Karen LaMonte

Nocturnes

fig. 1. **Karen LaMonte**. *Cumulus*, 2017.
Marble. 94 × 86 ½ × 69 ½ in. ***Glasstress***. During the 57th Venice Biennale di Arte, 2017,
Palazzo Franchetti Fondazione Berengo, Venice, Italy.

Steven Nash
Karen LaMonte
The Nocturnes: Music, Poetry, Art

Inspired by the beauty of night,
I call these sculptures *Nocturnes*—dark,
seductive, and sublime. They are absent
female forms rising from penumbral
garments as figurations of dusk.
—Karen LaMonte

From the beginning of her long series of works on the interaction of drapery and the female figure, Karen LaMonte has focused on the culture of fashion as a powerful determinant of identity, self-expression, and beauty. She simultaneously creates powerful sculptural statements that explore—in materials such as glass, ceramic, bronze, and iron—concepts like the interplay of solid and void, the inherent expressive qualities of various materials, absence as a theme, and light as an element of form. At one point she was primarily known as a glass artist but over the past decade she has expanded the scope of her work. With lost-wax casting as her technique of choice (she moved to Prague in 1997 to be a part of the superb Czech tradition of glass casting), LaMonte continued to probe how the density of cast form memorializes the light materiality of fabrics, lending timelessness to temporal experience. Lately she has shifted gears radically, producing a giant marble carving of a cumulus cloud based on her study of the physics of clouds, an object that connects her tangentially with the robustly volumetric work of fellow contemporary sculptors Tony Cragg and Zhan Wang, and even with certain of Auguste Rodin's multi-figure carvings of tumbling forms.[1] But it is one of her series dealing with fashion and the female figure that concerns us here, the *Nocturne* sculptures dating from approximately 2012—13 to the present.

1. Information on LaMonte's carved marble cloud sculpture can be found on the artist's website, www.KarenLaMonte.com. For additional comparisons, see any number of Auguste Rodin's plasters and marbles, including various versions of Apotheosis of Victor Hugo (1890–91; John L. Tancock, The Sculpture of Auguste Rodin (Philadelphia: Philadelphia Museum of Art, 1976, cat. nos. 55-1 and 71).

fig. 2. **Anthony Cragg**. (b. 1949). *Companions*, 2008.
Fiberglass 109 ½ × 80 ¾ × 115 ¾ in.
© Anthony Cragg. Courtesy Lisson Gallery. (CRAG080008)

fig. 3. **Zhan Wang** (b.1962). *Artificial Rock #131*, 2007.
Stainless steel. 171 × 96 × 63 in.
© Zhan Wang. Palm Springs Art Museum.

fig. 4. **Auguste Rodin** (1840—1917). *The Evil Spirits*, c. 1899.
Marble. 28 × 30 × 23 in. National Gallery of Art.

A Beautiful Physicality

LaMonte's long-term commitment to her primary theme—the draped female figure—dates to the late 1990s when she began to make small-scale glass dresses. In 1999 she received a Fulbright Fellowship that allowed her to move to Prague, where, working at glass-casting foundries and the Vysoká škola uměleckoprůmyslová v Praze (The Academy of Arts Architecture and Design in Prague) she was able to begin making her sculptures on a larger scale. Her first life-size glass dress was *Vestige* from 2000 (fig. 6). LaMonte has described the difficulties of casting such a large work in glass as opposed, for example, to bronze or iron:

> Glass is much more temperamental to cast than either iron or bronze. [Molten] glass moves very slowly, it's very honey-like in how it moves, and it takes quite a while to fill the mold … [it takes] days. … The challenging part of the glass casting is called annealing, when the mold is sitting in an oven and coming down in temperature very slowly … If you cool it too quickly it cracks.[2]

The results, however, are radiant, translucent forms with a glowing presence that transmutes material into the immaterial, density into light, solidity into something highly ephemeral. Glass-casting techniques developed in the region that is now the Czech Republic are perfectly suited to LaMonte's vision of large-scale refractive sculptures, and the glass from that area, thanks to a unique soil composition, is remarkable for its clarity, density, and stability.

