptures.

William Zorach was born in Lithuania but lived there for only four years before moving with his parents to Ohio. He attended school up until the eighth grade when he had to go to work to support his family. He later began taking night classes at the Cleveland School of Art where he studied to be a commercial artist. Using some saved up money, he flew to Paris to continue his art studies. There, he met his future wife, Marguerite Thompson, a fellow artist. When arriving back in the United States, his work was exhibited in the Armory Show of 1913.