

# RHONDA ROLAND SHEARER AMBIGUOUS FIGURES NEW BRONZE WORKS

FOREWORD BY

JERZY KOSINSKI

INTRODUCTION BY

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OCTOBER 17 - NOVEMBER 9, 1990



19 EAST 64TH STREET, NEW YORK, NEW YORK 10021



#### FOREWORD

# SCULPTORIDS OF RHONDA ROLAND SHEARER

#### JERZY KOSINSKI

Radiating space and time, proximity and distance, like Constellation Sculptoris, Shearer's bronzes—call them sculptorids—share with other most ingenious creations the orbit of wonderment. Injecting life into lifeless metal and turning living matter into a spectacle of the most pliant metallic forms, her Still Lives (1986) and Geometric Proportions in Nature (1987), bring to mind Umberto Boccioni's Unique Forms of Continuity in Space (1913), the deftly condensed Alberto Giacometti's Man (1929) and City Square (1948-49) and the misleadingly small, but potent, hand-held bronzes of Henri Gaudier-Brzeska—be it his Duck (1914) or Red Stone Dancer (1914). Shearer's sculptorids share the symbolic with Pierced Form (amulet, 1962) by Barbara Hepworth, and Max Ernst's The Table is Set (1944), and with many works of Isamu Noguchi and Man Ray.

In her manifold, multi-surfaced metalwork, Shearer cultivates the inventive tradition of repoussé movements which flourished at the turn of the century at, among others, the Keswick School of Industrial Art in London and the Chicago Arts and Crafts Society. In 1896, the Magazine of Arts pronounced the metalwork of W.A.S. Benson as "palpitatingly modern"—a description which, given the craftsmanship alone, eminently fits Shearer's work. As classic in their vitality and force of expression as the anonymous Nuraghic Bronze figurines of the 2nd millennium BC, which implanted the passion and fantasy of the Near East into realistically confrontational forms of Western art, Shearer's bronzes seem to have succeeded in casting the mystery of living form upon the symmetry imposed by perception—and not the other way around.

What, she asks of herself, each of her sculptorids seem to be asking of us. Her works—one of which is titled **Principia** (1987)—ask: How principal is form? What are principles of matter? Into whose mould does the bronze flow? Was it opened by nature itself—or by the nature of the vision of the sculptress? What are the crevices of human vision and of space which bronze

itself cannot fill but which, alternating in depth like a circle on the Necker Cube, are filled by the wondrously creative spectre of the eye—and the associations triggered by the work of art in the human spectator?

And, in the **Still Life** series, her sculptorids make us ponder where their stillness comes from? Is the geometry of her **Geometric Cactus** (1985) and **Geometric Tree** (1988) an aspect derived from the cactus and the tree or is it the artist's innermost property?

In **The Act of Creation** (1964) Arthur Koestler reminds us that painters, sculptors and architects often seek inspiration in science and scientific theories. Dürer and Leonardo sought it in the "ultimate law of proportion." Cézanne believed that "everything in nature is modelled on the sphere, the cone and the cylinder,"—while to Braque only the cube made sense. In Koestler's words, "the intellectual aspect of this eureka process is closely akin to the scientist's—or the mystic's—'spontaneous illumination.'"

Shearer's recent works, the Ambiguous Figures, refer us to a phenomenon known to science: namely, that the selfsame, unvaried stimulation of the human eye can lead to evoking images totally opposite to one another—as well as a twin, or quasi-replica, of what was seen. "The most common ambiguous figures are of two kinds: figures which alternate as 'object' or 'ground', and those which spontaneously change their position in depth," writes Richard L. Gregory in his Eye and Brain: The Psychology of Seeing, (1990).

Shearer's sculptorids can best be interpreted using the Japanese notions of ma and oku, the quintessential principles which, in Japanese art, so forcefully mediate between what nature randomly makes and what the artist most artfully can make of it; for instance, turning living Japanese gardens into vital yet cubic enclosures. Derived from the Buddhist Great Void (Sunyata)—a oneness of man and nature, and a realization of both through Buddha, and, in particular from the "form is emptiness,"

and emptiness is form" principle, conceptualized in India (circa 200 AD) by Nagarjuna, the Mahayana Buddhist, ma is a void activated by meaning. Adopted by Shinto, ma in sculpture corresponds to "in between"; to what is homogenous Japanese verbal communication (since the Japanese writing system is of an altogether different origin), is called haragei: a gap, or a pause. Haragei is an interval which, colored by what precedes it in the mind and what is anticipated by us to follow, is neither a sound nor silence.

To Michihiro Matsumoto, "ma is that moment unbridled by contradictions—[the] contrast between part and whole; it is the moment that allows one to be aware of and be part of his surroundings." Other Japanese artists perceive ma as the interval between both connecting and separating two things or phenomena which, occurring continuously, glue, so to speak, our perception of space to that of time and of time to space. (Quite appropriately, some of Shearer's bronzes are titled Space/Time Intervals, 1987).

Writes Fumihiko Maki:

The ambiguity of boundaries as layered 'envelopes' (ma), is closely related to the ambiguity of a center (oku)... The oku, is the original point (mental touchstone) in the minds of people who observe or create it, and hence becomes the invisible center; or more precisely, it is a convenience... which denies absolute objects or symbols such as the notion of center... for it does not need to be made explicit to others. (1979)"

Like Marcel Duchamp, (as an example, see his **To Be** Looked at [from the Other Side of the Glass] with One Eye, Close to, for Almost an Hour,) oil paint, silver leaf,

lead wire, and magnifying lens on glass (cracked), mounted between two panes of glass in a standing metal frame on a painted wood base (1918), Shearer searches;

...for the three-dimensional eye, [since] a sphere always remains the same whatever the point of view. But a sphere (for the four-dimensional perception displacing itself four-dimensionally until the four-dimensional 'rays' become the visual rays of the ordinary three-dimensional eye) undergoes many changes in shape until the sphere in three dimensions gradually decreases in volume, without decreasing in radius, to simple plane circle." (Marcel Duchamp)...