LaMonte says she has always been interested in concepts of beauty and the role fashion plays in those concepts. With her large-scale clear-glass dresses, which she focused on almost exclusively until around 2006, she gives us a multi-layered interrogation of physical beauty, asking us to consider the beauty of the dresses themselves, of the woman within who is absent but recorded through the imprint of her body on the interior surfaces of the hollow casts, and the question of how clothes influence the beauty of the wearer and vice versa.

fig. 5. ***Reclining Dress Impression with Drapery***, 2006.
Cast glass. 18 ½ × 61 × 23 in.

fig. 6. ***Vestige***, 2000.
Cast glass. 48 × 40 × 30 in.

2. Karen LaMonte, interview by Will Davis, video, WUTC, Chattanooga, TN, in conjunction with *Embodied Beauty: Sculptures by Karen LaMonte*, Hunter Museum of American Art, Chattanooga, TN, May–September, 2018. Interview aired June 1, 2018, on NPR's *All Things Considered*. See www.facebook.com/KarenLaMonte/videos/10156494672708223/.

The physical absence of figures adds an evocative element of loss, mystery, and mortality: Who was this woman? Why is she absent? What has happened to her? And historical references in the dresses, especially to ancient Greek and Roman marble sculpture, contribute another dimension to their meaning, suggesting an ideal of artistic and moral rigor. LaMonte notes that "I look at the clothed figure as the interplay of two typographies: that of the body and that of the dress. In my mind that parallels the relationship between the individual and society."[3]

The continuity of LaMonte's work with glass dresses was interrupted and augmented starting in 2007 when she received a Creative Artists Exchange grant from the Japan-US Friendship Commission to spend seven months in Kyoto, where she immersed herself in all aspects of the culture of kimonos, studying weaving, construction on the body, the ceremonial function of the kimono, and its historical meanings. She wrote: "I became intrigued with the possibility of re-contextualizing my work by examining the same themes through a different cultural lens."[4] She saw the complex cultural aspects of the kimono as distinctly different from the European and American traditions of elaborate gowns and wanted to process how beauty is understood in that context.

Before the beginnings of the *Nocturne* series, around 2012—13, LaMonte produced a large body of work based upon the kimono, employing earlier principles of static vertical form, hollow casts, and sumptuous garments (e.g. fig. 9). For the ***Floating World*** series, so named because of their relationship to ***ukiyo-e*** subject matter in eighteenth– and nineteenth–century Japanese prints, she expanded her repertoire of materials adding bronze, ceramics, and iron to her practice, and, just as with glass, capturing the expressive essence of each material and its physical, tactile, textural qualities. Looking at the different works one is tempted to touch and feel the casts to understand better their beautiful physicality, a quality of form that evokes Constantin Brancusi's famous maxim, "Matter must continue its natural life when modified by the sculptor."

fig. 7. **Utagawa Kunisada** (1786—1864).
Standing Geisha Wearing an Obi Decorated with Bat Patterns, 1804—1816.
Color woodcut. 10 × 29 in. Chazen Museum of Art.

fig. 8. ***Kimono Maquette***, 2018. Ceramic. 21 ½ × 10 ½ × 9 in.

fig. 9. ***Floating World***, 2014, Chicago, Illinois.

3. Quoted in Tina Oldknow, "Karen LaMonte: Charting the Iconography of Desire," *Karen LaMonte: Drapery Abstractions*, exh. brochure (New York: Heller Gallery, 2010), [1]. All quotes by Karen LaMonte are taken from her "Meet the Artist" lecture at the Corning Museum of Glass, Cornell, NY, February 2008; Oldknow's conversations with her in November 2009 and June 2010; and her lecture at the New Mexico Museum of Art, Santa Fe, July 2010.
4. *Karen LaMonte: Floating World* (Los Angeles: Art Works Publishing, 2013), 8.

