

# ***Found, Made, Cast***

*Sculptures by*

*Nancy Graves*

*Jasper Johns*

*Roy Lichtenstein*

*Essay by Daniel Belasco*

*November 7, 2017 - February 10, 2018*

***Castelli***



## ***Perpetual Flux***

### *The Cast Sculpture of Jasper Johns, Nancy Graves, and Roy Lichtenstein*

Daniel Belasco

In the late 1950s, Alfred H. Barr, Jr., Director of Collections of The Museum of Modern Art, reluctantly permitted Louise Bourgeois to make a bronze cast of a carved and painted wood sculpture that was already in MoMA's collection, *Sleeping Figure*, 1950. Out of respect for the artist and her desire to transpose her wood sculpture into a new medium, he approved a bronze cast in an edition. In return, Bourgeois gave one of the bronzes to MoMA, which catalogued it as *Sleeping Figure II* and labeled it a "replica."<sup>1</sup> In a memo a few years later, Barr articulated some of his initial reservations about having approved the casting: "The artist, after selling a unique piece to the Museum, has asked for permission to duplicate it in an edition of bronzes. Under these circumstances this presumably diminishes the value of the unique original."<sup>2</sup> Barr's concerns that Bourgeois' cast might alter the status of the original work illustrates the transformative power of casting and its uneasy position in modern art.

An ancient process used in Egypt, Greece, China, and Benin, casting divests the quality of uniqueness through a series of phases. The two traditional methods of bronze casting—sand casting and lost-wax casting—involve intermediate steps with a mold, a negative form in which the physical sculpture is absent. Sand casting is simpler and more cost-effective. The object to be cast is impressed in a sand mixture to create a mold. Molten metal is poured into the cavity and, after cooling, the metal sculpture is complete. The lost-wax process, on the other hand, is more technically demanding, time-consuming, and

expensive, but the resulting cast contains more detail. The object to be cast is coated in silicone or latex to form a mold. Wax is then poured into the mold in order to create a replica of the original object. After the wax has hardened, it is removed from the mold and covered by a heat-resistant ceramic shell. The wax is melted out of the ceramic shell, leaving a void that is filled with molten metal. Once the metal cools, the ceramic is broken off to expose the cast. Both sand and lost-wax casting are indirect processes and involve several hands. When 1,800-degree molten metal is poured into a mold at the foundry, the artist is often far removed from the casting process.

In the first half of the 20th century, casting was not a primary medium for advanced sculpture. Avant-garde artists, as well as art critics, favored methods of working directly with materials, such as carving, assembling, and welding. Thus, understandably, the modernist Alfred Barr considered a bronze multiple to be a diminishment. Yet, beginning in the 1950s, casting gained newfound attention from an emerging generation of artists and critics. By the 1960s Leo Steinberg was forcefully promoting the work of Auguste Rodin and challenging the formalist principle of significant form and the modernist myth of originality. For Steinberg, Rodin's figures were "a symbol of perpetual flux.... The strength of the Rodinesque forms does not lie in the suggestion of bone, muscle, and sinew. It resides in the more irresistible energy of liquefaction, in the molten pour of matter as every shape relinquishes its claim to permanence."<sup>3</sup> In the postwar period, a diverse group of artists started embracing this very quality of "perpetual flux" as the essence



**Auguste Rodin**

*Mask of the Man with the Broken Nose*, Modeled 1863-1864; cast 1925

Bronze

10 <sup>1</sup>/<sub>4</sub> x 6 <sup>7</sup>/<sub>8</sub> x 9 <sup>3</sup>/<sub>4</sub> inches

Philadelphia Museum of Art, Bequest of Jules E. Mastbaum, F1929-7-55



**Jasper Johns**

*Untitled*, 1954

Oil and collage on canvas with glass, painted wood and object

26 <sup>1</sup>/<sub>4</sub> x 8 <sup>3</sup>/<sub>4</sub> inches

of sculpture. Seeking methods to transcend the old dichotomy of original and copy, these artists explored the potential of the medium by focusing on the conceptual underpinnings of casting.