For Shearer, wedged-in bronze—mirrored surfaces—or mirrors—provide her sculptorids with both, a physical means of reflection and a metaphor for such a three-dimensional eye. This is her *ma* and *oku*, insinuated between the artist's eye and the world. This is the "inbetween", dialectically connecting and separating abstract and concrete, constant and variable, chaos and order, spiritual and material—all the dualities so artfully conceptualized by Mondrian's "mutual relationships", one of the metaphysical influences Shearer absorbed, for instance, in **What is Curve and Right Angle?** (1987) and **Reggae** (1987).

Like **Pangea** (1990) Shearer's sculptorid installed in Manhattan at the intersection of 23rd Street, Fifth Avenue and Broadway, her **Ambiguous Bronzes** (1990) tempt us the way Myron's Bronze Cow (fifth century B.C.) did—set in a public market place, it tempted the living bulls. They could not pass by it without making a pass at it.

AUGUST, 1990

<sup>&#</sup>x27;Michihiro Matsumoto, Haragei, (Tokyo Kodansha International, 1984 p. 38)

<sup>&</sup>quot;Fumihiko Maki, Japanese City Spaces and the Concept of Oku, JA The Japan Architect, May 1979 pp. 51-62

<sup>&</sup>quot;from Marcel Duchamp's Notes From The Large Glass: An N-Dimensional Analysis by Craig E. Adcock, (Ann Arbor, 1983 p. 92)

#### INTRODUCTION

# THE GREENING OF SCULPTURE: RHONDA ROLAND SHEARER AND THE ECOLOGICAL PERSPECTIVE

#### RODERICK FRAZIER NASH

The greatest beauty is

Organic wholeness, the wholeness of life and things, the divine beauty of the universe. Love that, not man Apart from that, or else you will share man's pitiful confusions...

—Robinson Jeffers (1938)

Oikos, the Greek word for "house," is the root of the word "ecology." The "logy" part means "study"—in this case, how the extended household that is nature functions to maintain itself as a viable system. The key concepts in the ecological perspective are complexity (or diversity), community and interdependency. Ecologists understand that everything on earth is connected and, in a sense, necessary to everything else. This means that everything has significance. The more humble units of the life pyramid—the leaves for an example central to the art of Rhonda Roland Shearer—are from the standpoint of ecology more critical to the ecosystem than the occupants, including human, of the topmost rungs of the food chains.

Discovery can be a process whereby the familiar is invested with new meaning. The ecological perspective has the potential of transforming our vision of every aspect of the environment. Ecology is a science, of course, but its message can be communicated in many ways. Poets can be ecologists—witness Robinson Jeffers' statement at the head of this essay—and, as Ms. Shearer's work suggests, so can sculptors. Today many believe that this ecological view is the essential starting point in the quest for responsible human-environment relations.

It is historically significant that the modern science of ecology arose in the early twentieth century to provide a new ordering framework for the biota at the very time that quantum physics and relativity theory were altering our understanding of physical reality. Recently, fractal geometry and chaos theory started to explore new ways of ordering nature. But the idea of a unifying pattern,

order or force in nature runs far back into theology and philosophy. In fact, Ms. Shearer is experimenting with one of the most pervasive and powerful concepts in the history of thought. Understanding it and its implications can be one way of interpreting the significance of her art. Indeed, I take the present exhibition to be evidence of the "greening" of sculpture. Its impact on culture and politics could be as great as its impact on the theory and practice of art.

Ernst Haeckel coined the word "ecology" in 1866, but a brief history of this viewpoint must begin long before that with a description of holism. The idea that humans and nature are members of a single community was an easy one for pre-civilized people to grasp. The glue that held their universe together was not the food chains and energy flows of scientific ecology, but the idea that a divine force pervaded all beings and things. I call this theological ecology. Pantheism is a related concept— a reverence for nature, as for one's family, flowed from this orientation. Mother earth was not an idle metaphor; plants and animals were thought of as brothers and sisters. The Ancient Ones extended the concept of personhood far beyond modern usages: there were human people, but there were also swimming people and flying people and rooted people, sprouting green leaves and seedpods. American Indians, often called the first ecologists, believed that respect for these fellow members of the natural community was essential to the community's healthy maintainence and, it followed, to their own welfare.

The curved line and the circle are central to the

ecological perspective, just as they are to Ms. Shearer's sculpture; there are few straight lines in nature. In Seeing with a Native Eye Barre Troelken writes that "one of the ways people can tell if they are controlling nature is to see that it is put in straight lines—we have to put things 'in order.'" The pre-technological, closer-to-nature cultures preferred a spatial system based on the circle. They sat in circles, lived in circular houses (tipis, yurts, hogans, igloos) and danced in circular patterns. But the rage of civilization to order and control—to get things "straightened out" as we say—obscured the circular rhythms of nature. An aerial view of modern, uptown Manhattan reveals an unvarying linear pattern of square blocks—the epitome of a left-brain, ordered, artificial environment. Interestingly, in the older and actually medieval part of New York City south of 4th Street, the grid pattern breaks down: streets and lanes curve and wander like the old trails and cowpaths they were based on. You can see a similar tension between the curved and the straight in the present exhibition.