fig. 10. **Caspar David Friedrich** (1774—1840). ***Northern Sea in the Moonlight***, c. 1823. Oil on canvas. 9 × 12 in. National Gallery, Prague.

fig. 11. **James Abbott McNeill Whistler** (1834—1903). *Nocturne: Blue and Gold — Old Battersea Bridge*. c. 1872–5. Oil on canvas. 27 × 20 in. Tate Gallery.

fig. 12. ***Litomyšl Tableau 5***, 2017. Limited edition photograph.

fig. 13. **Medardo Rosso** (1858—1928). ***Sick Child* (*Bambino Malato*)**, c. 1889. Wax over stucco. 10 ½ × 10 × 5 in. Skulpturensammlung und Museum fuer Byzantinische Kunst.

fig. 14. **Auguste Rodin** (1840—1917). ***La Nuit*, *assemblage de deux épreuves***, 1898. Bronze. 11 ½ × 6 × 7 in. Paris, Musée Rodin.

Darkness Embodied

The *Nocturnes* grew naturally out of these earlier series, but with one major difference. By altering the color of her glass casts and working with light and shadow in her monochromatic bronzes, LaMonte was able to impart to these sculptures a dusky aurora that signifies her desire to relate in three-dimensional form to the nighttime visions and meditations of such composers and artists as Frédéric Chopin, John Field, and James Abbott McNeill Whistler. The sculptures were exhibited publicly as part of *Glasstress* in Venice in 2017 during the Venice Biennale, and they received their museum debut in *Embodied Beauty*, an exhibition in 2018 at the Hunter Museum of American Art in Chattanooga, Tennessee. Interested in the theatrical connotations of the *Nocturnes*, LaMonte was able to arrange short-term installations of selected examples at two theaters in the Czech Republic, the Prague Estates Theatre and the theater of the Litomyšl castle, in December 2016 and January 2017, to particularly dramatic effect (fig. 12). Smaller-scale *Etudes* ranging in height or length from about twenty-three to twenty-eight inches have also been produced, both as solid glass casts and hollow metal casts.[5]

LaMonte has commented eloquently on her intentions and desires with this most recent series.

> In 2009 I became focused on night and began to think about the human body in a much larger and more abstract context… I became interested in making female figurations of night… [and] focused on atmosphere over narrative. [Figures were] simultaneously emerging from and merging with night… I wanted to wrap the female figure in dusk, exploring both beauty and darkness.[6]

An integral part of the new sculptures was their darkened materiality, as LaMonte for the first time started adding color to her glass sculptures, working with German scientists to develop glass with the coloration and light absorption to yield desired penumbral effects.

Associations with music are also an important part of her discourse on the *Nocturnes*. But while this nomenclature is most often applied to music of a particularly languid and reflective nature, there is also a vast amount of literature, poetry, and art that treats nocturnal themes and the romanticism of shadowy visions. To the contributors to this tradition already mentioned—Chopin, Field, and Whistler—could be added many other famous names whose work embraced this subject matter, including Charles Baudelaire and the other French Symbolist poets, Victor Hugo, T. S. Eliot, Edgar Allan Poe, Claude Debussy, Caspar David Friedrich, and a large group of Tonalist painters. LaMonte, however, stands almost alone in her determination to translate vivid nocturnal experience into solid sculptural form. Many sculptors before her have rendered such nighttime themes as dreaming, mourning, and terror through narrative devices including pose and facial expression (consider, for example, Constanin Brancusi's *Sleeping Muse* and Auguste Rodin's *Night* and *Three Shades*), but it is a different matter to absorb that experience into the very essence of the sculptures.[7] Medardo Rosso came close, through his impressionistic use of translucent wax to achieve the atmospheric effects championed by Tonalist painters,[8] but LaMonte's *Nocturnes* are more holistic in approach.