The following essay examines the cast sculpture of Jasper Johns, Nancy Graves, and Roy Lichtenstein as fundamental works in a counter narrative to the history of postwar sculpture, which until recently has primarily focused on large scale fabrication. Johns, Graves, and Lichtenstein foregrounded the processes underlying cast sculpture and how it takes shape through a series of phases, from liquid to solid, negative to positive, and one medium to another. Though each artist's sculptural oeuvre is significant and multifaceted, occurring over many decades, I am focusing on Johns' work in plaster, Graves' in metal, and Lichtenstein's in wood as case studies of the revitalized interest in casting. Echoing Steinberg's thinking about Rodin, they presented sculpture as both object and event.<sup>4</sup>

Steinberg's renewed interest in Rodin helped create the critical context for the reception of the work of Jasper Johns in the late 1950s.<sup>5</sup> Johns played a pivotal role in claiming casting as an avant-garde practice. He was among the first artists to create an indexical relationship between art and source materials, making direct casts of everyday objects and presenting them as finished works of art, not studies, models, or reference materials. In his paintings *Untitled*, 1954, *Target with Plaster*

*Casts*, 1955, and *Target with Four Faces*, 1955, Johns included plaster casts of parts of the body, and reinvigorated a debate about casting from life which had been dormant since the 19th century. Artists had long used life casts, but mainly as anatomical references. Johns' incorporation of direct casts into his painting eroded a taboo that presumed the division between the studio and outside world. Similarly, Robert Rauschenberg and Sari Dienes, his New York peers, experimented with direct ways of transferring images from everyday life in their works *Automobile Tire Print*, 1953, and *Circle Tread*, 1953–54.

Johns completed his first three-dimensional sculptures a few years after introducing cast elements in his paintings. In 1958, he created three sculptures of a flashlight, each in a different medium: *Flashlight I* made with Sculp-metal applied to an actual flashlight, *Flashlight II* with papier-mâché, and *Flashlight III* with plaster. These three works were exhibited together in a group show in New York in 1959.<sup>6</sup> Reviewing the exhibition, Sidney Tillim described Johns' sculptures as "hand-made readymades,"<sup>7</sup>



**Jasper Johns**

*Flashlight I*, 1958

Sculp-metal on flashlight and wood with wire

5 1/4 x 9 1/8 x 3 7/8 inches



an early incidence of Duchampian terminology that identified Johns as a Neo-Dada artist. However, not all three sculptures fit this description. *Flashlight I* and *Flashlight II* are near simulacra of actual flashlights. *Flashlight III*, however, is embedded in a monumental base that appears conspicuously modeled, with its entire surface textured by impressions of fingerprints and marks of tools.<sup>8</sup> “While making it, I don’t remember thinking beyond the plaster, until the problems or possibilities of interior, exterior, reflector, bulb, lens began to interest me,” Johns wrote.<sup>9</sup> His involvement with casting may have had less to do with Dada and more with Rodin’s example of probing a form and its meanings inside and out.<sup>10</sup>

Johns aspired to cast in bronze, and the opportunity came in 1960, when he made a new group of five plaster sculptures with the intention of casting them in bronze: *Flashlight*, *Light Bulb*, *Ale Cans*, *Flag*, and the now lost plaster for *Painted Bronze*. Johns had no direct involvement with the actual bronze casting process. He dropped off the plasters at the Bedi-Rassy Art Foundry in Brooklyn

and later picked up the bronzes, some of which he then painted in his studio.<sup>11</sup>

In 1960–61 Johns worked on a plaster sculpture of a lightbulb and socket, *Untitled*, which was also cast in bronze at Bedi-Rassy. When the parts didn’t fit



**Jasper Johns**  
*Flashlight II*, 1958  
 Papier-mâché and glass  
 3 x 8 <sup>5</sup>/<sub>8</sub> x 4 inches

**Jasper Johns**  
*Flashlight III*, 1958  
 Plaster and glass  
 5 <sup>1</sup>/<sub>4</sub> x 8 <sup>1</sup>/<sub>2</sub> x 3 <sup>3</sup>/<sub>4</sub> inches

together, he decided to leave the three elements disassembled on a small, modeled platform, for both the plaster and the bronze version. Subsequently Johns made two plaster reliefs: *Figure 3* and *0 through 9*, which he cast in the spring of 1961 from molds of his Sculp-metal works in Jean Tinguely's studio in Paris. Among these, *Figure 3* is notable because its armature, four wire coat-hangers, is visible below the surface. Only decades later were these works cast in bronze.