Unfortunately the aboriginal world view, with its strong implications for environmental responsibility, became a casualty of modern ways of thinking and behaving. The advent of herding and agriculture some 15,000 years ago played a surprisingly important role. Implicit in these activities was control over nature and, it followed, anthropocentism—a concept central to Ms. Shearer's art. While hunters traditionally revered their wild quarry, farmers and herdsmen fancied themselves different from, and superior to, the organisms they domesticated and exploited. The theory of being philosophers call dualism emerged. Humans stepped out of the natural community and fancied themselves its lords and masters. Nature ceased being a society and became a supermarket. Wilderness— which humans could not control, took on sinister connotations that it had never had for primeval hunters. Even today our attitudes reveal the profound impact of the agricultural revolution.

Whether in art or in life, we relate differently to a wild forest than we do to a manicured lawn; an apple on a plate is qualitatively different from a pine cone. I find it significant that, in her exploration of mankind's interrelationship with nature and anthropocentrism, Ms. Shearer's subject matter has gravitated in the last decade toward the less domesticated end of the botanical

spectrum. In the early 1980's she produced images of horses (one of the first animals to be herded) and apples; now she is collecting wildflowers, cacti and vines.

Christianity also underminded the holism of the ancient ecological perspective, deepening and extending the dualism inherent in agriculture and herding. It taught that humans were created in the image of God—the only life form so distinguished, and that they alone had immortal souls that could enter into heaven. Genesis 1:28 gave humans dominion over nature, charging them with the task of subduing the earth. Moreover, the Judeo-Christian tradition replaced the multiplicity of earthly dieties characteristic of "pagan" faiths with one extraterrestrial God. Traditional Christianity gave mankind a license to exploit nature. Earth lost its mothering significance; wilderness became a hated and feared realm of evil spirits. Recent Christian theologians, to be sure, have made a case for stewardship of the earth and argue that God values the non-human elements in His creation. But almost two millennia of dualistic bias are not easily erased. With the rare exception of St. Francis of Assisi, who in the thirteenth century regarded birds, wolves and even the sun, wind and moon as his theological equals, indifference to the ecological perspective has been the rule.

Finally, the anti-ecological implications of both modern science and modern capitalism must be recognized. Both have desacralized and objectified nature, making the non-human world an "it," to use Martin Buber's distinction, not a "thou." The Enlightenment abhorred mystery. Nature lost the magic that had both entranced and restrained pre-scientific, pre-civilized humans. The tendency toward abstracting nature reached a zenith in the application of Euclidean geometry by artists like Piet Mondrian. What could not be ordered with points, lines and planes was relegated to the realm of randomness and insignificance.

Especially in the West, the journey back to the integrated, holistic perspective of aborigines has been long and rocky. It is still far from complete. The pioneer ecologists (using the word anachronistically, of course) were the animists or organicists of the 17th and 18th centuries who believed that a single force permeated all being and things, making the world, in effect, one large, interrelated organism. There was no "higher" or

"lower"—as there had been in the Christian chain of being—in this conception. A planet, animal or even a rock had as much inherent worth as a human.

In the United States of the early nineteenth century, an offshoot of animism called Transcendentalism took shape in the work of Ralph Waldo Emerson and Henry David Thoreau, who believed that "rays of relation" emanated from the diety to all matter. Humans might "transcend" physical reality and perceive the moral truth inherent in a birch tree or a pond such as Thoreau's Walden; rightly seen, even a single leaf could evince the ordering pattern of the universe. John Muir, the explorer, wilderness advocate and founder of the Sierra Club (1892), developed the transcendental perspective. "When we try to pick out anything by itself," he wrote, "we find it hitched to everything else in the universe." Muir also challenged anthropocentrism. "Why," he asked in 1867, "should man value himself as more than a small part of the one great unit of creation?" He was the first American to assume that rights did not begin and end with human beings.

Beginning in the late nineteenth century and rising rapidly in the twentieth, the science of ecology gave substance to the older theological idea of interconnectedness in nature, just as it anticipated the integration effort of fractal geometry and chaos science which have been so influential to Rhonda Roland Shearer. Ecology, it must be understood, is an integrative rather than a reductionist science: phrases such as "web of life," "biotic pyramid" and "balance of nature" come easily to ecologists, who have widened the circle with which humans identify themselves biologically and have created a rationale for extending morality from human society to nature as a whole. In this regard, Peter D. Ouspensky, the Russian philosopher active for two decades after 1920 and a major influence on Ms. Shearer, influenced American ecologists like Aldo Leopold with the idea that the environment was a superorganism composed of organic and inorganic parts and possessing a life of its own. Leopold went on in A Sand County Almanac (1949) to argue that nature was a community to which humans belonged, not a commodity they possessed, and called for a "land ethic" to guide human relations with nature just as social ethics guided people in their interactions.

Leopold declared that a land-use decision was right when it preserved the "integrity, stability, and beauty of the biotic community." Note the word "beauty"—Leopold's aesthetic theory, like his moral philosophy, was holistic. Along with Jeffers he knew that beauty derived from the presense of all the components in a healthy organism or ecosystem. Concerned about the disappearance of species due to the human disturbance of nature, Leopold reminded his students of the mechanics' axiom: the first law of successful tinkering is to save all the parts.