5. The ten large-scale *Nocturne* forms for glass have been cast in different shades, and certain of the metal forms have been cast in both iron and bronze. The glass forms are distinct from the metal ones, despite the fact that glass and metal works share the same numbering system; for example, in the titles there are No. 1s in both glass and metal. In contrast, many of the *Etudes* are cast in all three media.
6. "Karen LaMonte: Nocturnes," video, accessed 1 Dec 2018, https://www.KarenLaMonte.com/Fast-5-Video-Shorts.
7. For Brancusi's *Sleeping Muse*, see, among many sources, *Constantin Brancusi 1876—1957*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 1995), cat. nos. 15—16. For the two works by Rodin, see Albert Elsen, *The Rodin Collection of the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University* (New York: Oxford University Press, 2003), cat. nos. 34 and 43.
8. On Rosso's exploitation of the malleability and translucency of wax for such effects, see Harry Cooper and Sharon Hecker, *Medardo Rosso: Second Impressions*, exh. cat. (Cambridge, MA: Fogg Art Museum, 2003), passim.

As indicated, the technical aspects of casting life-size glass sculptures are challenging, and the developmental process lengthy. LaMonte does not use drawings or maquettes to plan her compositions. She starts by taking plaster casts of the bodies of volunteer women and professional drawing models of different ages and body types. With these she makes positive rubber replicas of the original models, from which she is able to mold waxes with impressions of the bodies on the inside (the revelation of which in the final forms is a key aspect of her themes of transparency). Next comes the dressing of the wax figures, sometimes with clothes found in secondhand shops but now mostly with dresses that LaMonte herself designs and sews. From the combined units of dress and body, other molds are made which become the receptacles for the molten glass (fig. 15). The casting of the glass is done in sections that are reassembled for the final full-scale sculpture.

This lost-wax method of casting is capable of rendering minute details, resulting in the near-perfect replication of the textures of dresses and details of human form, qualities that endow LaMonte's sculptures with an engrossing sense of verisimilitude. In laying out her dresses on the floor to compose them, LaMonte discovered in the expanses of raised folds an analogy with landscape, so that the draping of the body became for her a merger of human figure and landscape, eliciting associations with nature and the sublime.

Any assembly of the earlier dresses or the more recent *Nocturnes* presents a panoply of different poses, styles of dress, and body types, forming tableaux vivants such as LaMonte first created in her installations in theaters. Viewed together, they magnify both the visual and intellectual impact of the works. But what is it exactly that gives these art works, the *Nocturnes* in particular, their strong sculptural presence?

As LaMonte has indicated, she wanted in her *Nocturnes* to create "figurations of dusk," three-dimensional expressions of shadowy intonations of certain kinds of soulful poetry, music, and paintings, works that explore "the transition from known to unknown… from reality to dream," as well as "evening's sublime splendor, the mysterious side of feminine beauty."[9] The *Nocturnes* capture in their romantic sensibility those languid and mysterious qualities characteristic of, for example, the music of Debussy, due in part to what has been called the "nostalgia of fashion," whereby historical fashions, representing vestiges of lost times, trigger emotions of longing and desire.[10]

fig. 15. LaMonte working on a glass casting mold.

9. "Karen LaMonte: Nocturnes," video, accessed 1 Dec 2018, https://www.KarenLaMonte.com/Fast-5-Video-Shorts.
10. Arthur Danto, "The Poetry of Meaning and Loss: The Glass Dresses of Karen LaMonte," *Karen LaMonte: Absence Adorned*, exh. cat. (Tacoma, WA: Museum of Glass, 2005) 16—17.

In the clear glass dresses, light is a fundamental sculptural ingredient, flowing through the sculptures to give them a distinctive radiance and acting to blur the intersections of solid edge and surrounding space, thus, in effect, dematerializing the forms. Rather than specular luminescence, the nocturnal dresses have a dusky glow, simulating in effect the glow of moonlight with shades that range from steely gray to tints of green and violet. Works in iron rust very slowly to produce a remarkably soft, powdery effect. Bronzes, made of white bronze, are silver-gray in coloration (figs. 16—18). All of these surfaces have a darkish quality suggestive of the chiaroscuro effects of shading found in paintings and drawings.