The exhibition history of Johns' sculptures is useful in analyzing the critical distinctions between a plaster and a bronze. *Flashlight III*, 1958, the only plaster sculpture created without the specific intention of being cast in bronze, appeared in several early exhibitions, while the other plasters remained out of view. The bronze sculptures took primacy within Johns' sculptural oeuvre when he exhibited them in two solo shows in New York and Paris in 1961.<sup>12</sup> The critical reception of Johns' cast sculptures as Duchampian objects was further catalyzed by the trompe l'oeil painted bronzes. Sidney Tillim again provided a representational opinion, writing that these works were "virtually perfect counterfeits" that demonstrated how close art and life could be.<sup>13</sup> It was only decades later, in the 1990s, that the plasters were first presented in museum exhibitions that explored facets of Johns' career in-depth and shifted the discursive emphasis from iconography to process.<sup>14</sup> The monochromatic plasters, which also served an intermediary function in bronze casting, look provisional and unfinished and resist the Duchampian claims. Casting steadily exerted a gravitational pull on contemporary artists. By the early 1960s, more artists, including Louise Bourgeois and George Segal, were casting in plaster, and a few years later a younger generation including Eva Hesse, Bruce Nauman, and Nancy Graves were casting abstract and figurative forms in latex, rubber, concrete, and fiberglass, as well as bronze.

**Jasper Johns**  
*Figure 3*, 1961  
Plaster and wire  
26 1/4 x 20 inches







Nancy Graves arrived at bronze casting after some years of experimenting with a wide range of sculptural media. Graves emerged on the art scene in the late 1960s with her enigmatic *Camels*, life-size sculptures made with animal skin and other materials mounted on wood and steel armatures.<sup>15</sup> Graves appropriated the taxidermist's methods, but not intentions. *Miocene Skeleton from Agate Springs, Nebraska*, 1969, and *Taxidermy Form I*, 1970, led Graves to consider casting as a technique to reproduce sculptures made of fragile materials, such as wax and marble dust, into a more durable material.<sup>16</sup> Both of these early sculptures expose what would normally have been a hidden structure: the animal's skeleton, or the artificial support on which a taxidermist mounts the animal hide. Graves explained, "Here, I considered the *inside* of the taxidermy piece, which is the mold-for-the-process-of-making-the-mold. I attempted to translate this form in as many ways as possible, into a sculpture situation."<sup>17</sup>

In the early 1980s, Graves developed a method of creating complex sculptures assembled from individual cast elements. These individual sculptural components were often cast directly from recognizable natural items such as leaves and fish, and a single item was usually produced in multiple copies that Graves combined into abstract

#### **Nancy Graves**

*Camels VI, VII, VIII*, 1968-69

Wood, steel, burlap, polyurethane, skin, wax, fiberglass, acrylic and oil paint  
96 x 126 x 48 inches each

sculptural compositions. Significantly, though assembled from cast “multiples,” each final sculpture exists as a unique piece, and not as an editioned cast, thereby disrupting the traditional relationship between the cast multiple and the unique piece. She stated her process quite clearly: “My concern is to find an object, reexamine it, transform it by casting, by juxtaposition, by subordination to the whole, by illogical color.”<sup>18</sup>

Graves worked intensively in a number of foundries, in some cases setting up an auxiliary studio for the casting, assembling, and painting of her work.<sup>19</sup> At the time of her death in 1995, scores of bronze castings and rubber molds remained at the Walla Walla Foundry in Washington.<sup>20</sup> Had



Graves lived longer, it's likely that she would have incorporated these castings into new sculptures. Though her work has been widely exhibited and discussed, Graves' individual castings and their sources have not yet been analyzed in-depth. When asked how she selected an element for her sculptures, Graves responded: “Ten percent for its history, ninety percent for its form, for its configuration, its mass, its strength, and how many points in space, how many ways it can be joined or welded.”<sup>21</sup> An examination of Graves' raw bronze castings draws attention to her selection process and to her consideration of each sculptural element as an independent

compositional unit with a specific content yet modular structure.

In the 1980s Graves primarily used castings of organic materials as the subject of her work. Over the years her interest shifted from the ephemeral to the enduring, and she began casting building materials, tools, and art historical reproductions. By the late 1980s, Graves increasingly engaged with the history of art in her sculptures, sometimes making explicit references, as with *Morphose*, 1986, which references Picasso's sculpture *Metamorphose I*, 1928. Graves incorporated art objects with increasing frequency in the 1990s.