The human tinkering with the ecosystem that disturbed Aldo Leopold in the 1930's and 1940's increased greatly in the next half century. Rachel Carson's Silent Spring (1962) called attention to the unanticipated effects of the careless use of pesticides, to which birds and even humans were vulnerable. Here was new evidence for the ecologists' adage that, given the nature of nature, you can never do just one thing. The apprehension of the 1950's and early 1960's over radioactive fallout from atomic bomb tests also revealed a growing ecological perspective. The planet seemed to be getting smaller and more interconnected as human ability to affect planetary systems increased. The most impressive documentation of this point came in the form of those first, dramatic photographs of the earth. As astronaut William Anders circled the moon, the earth came into his view, and he obliterated it with the end of this thumb. Shocked by this perspective of the only home we knew, Anders returned to take up several environmental causes. But Adlai Stevenson would make the most eloquent plea for an ecological perspective in 1965:

We travel together, passengers on a little spaceship, dependent on its vulnerable reserves of airs and soil; all committed for our safety to its security and peace; preserved from annihilation only by the care, the work, and, I will say, the love we give our fragile craft.

"Spaceship earth" was a powerful metaphor. By the end of the 1960's the ecological perspective had become gospel to large numbers of Americans. Impelled by fear for their very survival and prepared to challenge traditional American values like growth and competition, a new generation made "ecology" a household word.

With climate changes, ozone depletion and acid rain in the headlines daily, it is no longer possible for thoughtful people anywhere on earth to regard their species as a biological island—exempt, somehow, from the requirements of life on this planet. There is widespread concern about what I call the deficit environmental financing of our numbers and our lifestyle. Like cancer cells, we grow without limit, seriously threatening our host. This is painful to acknowledge. We have created

much of beauty and lasting value by the modification of nature. But there is irony in a civilization that fails by its own success, and tragedy when anthropocentrism threatens the very values it seeks to advance.

In the sculpture before you, nature is neither background nor decoration. It is the subject. Mankind and his works float on, in and around a green (though now bronze) matrix. But no matter how tall we stand—and one of Ms. Shearer's figures is twelve feet tall—nature bats last. In reality, as in these sculptures, it is the green world and not the human and technological one that

has the most substance. For one example, walk around a figure in the **Anthropocentrism Series**: from a sideways perspective the human form will vanish, leaving only plants. This is not a reassuring situation, particularly in light of the proven human ability to impair and destroy critical natural systems.

Perhaps it is the light of the moment or my mood, but there seems at times to be a menacing quality about these sculptures. Wildness is indifferent to civilization; nature does not care if our species survives or fails. In a distinctive way, Ms. Shearer's art contains a message of warning and it is ecology's warning as well. In the remainder of this century, and particularly in the next one, there is reason to hope that the ecological perspective will lead increasing numbers of people to a broader and deeper questioning of the priorities of their civilization. The sustainability of lives and lifestyles could become the bottom line. Biocentric philosophies, such as Deep Ecology and "green" politics could acquire greater appeal. Human beings could begin to understand that their self-interest is synonymous with that of their

environment. Natural rights liberalism might extend to embrace the rights of nature. The liberations of oppressed human minorities might lead logically to the liberation of old growth forests, endangered species and wild rivers. The ethical circle could widen again to include non-human members and even the earth itself, as in ancient days. Anthropocentrism could give way to biocentrism. Sculpture is not usually

thought of as being a key player in such broad intellectual and political transformations. But the sculptor shapes not only his or her material, but how his

or her audience perceives reality. The ecological perspective is the result of a major change in this kind of perception. Sculpture that reveals the interrelationships of mankind and nature and that displays the vulnerability of technological civilization makes a very radical statement. It is interesting in this respect that the material with which Ms. Shearer works was, in the Bronze Age, used as points for spears. In her hands it is still on the cutting edge of the intellectual, if not the political, revolution.