A key aspect of the sculptural impact of the *Nocturnes* is the way they actively engage space. With the pronounced physicality that the casting process produces they strongly push against and displace space but, with their hollow cores, also contain it, resulting in a complex in-and-out dynamic. The fabrics add to this movement with their landscapes of ridges and valleys that alternately project against and swallow their spatial envelopes. Each of the materials in the *Nocturnes*—glass, iron, and bronze—reacts to light differently but all possess a distinctive tactile attraction that reinforces by real or imagined touch their volumetric presence, while the containment of these formal qualities within an overall sense of equilibrium and balance testifies to the innate classicism of these works. One attribute not present in the earlier sculptures, however, is that manifestation of a shadowy, dreamy vision that makes the figures more elusive and mysterious, taking, so to speak, the objects of desire farther out of reach and increasing the sense of longing. As LaMonte has pointed out, the sculptures are wed to night, not day, with all that this connotes.

fig. 16. ***Nocturne 1***, detail, 2017. Cast glass. 57 × 27 × 27 in.
fig. 17. ***Nocturne 1***, detail, 2015. White bronze. 60 × 26 ½ × 18 ½ in.
fig. 18. ***Nocturne 2***, detail, 2015. Rusted iron. 59 ½ × 15 ½ × 19 ½ in.

LaMonte and History

Much has been made in the past of the relationship of LaMonte's figures to classical sculpture, raising the question of whether these connections were conscious on LaMonte's part or welling from absorbed memories of archetypal examples. When asked about this point, LaMonte replied, "I would say it is a combination of both."[11] A case in point is embodied by the evocative similarities between the depiction of Demeter on one of the Parthenon pediments housed in the British Museum in London and LaMonte's figure titled *Reclining Nocturne 1* (figs. 19, 20). The volumetric proportions of the two figures, the angle of their backs, exposure of the breasts, headless and nearly armless compositions, and most of all, the way that waves of drapery flow around the forms, both wrapping and revealing anatomy and setting up their own enticing sculptural life—these elements are all very similar.

Another interesting pairing exists with a standing figure from the same pediment, who strides to her right in a statement of dynamic motion, and LaMonte's *Suspended Nocturne*, which demonstrates a similar energy (figs. 21, 22). Many of LaMonte's figures can be matched with works from two millennia ago, and they have sometimes been exhibited in revealing comparisons with their ancient forebearers (fig. 23).

It is also possible, for example, to find counterparts in Baroque sculpture of the seventeenth century, including the marble carvings by Gian Lorenzo Bernini. Few artists have displayed as exuberantly as Bernini the transformational power of art. His marbles transpose cold stone into worlds of sensuous pleasure, and one of the most exceptional aspects of his practice is his handling of drapery for emotional and tactile effect. (One need only consider the great *Tomb of the Blessed Ludovica Albertoni* in the Church of San Francesco a Ripa in Rome [fig. 24]). It would be hyperbolic to compare Bernini to any of our contemporary artists, but it can be said that

LaMonte's attitude toward and formal treatment of drapery invokes distantly this potent historical precedent. Her draperies are a constituent part of the figures beneath them yet also take on a life of their own (as with the cascading folds of Albertoni's habit). And both artists take delight in exposing the innate qualities of their materials with seductive textures, soft modeling, and tonal ranges that impart luminescence to drapery and skin.

fig. 19. **Pheidias** (Designed by).
The Parthenon Sculptures: East Pediment, Reclining Figure M,
Classical Greek 438—432BC. Marble. British Museum.