#### **Nancy Graves**

*Taxidermy Form I*, 1970

Steel, wood, wax, marble dust, and acrylic

88 x 30 x 138 inches



Graves' bronze casts of art historical objects can be divided into two categories. One consists of replicas of Renaissance artifacts and Egyptian, Greek, and Roman antiquities. Graves considered antiquities to be metonyms for sculpture itself. An example is Graves' bronze head of *Nefertiti*. *Nefertiti* was likely cast from an inexpensive plaster reproduction sourced from an art supply catalogue, given its lack of surface details.<sup>22</sup> The split head is consistent with Graves' practice of cutting up the waxes before having them cast in bronze.

Graves made at least seven castings based on reproductions of the head of *Nefertiti*. For example, in the sculpture *Unending Revolution of Venus, Plants, and Pendulum*, 1992, one of the few works she made in an edition, Graves positioned the painted white bronze of *Nefertiti* upside down to serve as a base, in a literal nod to her statement of "trying to stand sculpture on its head."<sup>23</sup>

The second category of art historical casts represents artifacts of world cultures, such as Tibetan bronze hands, Islamic open-work, New Guinean wood carvings, and Javanese shadow puppets. Graves owned several of these flat leather and wood shadow puppets with

**Nancy Graves**  
*Nefertiti*, 1992  
 Bronze  
 18 x 13 x 9 1/2 inches

**Nancy Graves**  
*Balinese Shadow Puppet*, 1992  
 Bronze, wire  
 22 x 7 1/2 inches



**Nancy Graves**

*Rustle in Ripe Corn I*, 1992

Cast bronze, patina, sealed with incralac, Nazdar 59-000 enamel, polyester  
and polyurethane clear cast resin

34 x 18 x 34 inches

articulated arms. In 1992, she made several casts at Walla Walla of a shadow puppet depicting Arjuna, a hero in the ancient Hindu epic *Mahabharata*. At least four of these casts were incorporated into finished sculptures, and one casting remained unused.<sup>24</sup> Graves preferred the lost-wax process to capture the exquisite detail of the head and torso, while the unadorned arms were fabricated, and attached with rudimentary pins. Graves plays on the word casting, with the bronze puppet both literally casting a shadow and serving as a material shadow of itself. As seen in *Rustle in Ripe Corn I*, 1992, the puppet presides at the apex of a triangular structure that includes castings in bronze, plastic, and rubber, of a column capital, bone, plants, and female breasts in a still life that reflects on growth and vitality. With her bronze elements, Graves developed a specific formal vocabulary that allowed her to seize on the metamorphic power of casting in order to conjure history and reify the ephemeral.

Johns and Graves made casting central to their sculptural practices when they were in their late 20s and early 30s. Roy Lichtenstein, on the other hand, well into his 40s when he focused on casting. He initially preferred working with fabricators because their methods and materials



**Roy Lichtenstein**

*Modern Sculpture with Glass Wave*, 1967

Brass and glass

91 x 26 x 27 inches

Edition of 3



resembled those of anonymous manufactured goods. Already known for appropriating images from mass media in his painting, Lichtenstein in the mid-1960s collaborated with fabricators to make work in enamel, porcelain, and ceramic on the subject of explosions, female heads, and tableware.<sup>25</sup> In 1967, using metal, stone, wood,

and other materials, he realized the *Modern Sculpture* series, which visually and materially hybridized decorative architectural structures and abstract sculpture.

Lichtenstein's decision to transfer his signature cartoon-like imagery into three dimensions may have seemed unlikely. "Some things can be done only on a flat surface. Lichtenstein's representation of a representation is a good instance," wrote Donald Judd, for whom Lichtenstein's paintings were the perfect antithesis of "specific objects," objects that are neither painting nor sculpture.<sup>26</sup> Yet, Lichtenstein's fabricated work carved out a unique position between Pop painting and Minimalist sculpture, perhaps shared only with the Formica pieces of Richard Artschwager. Visually, their stereotypical imagery and two-dimensional illusionism correlate to the paintings. Physically, the sculptures are made with the same materials as consumer and designer goods. Lichtenstein relied on the expertise of his fabricators, who followed his exacting specifications and generated an uncanny relationship between the artistic and the manufactured.

