

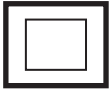
OBJECTS FROM THE STUDIO: THE SCULPTOR'S PROCESS

Curated by Danielle O'Steen

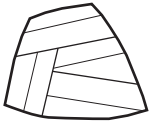
JUNE 1 - AUGUST 31, 2021



1. **RICHARD DEUTSCH**
Sketch for Against the Day
2005, graphite, ink, gesso,
and chalk



Sketch for Against the Day
2005, graphite, ink, gesso,
and chalk



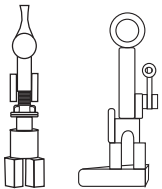
RICHARD DEUTSCH
2. *Model for Against the Day*
2006, marble and graphite



Model for Against the Day
2006, medium-density
fiberboard (MDF), red shellac



Model for Against the Day
2006, plaster and graphite

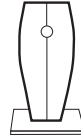


3. **CAROL BROWN GOLDBERG**
Maquette for RA 054
2008, bronze

Maquette for RA 054
2008, wood and plastic



4. **KENDALL BUSTER**
Maquette for Garden Snare
1998, wooden dowel and
shade cloth (polyethylene
fabric)



5. **JOHN L. DREYFUSS**
Study for Early I
c. 2000, cast aluminum



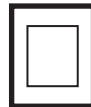
Study for Cornwall
c. 2000, acrylonitrile
butadiene styrene
(ABS) and acrylic paint



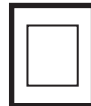
Study for Untitled I
c. 1998, wax and wood



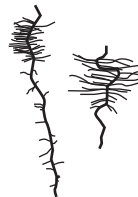
6. **FOON SHAM**
Maquette for Revolve
2008, acrylic



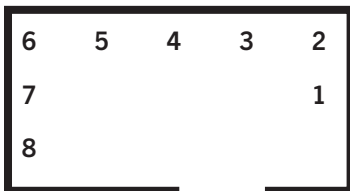
7. **FOON SHAM**
Sketch C for Revolve
2008, pencil on tracing paper



Sketch A for Revolve
2008, pencil on tracing paper



8. **DALYA LUTTWAK**
Seedling
2013, painted steel



THE KREEGER MUSEUM

RICHARD DEUTSCH



Against the Day is an interactive outdoor artwork, as the artist invites visitors to touch and sit upon the granite sculptures. Deutsch made the work in collaboration with SGF Scultura in Carrara, Italy, where he translated his maquettes into the large-scale sculptures. The models began as idea pieces that continued to change as Deutsch worked with the granite. The final maquettes were translated to larger forms using a caliper by the workshop's carvers, whose markings are still present on the objects' surfaces.

1. **Sketch for *Against the Day***
2005, graphite, ink, gesso, and chalk

Sketch for *Against the Day*
2005, graphite, ink, gesso, and chalk

2. **Model for *Against the Day***
2006, marble and graphite

Model for *Against the Day*
2006, medium-density fiberboard (MDF), red shellac

Model for *Against the Day*
2006, plaster and graphite

Collection of The Kreeger
Museum



CAROL BROWN GOLDBERG



RA 054 began as the small wooden assemblage shown here, which was made as part of a series of 150 small sculptures composed of found objects, some laden with memory. The works are playfully anthropomorphic and toy-like in scale. After creating the sculptures, Goldberg connected with New Arts Foundry in Baltimore, MD to fabricate the forms in bronze, which resulted first in the small bronze maquette and then the outdoor version.



3. Maquette for *RA 054*
2008, bronze

Maquette for *RA 054*
2008, wood and plastic

Collection of the artist

KENDALL BUSTER



Garden Snare was built as a shade structure that brings together biological shapes with architectural form. Buster created this model at a final stage in her process in order to determine the best building technique. The maquette uses the same semi-transparent shade cloth, which is a stiff material found in South African architecture, among other uses. In the model, she glued the cloth to wooden dowels, which stood in for the steel frame used outside.



4. Maquette for *Garden Snare*

1998, wooden dowel and shade cloth (polyethylene fabric)

Collection of the artist

JOHN L. DREYFUSS



The “Inventions” series by Dreyfuss explores the progression from humans’ earliest tools to modern machinery, all represented by these monumental, streamlined shapes. Maquettes play an integral role in developing the large-scale sculptures. The artist starts by carving a model in wax mounted on a handheld, wooden platform. He builds subsequent models in materials such as 3-D printed plastic (ABS) and aluminum to further hone the shape before it is fabricated in fiberglass. Each maquette offers the artist a different perspective on how to find the final form.

5. Study for *Early I*

c. 2000, cast aluminum

Study for *Cornwall*

c. 2000, acrylonitrile butadiene styrene (ABS) and acrylic paint

Study for *Untitled I*

c. 1998, wax and wood

Collection of the artist



FOON SHAM



Revolve is an elaborately layered structure of cedar bricks, built by Sham in a spiraled shape that blurs the boundary between natural and manmade forms. In planning the sculpture, the artist drafted several meticulous sketches to outline the overall shape and determine construction of the outdoor work. To further explore the form, Sham created a maquette using small, hand-cut sections of acrylic—a plastic that has long held an important role in the artist's studio practice.

6. Maquette for *Revolve*

2008, acrylic

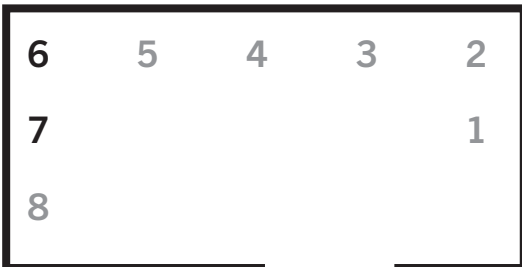
7. Sketch C for *Revolve*

2008, pencil on tracing paper

Sketch A for *Revolve*

2008, pencil on tracing paper

Collection of the artist



DALYA LUTTWAK



Luttwak's sculptures reimagine the root systems of plants on a larger-than-life scale. For *Poison Ivy*, she looked to poison ivy roots as inspiration. The sculpture climbs up and across a tree, mimicking and exaggerating the root's behavior. Luttwak does not rely on models, instead studying the roots and then finding form through the welding process. *Seedling*, a related work, offers a closer look at the artist's surfaces. The sculpture also bears the original gold color Luttwak intended for *Poison Ivy*, a color that was unsustainable for sun exposure, reimagining another iteration of the outdoor artwork.

6	5	4	3	2
7				1
8				

8. *Seedling*

2013, painted steel

Collection of the artist