11. Karen LaMonte, email interview by the author, November 2018.

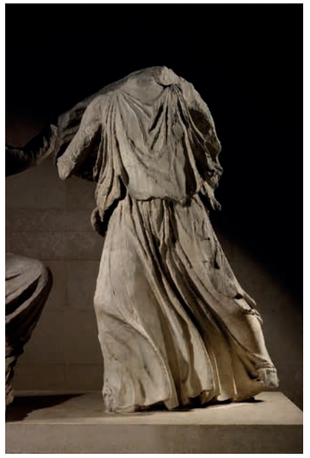

fig. 21. **Pheidias** (Designed by).
The Parthenon Sculptures: East Pediment, Figure G,
Classical Greek 438—432BC. Marble. British Museum.

fig. 22. ***Suspended Nocturne***, 2015. Rusted iron. 67 ½ × 38 × 13 ½ in.

fig. 23. ***Reclining Dress Impression***, 2005.
Cast glass. 20 × 63 ½ × 15 ½ in., Chrysler Museum of Art, Norfolk, Virginia,
with Roman sarcophagus (250—300 ACE).

fig. 24. **Gian Lorenzo Bernini** (1598—1680). Tomb of the Blessed Ludovia Albertoni,
1671—1975. Marble. Life-size. Church of San Francesco a Ripa.

fig. 20. ***Reclining Nocturne 1***, 2015. Cast glass. 21 ½ × 53 × 32 ½ in.

Interesting if coincidental affinities also exist with two acclaimed works from the Neoclassical period, the Italian sculptor Antonia Canova's marble portrait of Pauline Bonaparte from 1805—1808, and a portrait of Juliette Récamier from 1800 by the French painter Jacques-Louis David (figs. 25 and 26). In one of LaMonte's *Nocturne* installations in Czech theaters in 2016–2017, a reclining figure was placed on an Empire-style chaise longue (fig. 30), forming a composition related to the portraits by both Canova and David. With Canova's *Pauline Bonaparte*, it shares not just roots in ancient depictions of reclining figures but also an eroticism amplified by the visual tease of bodies at once revealed and concealed.

David's portrait partakes of these same qualities but also is exemplary of the kind of social and cultural attributes of dress that interest LaMonte deeply. The unfinished *Portrait of Juliette Récamier* was painted shortly after the French Revolution when, during the Directory, social strata and the importance of commerce and luxury were being reconstructed. In this context, Mme. Récamier's gauzy Empire dress was code for many associations important for the sitter and painter alike. As emblematic of a new fashion wave that succeeded revolution-era austerity and Rococo flamboyance, it proclaimed social status, fashionable taste, and consciousness of a new national order. It also embodied contemporary concepts of beauty that reference ancient prototypes in dress and coiffures, emphasize sleek elegance, and, with the high waistlines in this style of dress, prominence of the bustline. Self-expression, self-confidence, social standing, and seductiveness are combined in one very telling fashion statement.

Other elements of historicism reside in LaMonte's art in close analogies between the dresses she creates and prototypes from earlier periods and specific styles. One such relationship exists, for example, between her *Undine* from 2009 and Mariano Fortuny's *Tea Gown* from around 1920—1929 (figs. 28 and 27). Both are tunic dresses with pleated tunic and skirt, constructed with a sheer fabric, and both have precedents in Greek Peplophoros figures in marble and bronze.[12] Numerous other historic connections can be pointed out going back as far as the eighteenth century.

fig. 25. **Antonio Canova** (1757—1822).
Pauline Borghese Bonaparte as Venus Victorious, 1804—1808.
Marble. 63 × 75 ½ in. Galleria Borghese.

12. Important examples of these figures are found in the collections of the Isabella Stewart Gardner Museum in Boston (accession no. S5c2) and The Walters Art Museum in Baltimore (acc. no. 23.87).

fig. 26. **Jacques-Louis David** (1748—1825).
Madame Récamier, 1800. Oil on canvas. 68 × 96 in.
Musée du Louvre.

fig. 27. **Marino Fortuny** (1871—1949).
Tea Gown, c. 1920—1929. Fabric and glass beads.
North Carolina Museum of History.

fig. 28. ***Undine***, 2007. Cast glass. 61 ½ × 19 ½ × 24 in.

fig. 29. **A Goddess** (Peplophoros),
Roman, after Greek bronze example.
Early 1st Century AD.
Greek marble. 58 ¼ in high.
Isabella Stewart Gardner Museum.

fig. 30. ***Litomyšl Tableau***, detail, 2017.
Limited edition photograph.