**Richard Artschwager**

*Description of Table*, 1964

Melamine laminate on plywood

26 1/8 x 31 7/8 x 31 7/8 inches

Whitney Museum of American Art, New York; gift of the Howard and Jean Lipman Foundation, Inc. 66.48

In 1976, Lichtenstein started a new series of metal sculptures that resemble cutouts from his paintings of still life objects. As with his paintings, the referents of these sculptures were not physical objects, but two-dimensional images from print media. "I think painting and sculpture proceed from the same vision. Obviously there are differences, but the same thinking goes on in both," Lichtenstein said.<sup>27</sup> Lichtenstein searched for illustrations of transparent or reflective objects, whose physical presence could be rendered with only an outline, and this allowed him to create sculptures that are essentially two-dimensional, such as *Mirror II* and *Little Glass*. In other works, he used the illustrational convention of lines that signify steam, as in *Cup and Saucer II*, 1977, or rays of light, as in *Lamp II*, 1977.

With their simple geometries and open spaces, these sculptures approximated industrial products and Lichtenstein initially intended to hire a fabricator to assemble them. After experimenting with different construction methods, however, he learned that bronze casting provided what he was looking for: fine-tuned shifts in weight and angle. Working with Tallix Art Foundry in Peekskill, New York, Lichtenstein developed a unique method to achieve the sleek facture that became characteristic of his sculpture. Dick Polich, the owner of Tallix, characterized Lichtenstein as "the artist who knows precisely what he ought to be able to get from the foundry and demands exactly that. His designs are complete, the final object totally determined with no tolerance for change or discrepancy."<sup>28</sup>

Lichtenstein's process started with preliminary drawings, which he then used as a reference to create a full-scale collage diagram on foamcore using black tape and colored papers. From this, a studio assistant built a three-dimensional wood version. Throughout the process, Lichtenstein constantly refined the angles and thickness of the wood and eventually had it painted in full color. At this point, the

**Roy Lichtenstein**

*Cup and Saucer II*, 1977

Painted wood

43 <sup>13</sup>/<sub>16</sub> x 25 <sup>1</sup>/<sub>2</sub> x 10 <sup>3</sup>/<sub>8</sub> inches





object was sent to the foundry, ready to be produced in metal. The foundry made a mold of the wood master and then used the lost-wax process to cast an edition in bronze.<sup>29</sup> In interviews from the time, Lichtenstein spoke earnestly about each step, displaying an easy mastery of the terms and methods of foundrywork. Clearly, this process fascinated him. “They’re cast in solid bronze which is in contradiction to the ephemeral forms,” Lichtenstein said.<sup>30</sup> He enjoyed the irony of using heavy metal to represent transparency, reflections, and other visual phenomena. When the bronzes were first shown in his New York solo exhibition in 1977, the optical and material paradoxes of the works took the critics by surprise. Peter Frank incorrectly described the sculptures as constructed from welded bars and referred to the use of bronze as “anomalous.”<sup>31</sup> Philip Smith, in an interview with Lichtenstein, wrote that the sculptures reminded him of “industrial wrought iron work.”<sup>32</sup> These interpretations reflect a preconception that linear sculpture is fabricated from stock materials, not cast with molten metal.

Through the years, Lichtenstein produced a number of wood sculptures for casting. Lichtenstein typically referred to the wood as a maquette and to the bronze as a sculpture, even if the wood and the bronze are nearly identical.<sup>33</sup> While they share the same colors, profiles, and sizes, close inspection reveals distinctions in joinery, surface quality, and sense of weight. In the casting process, the wood works were often damaged. After being cast, the foundry returned them to Lichtenstein’s studio, where he repainted and restored them to their original condition. Lichtenstein frequently permitted the wood



**Roy Lichtenstein**

*Lamp II*, 1977

Painted and patinated bronze

86 <sup>1</sup>/<sub>4</sub> x 27 <sup>5</sup>/<sub>8</sub> x 17 <sup>5</sup>/<sub>8</sub> inches

Edition of 3

version of a work to be included in museum exhibitions, effectively replacing the bronze.<sup>34</sup> Now, two decades after the death of the artist, the time may have come to reconsider these wood works. They were created to be a bridge from the two-dimensional drawing to the three-dimensional bronze. Lichtenstein was highly involved in their design



and construction, which occurred as part of his studio practice. These wood works are a record of the minute changes that went into the cast version, and are a document of the artist's thought process. Lichtenstein wanted no evidence of his hand on the bronzes. In this regard, the wood works retain a unique energy.