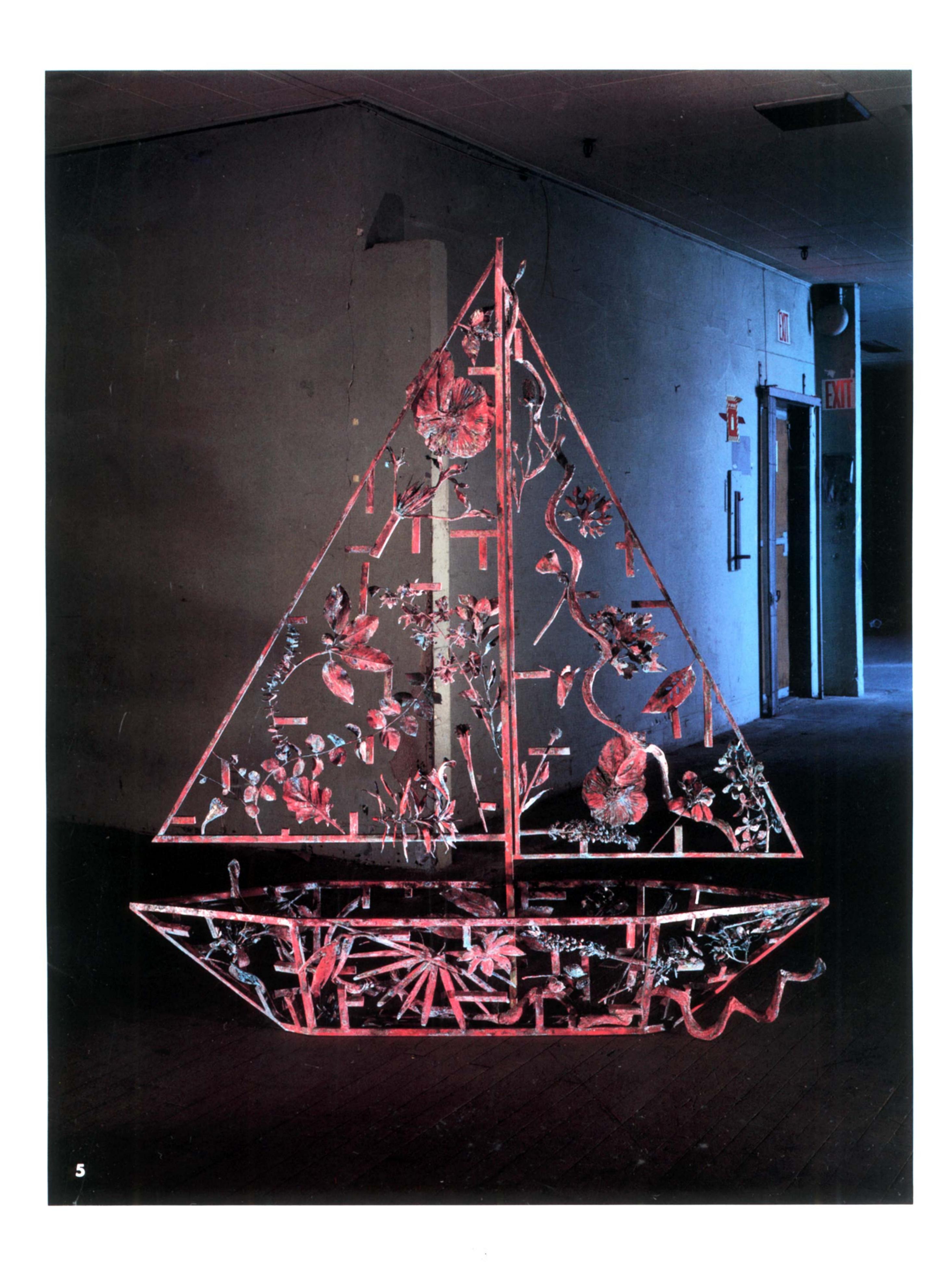
DEPARTMENT OF HISTORY AND ENVIRONMENTAL STUDIES UNIVERSITY OF CALIFORNIA, SANTA BARBARA, 1990