Despite these associations with the past, LaMonte's sculptures are very much of our own time. They take their place in the resurgence of figurative art following Minimalism's banishment of the human figure in favor of elemental abstract forms, and help underline the importance that sculpture has played in that development. Many contemporary sculptors have adopted the human body as an important vehicle for study of different aspects of the human condition, including Kiki Smith, Jaume Plensa, Thomas Schütte, Huma Bhabha, Juan Muñoz, and Georg Baselitz. LaMonte's contributions in this arena involve both her inventive treatment of materials and form and her investigations of female identity and self-expression, which, as we have seen, strike us in both sensuous and abstract ways. Each sculpture is an individual construction of visual, haptic, and intellectual experience, totally integrated. As the acclaimed British painter Cecily Brown has opined, "Painting is very good at saying more than one thing at once." LaMonte's ***Nocturnes*** affirm that sculpture is as well.

NOTE TO READER
The author wishes to thank several individuals who contributed significantly to this essay. Foremost are Karen LaMonte and Steve Polaner, who always responded with alacrity and clarity to the many questions I posed, enlightened me immensely on the technical complexity that underlies the ***Nocturnes*** and all of Karen's figurative art, and provided much of the photography to illustrate the essay and help me understand the artist's working processes. Gerald Peters and Alice Hammond of the Gerald Peters Gallery shared with me their deep knowledge of LaMonte's work. For assistance with research, I am indebted to Frank Lopez, Librarian and Archivist at the Palm Springs Art Museum, and the staff at the library at the Getty Research Institute. And for her careful and insightful editing of the essay, I wish to thank Elizabeth Smith at Rizzoli International.

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was an art museum professional for 45 years, holding Chief Curator positions at the Albright-Knox Art Gallery in Buffalo, New York, Dallas Art Museum, and Fine Arts Museums of San Francisco, and Directorships at the Nasher Sculpture Center in Dallas and the Palm Springs Art Museum. He serves on the boards of the Nasher Sculpture Center and Desert X biennial exhibition and is President of the Board of the Richard Diebenkorn Foundation.

He has organized numerous exhibitions featuring modern and contemporary art and has written widely in these fields, including exhibitions and studies of Pablo Picasso, Henry Moore, Alberto Giacometti, Naum Gabo, Pierre Bonnard, Henri Matisse, Wayne Thiebaud, Richard Diebenkorn, and others.

Dr. Nash has authored or contributed to numerous books including: *Richard Diebenkorn: The Catalogue Raisonné; From Rodin to Plensa: Modern Sculpture at the Meadows Museum; Picasso the Sculptor; Picasso and the War Years 1937—1945; Matisse: Painter as Sculptor;* and *David Smith, drawing + sculpting.* Dr. Nash is married and lives with his wife Carol in Palm Springs.

fig. 31. **Juan Munoz** (1953—2001). ***Towards the Corner***, 1998.
Wood, resin, paint and metal. 82 ½ × 109 ½ × 44 ½ in.
Tate Gallery. © 2019 ARS, New York.

fig. 32. Metropolitan Museum of Art Roof Garden Commission:
Huma Bhabha (b. 1962). ***We Come in Peace.*** April 17–October 28, 2018.
© The Metropolitan Museum of Art. Source: Art Resources, New York.

fig. 33. **Jaume Plensa** (b. 1955). *Laura*, 2012.
Macael marble, lead, and stainless steel. 240 × 72 × 96 in.
Albright-Knox Art Gallery. © 2019 ARS, New York.

fig. 34. **Kiki Smith** (b.1954).
Blood Pool, 1992.
Wax, gauze and pigment. 42 × 24 × 16 in.
The Art Institute of Chicago. © Kiki Smith,
courtesy Pace Gallery. Photo Credit:
The Art Institute of Chicago / Art Resource, NY.

fig. 35. **Georg Baselitz** (b.1938).
Ohne Titel [Untitled], 1982—1983.
Lime wood and oil paint. 98½ × 28¾ × 23 ¼ in.
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