The plasters of Jasper Johns, the bronze elements of Nancy Graves, and the wood works of Roy Lichtenstein raise questions about the act of material transformation and whether a form maintains its integrity while journeying across media. Despite their differences, there is one thing that unites them: the majority of these objects have been overshadowed by their subsequent bronze versions, which have been more prominently featured in public exhibitions and have become the representative examples of these artists' sculptural output. Renewed attention to these objects expands our understanding of how their engaged approach to a mechanical process blurred the boundaries between original and copy. ■

Barbara Bertozzi Castelli inspired and stewarded this exhibition and catalogue. I am grateful for her thoughtful insights along the way. My deep appreciation goes to Jasper Johns; Dorothy Lichtenstein; Jack Cowart, executive director of the Roy Lichtenstein Foundation; and Christina Hunter, director of the Nancy Graves Foundation; for patiently answering questions and lending works. Also thanks to James de Pasquale, Dick Polich, Mike Asente, and Mark A. Anderson.

**Roy Lichtenstein**

*Little Glass*, 1979

Painted wood

19 1/2 x 12 5/8 x 5 11/16 inches

## Notes

1. *The Bulletin of the Museum of Modern Art* v. 27–30 (1959), 35.
2. Alfred H. Barr, Jr. to James Thrall Soby, memorandum, May 8, 1962. Alfred H. Barr, Jr. Papers, mf roll 2185, frame 1177, The Museum of Modern Art Archives, New York.
3. The quote is from a review that Steinberg published in *Art Digest* in 1953. Leo Steinberg, "Rodin" in *Other Criteria: Confrontations with Twentieth-Century Art* (London: Oxford University Press, 1975), 325.
4. Johns asked at the time: "the relationship between the object + the event. Can they (2) be separated?" Jasper Johns, "Book A, p. 8, c. 1960," in *Jasper Johns Writings, Sketchbook Notes, Interviews*, ed. Kirk Varnedoe (New York: The Museum of Modern Art, 1996), 27.
5. Steinberg wrote the catalogue introduction for the landmark exhibition "The New York School: Second Generation," at the Jewish Museum in 1957.
6. The three *Flashlight* sculptures were shown along with the Sculp-metal *Light Bulb I*, 1958, in the context of a diverse group of artists (Chamberlain, Nevelson, Marisol, et al.) using non-traditional materials in the group show "Work in Three Dimensions" at Leo Castelli. *Flashlight III*, along with the Sculp-metal *Light Bulb I* and the Sculp-metal *Light Bulb II*, also appeared in "Johns and Schwitters" at the Ferus Gallery in Los Angeles in 1960.
7. Sidney Tillim, "Work in Three Dimensions," *Arts* v. 34 no. 3 (December 1959): 59.
8. While *Flashlight III* was Johns' first plaster cast sculpture, he was not the only artist working in plaster at the time. A diverse group of artists, among them Lyman Kipp and Peter Agostini, had elevated plaster from a process or reference tool to an art medium, and even Marcel Duchamp mounted a plaster cast of his cheek on a self-portrait drawing to create his visual pun *With My Tongue in My Cheek*, 1959. See Bruce Glaser, Lyman Kipp, George Sugarman, and David Weinrib, "Where Do We Go From Here?" *Contemporary Sculpture: Arts Yearbook 8* (1965): 153.
9. Johns, email to author, August 23, 2017.
10. Johns, email to author, August 23, 2017.
11. Johns, email to author, August 22, 2017. Johns said that later when he used the lost-wax technique he worked with the waxes.
12. *Flashlight*, *Light Bulb*, *Painted Bronze [Ale Cans]*, *Flag*, and *Bronze* were shown in "Jasper Johns: Drawings, Sculpture, and Lithographs," Leo Castelli, New York, January 31 – February 25, 1961. *Light Bulb*, *Untitled*, and *Painted Bronze [Ale Cans]* were shown in "Jasper Johns: Peintures et sculptures et dessins et lithos," Galerie Rive Droite, Paris, June 13 – July 12, 1961.
13. Sidney Tillim, "Jasper Johns," *Arts* v. 35 no. 6 (March 1961): 51–52.
14. Fred Orton and Penelope Curtis, *Jasper Johns, The Sculptures*, Leeds: Centre for the Study of Sculpture, Henry Moore Institute, 1996.
15. E. A. Carmean, Jr., *The Sculpture of Nancy Graves: A Catalogue Raisonné with Essays* (New York: Hudson Hills Press in association with the Fort Worth Art Museum), 49–52.
16. *Miocene Skeleton from Agate Springs, Nebraska*, Graves' first "bone" sculpture, was cast in bronze in 1969 at the H. Noack Foundry in Berlin. *Taxidermy Form I* was cast in 1979 at the Talix Art Foundry.