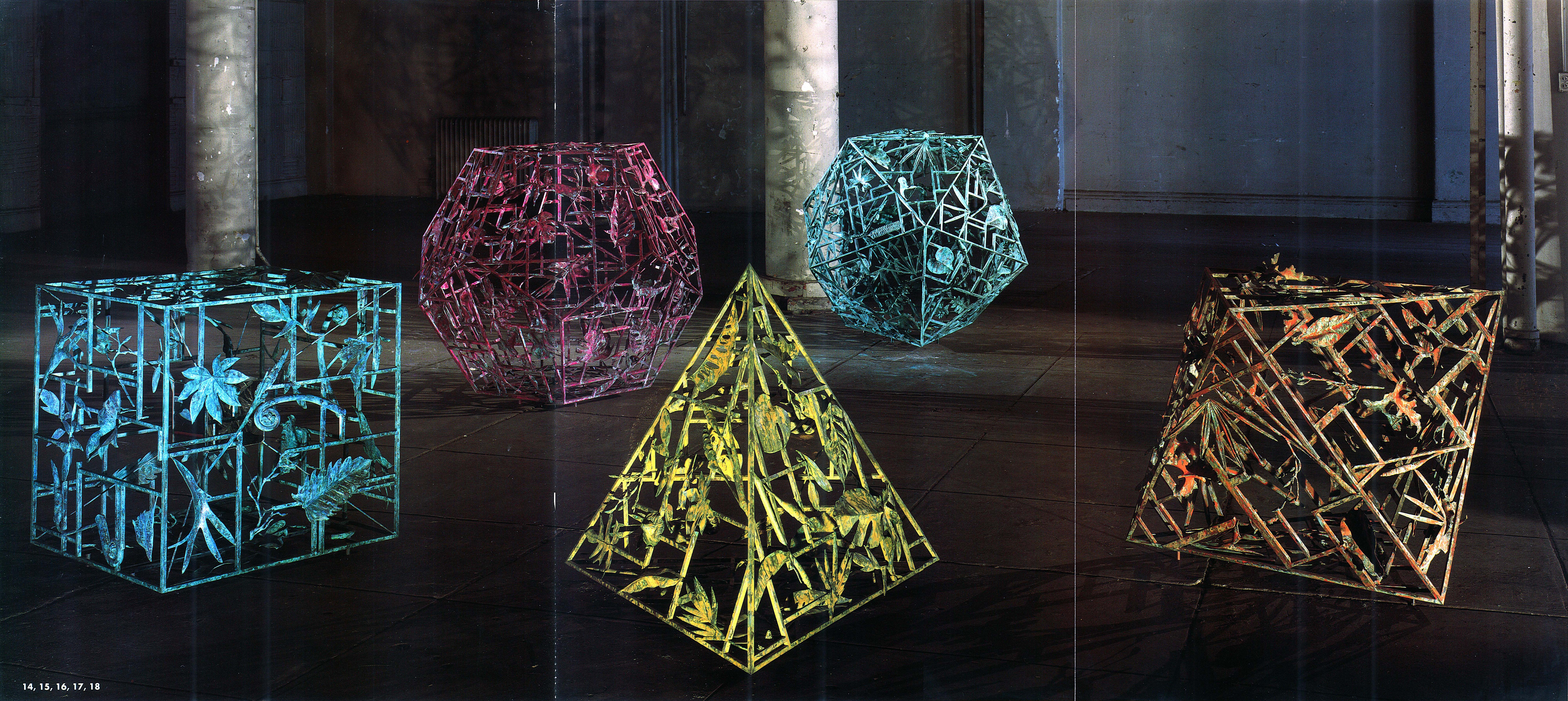




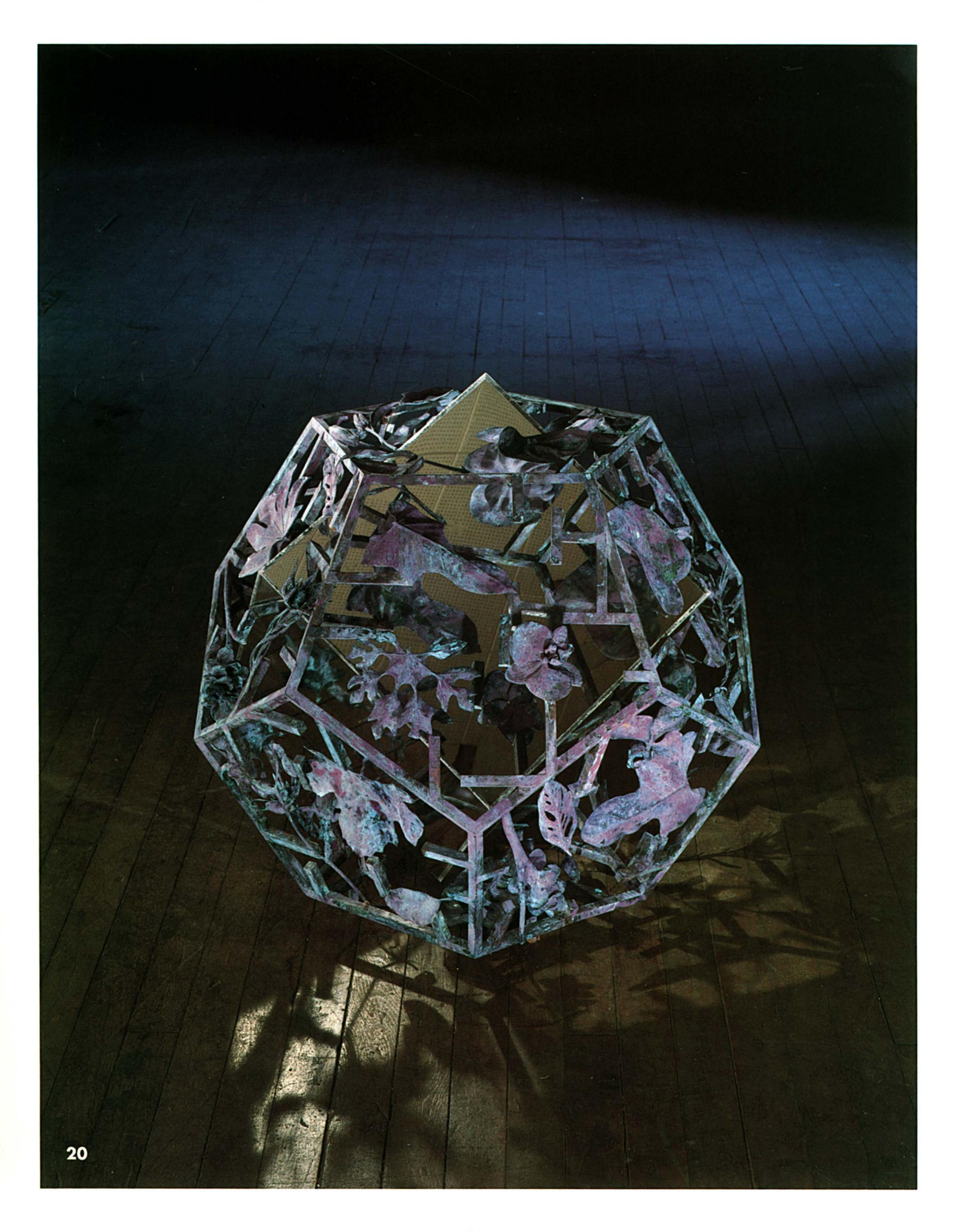


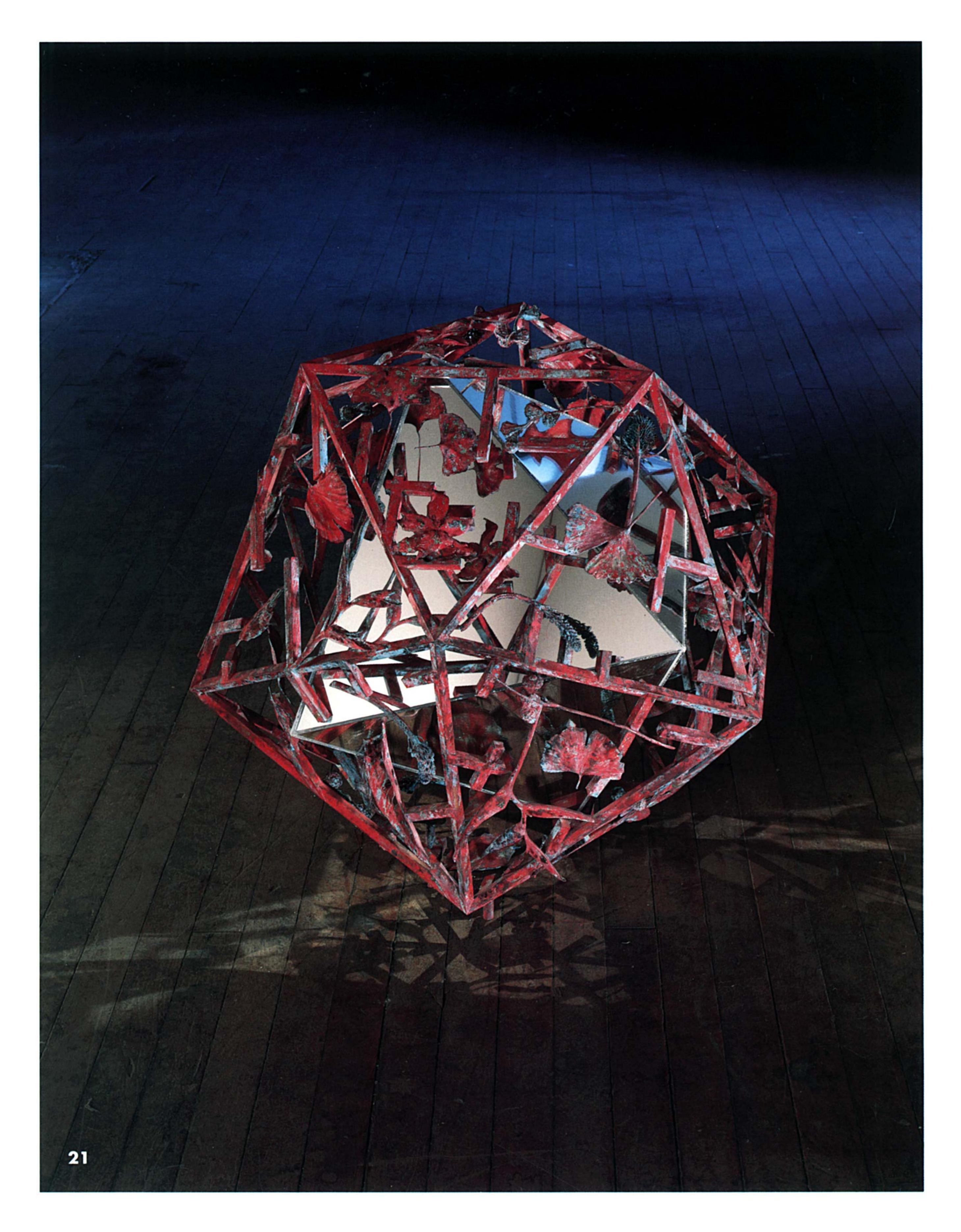














#### RHONDA ROLAND SHEARER

Born: 1954

Aurora, Illinois

#### solo exhibitions

1990 Nov. 28-Jan. 4 Feingarten Gallery, Los Angeles

Oct. 17-Nov. 9 Wildenstein Gallery, New York

June–Aug. American Association for the Advancement of Science, Washington, D.C.

Apr.–Nov. Pangea, Public Art Installation, New York City

1989 Wildenstein Gallery, New York

1987 Wildenstein Gallery, London

#### SELECTED GROUP EXHIBITIONS

Nov. 2-Dec. 2 Dia de los Muertos: Homelessness, Alternative Museum, New York

Aug. 28–Oct. 7 Looking At Plants Through the Artist's Eye: A Group Show,

Brooklyn Botanical Gardens, New York

1989 Nature: Reassembled, Newton Art Center, Boston

1988 New Space•New Work•New York, Helander Gallery, Palm Beach

#### SELECTED BIBLIOGRAPHY

Hank Burchard, The Washington Post, August 17, 1990, Washington, DC

Harald Martens, Kaos: Nytt motepunkt for Kunstnere og forskere, Teknisk Ukeblad/Teknikk, May 3, 1990

Joan Shephard, New York Daily News, April 11, 1990, New York

Tyler Volk, **Elements of Chaos**, American Association for the Advancement of Science Exhibition Catalogue, 1990

Joanne Silver, The Boston Herald, October 13, 1989, Boston

Christine Temin, The Boston Globe, September 28, 1989, Boston

### RHONDA ROLAND SHEARER

#### SELECTED BIBLIOGRAPHY (CONT.)

Mitchell J. Feigenbaum, Martin S. James, Rhonda Roland Shearer, Chaos, New Science, New Art, Wildenstein Gallery Exhibition Catalogue, 1989

Marina Vaizey, Sunday Times Review, May 10, 1987, London

Max Wykes-Joyce, Arts Review Magazine, May 8, 1987, London

Lawrence Gowing, Rhonda Roland Shearer, **Still Lifes in Bronze**, Wildenstein Gallery Exhibition Catalogue, 1987

#### SELECTED LECTURES, PUBLICATIONS

Rhonda Roland Shearer and Richard F. Voss

Chaos, Fractals, Art: Geometry of a New Frontier,

book manuscript in preparation

Nov. 4-7, 1990 — Momentum for the 90's,

The 42nd Annual New York State Art Teachers Association Convention, Monticello, New York.

Lecture: Chaos and Fractals: New Frontier for Artists

Oct. 20, 1990 — Annual meeting for the International Society for Ecological Psychology, Trinity College, Hartford, Connecticut.

Lecture: The Dynamics of Plant Growth: New Exploration in Contemporary Sculpture

Apr. 19–21, 1990 — National Symposium: **The Role of Horticulture in Human Well-Being and Social Development**, Washington, D.C.

Lecture: Beyond Romanticism: The Significance of Plants as Form in the History of Art.

Proceedings to be published in 1991, Timber Press, Portland, Oregon.

Oct. 29, 1989 — Newton Arts Center, Newton, MA, Gallery

Talk: Chaos: Revolutionary Theory for Art and Science?

#### EDUCATION

1970–74 Central College, Chicago, IL., High Point College, High Point, NC., S.U.N.Y. Empire State College, Saratoga Springs, NY and Boston University, Boston, MA.

# CATALOGUE

- 1. ANTHROPOCENTRISM SERIES: I AM A TECHNOCRAT, 1990, Bronze (Lost wax, Fabrication),  $144'' \times 43'' \times 51/2$ ," Red Patina
- 2. GOETHE, IN HIS YOUTH, 1990, Bronze (Lost wax, Fabrication), 126" x 34" x 6," Yellow/Green Patina
- 3. ANTHROPOCENTRISM SERIES: MY BODY IS A BATTLEGROUND, 1990, Bronze (Lost wax, Fabrication),  $130'' \times 37'' \times 41/2$ , Ultraviolet Patina
- 4. GIVE ME SHELTER, 1990, Bronze (Lost wax, Fabrication), 63" x 43" x 43," Emerald Green, Magenta Patina
- 5. FOR SAIL ON A SUNLESS SEA, 1990, Bronze (Lost wax, Fabrication), 85 1/4" x 75" x 21," Red/Orange Patina
- 6. BIRTH CHAIR, 1990, Bronze (Lost wax, Fabrication), 41 1/4" x 25" x 21 1/2," Yellow/Green Patina
- 7. SLEEPLESS, 1990, Bronze (Lost wax, Fabrication), 44" x 66" x 37 1/4," Purple Patina
- 8. ANTHROPOCENTRISM STUDY #5, 1990, Bronze (Lost wax, Fabrication), 47" x 13" x 5," Orange Patina
- 9. ANTHROPOCENTRISM STUDY #1, 1990, Bronze (Lost wax, Fabrication), 47" x 13 1/4" x 5," Purple Patina
- 10. ANTHROPOCENTRISM STUDY #3, 1990, Bronze (Lost wax, Fabrication),  $45.1/2" \times 14.1/2" \times 5$ ," Ultramarine Blue Patina
- 11. ANTHROPOCENTRISM STUDY #4, 1990, Bronze (Lost wax, Fabrication), 49" x 14" x 5," Signal Green Patina
- 12. ANTHROPOCENTRISM STUDY #6, 1990, Bronze (Lost wax, Fabrication), 44 1/2" x 12 1/2" x 5," Lemon Yellow Patina
- 13. ANTHROPOCENTRISM STUDY #2, 1990, Bronze (Lost wax, Fabrication),  $44.1/4" \times 12" \times 5$ ," Magenta Patina
- 14. THE 5 PLATONIC SOLIDS: TERRA, 1989, Bronze (Lost wax, Fabrication), Mirror,  $343/4" \times 331/2" \times 343/4$ ," Blue Patina

## CATALOGUE

- 15. THE 5 PLATONIC SOLIDS: AQUA, 1989, Bronze (Lost wax, Fabrication), 46 3/4" x 55" x 55," Red Patina
- 16. THE 5 PLATONIC SOLIDS: IGNIS, 1989, Bronze (Lost wax, Fabrication), 38 1/2" x 39 1/2" x 39 1/2," Yellow Ochre Patina
- 17. THE 5 PLATONIC SOLIDS: CAELUM, 1989, Bronze (Lost wax, Fabrication), 46" x 55" x 54 1/2," Viridian Green Patina
- 18. THE 5 PLATONIC SOLIDS: AER, 1989, Bronze (Lost wax, Fabrication), 37" x 40" x 40," Orange Patina
- 19. CHAOS UND ORDNUNG #1, 1990, Bronze (Lost wax, Fabrication), Mirror, 24" x 21" x 23," Emerald Green Patina
- 20. CHAOS UND ORDNUNG #2, 1990, Bronze (Lost wax, Fabrication), Mirror, 28" x 28" x 27 1/2," Purple Patina
- 21. CHAOS UND ORDNUNG #3, 1990, Bronze (Lost wax, Fabrication), Mirror, 32" x 25 1/2" x 32," Red Patina
- 22. PANGEA, 1990, Bronze (Lost wax, Fabrication), Mirror, 6'5" x 6'5" x 6'5," Yellow/Green Patina

#### NOT ILLUSTRATED

- 23. TERRA STUDY #1, 1990, Bronze (Lost wax, Fabrication), 9 1/2" x 9 1/2" x 9 1/2," Orange Patina
- 24. TERRA STUDY #2, 1990, Bronze (Lost wax, Fabrication), Mirror, 12" x 12" x 12," Purple Patina
- 25. TERRA STUDY #3, 1990, Bronze (Lost wax, Fabrication), 15" x 15" x 15," Green, Magenta Patina
- 26. IGNIS STUDY #1, 1990, Bronze (Lost wax, Fabrication), 18 1/2" x 19 1/2" x 22," Magenta Patina
- 27. IGNIS STUDY #2, 1990, Bronze (Lost wax, Fabrication), 12 1/2" x 14" x 16," Blue Patina
- 28. AER STUDY #1, 1990, Bronze (Lost wax, Fabrication), 12" x 12" x 12," Yellow Patina

# ACKNOWLEDGEMENTS

Assistants:

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ANDREW BAXTER
PATRICIA FRENCH
VIRGINIA DEAN

Foundry:

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Photography:

SETH JOEL/IN FOCUS ASSOCIATES

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Catalogue Design:

J.C. SUARÈS

Catalogue Design Coordinator:

GATES STUDIO

Copy Editing:

JANE MARTIN

Special thanks to:

JERZY KOSINSKI

RODERICK FRAZIER NASH

Printed in the U.S.A. by Fleetwood Litho.

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