17. Nancy Graves, quoted in Emily Wasserman, "A Conversation with Nancy Graves," *Artforum* v. 9 (October 1970), 44. The work is dated December 1969 in *Artforum* and 1970 in the *Catalogue Raisonné*, 58.
18. Nancy Graves, quoted in E. A. Carmean, Jr., "On Visual Complexity in Nancy Graves' New Works," in *Nancy Graves: Recent Works* (Catonsville, Md.: Fine Arts Gallery, University of Maryland, Baltimore County, 1993), 3.
19. She became well-known in the 1980s for reviving the burn-out casting technique, where the object to be cast takes the place of the wax in the casting process and it is often lost, subordinate to the cast sculpture.
20. In January 1999, a large crate of the remaining bronze and aluminum elements was shipped from Walla Walla to the Nancy Graves Foundation in New York. The crate was labeled "X-art / non-art." It remained unopened until the summer of 2017, when the bronze elements were studied and selected for this exhibition.
21. David Yager, "Conversation with Nancy Graves," in *Nancy Graves: Recent Works*, 35.
22. Mark A. Anderson, founder and CEO of Walla Walla Foundry, conversation with the author, August 24, 2017.
23. Graves, quoted in Carmean, Jr., "On Visual Complexity in Nancy Graves's New Works," 7.
24. The full puppet appears in *Rustle in Ripe Corn; The Dust Shaken; Panting, Conglobing, Trembling*; and *Sulfurous Fluid His Fantasies*. The head only appears in *Of Hail and Ice*. All were completed in 1992.
25. Ian Wallace, "Something to Do: Manufacturing Roy Lichtenstein's Sculptures," in *Roy Lichtenstein: Sculptor* (Venice: Fondazione Emilio e Annabianca Vedova; Milano: Skira, 2013), 33–37.
26. Donald Judd, "Specific Objects," *Contemporary Sculpture: Arts Yearbook 8* (1965): 75.
27. Philip Smith, "Roy Lichtenstein: Interview," *Arts* (November 1977): 26.
28. Richard F. Polich, "Tallix," in *Casting: A Survey of Cast Metal Sculpture in the 80's* (San Francisco: Fuller Goldeen Gallery, 1982), n.p. For a history of Tallix, see Daniel Belasco, *Dick Polich: Transforming Metal into Art*, New Paltz, NY: Samuel Dorsky Museum of Art, 2014.
29. A few works were sand cast. See Jack Cowart, *Roy Lichtenstein, 1970–1980* (New York: Hudson Hills Press, in association with Saint Louis Art Museum, 1981), 148.
30. Ernst Busche, "Roy Lichtenstein: An Interview," *New York Arts Journal* (April/May 1978): 11.
31. Peter Frank, "Roy Lichtenstein," *ArtNews* v. 77 no. 4 (April 1978): 157–158.
32. Smith, "Roy Lichtenstein: Interview."
33. Busche, "Roy Lichtenstein: An Interview."
34. Jack Cowart, conversation with author, June 21, 2017.

## Exhibition Checklist

Nancy Graves

*Genitals From Michelangelo's*

*Dying Slave*, early 1990s

Bronze

8 <sup>3</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>2</sub> inches

Nancy Graves

*Venus Torso*, early 1990s

Bronze

17 x 8 x 5 <sup>3</sup>/<sub>4</sub> inches

Nancy Graves

*Balinese Shadow Puppet*, 1992

Bronze, wire

22 x 7 <sup>1</sup>/<sub>2</sub> inches

Nancy Graves

*Nefertiti*, 1992

Bronze

18 x 13 x 9 <sup>1</sup>/<sub>2</sub> inches

Nancy Graves

*New Guinea Wood Carving*, 1992

Bronze

33 x 6 <sup>3</sup>/<sub>4</sub> inches

Nancy Graves

*Rustle in Ripe Corn I*, 1992

Cast bronze, patina, sealed with incralac,

Nazdar 59-000 enamel, polyester and

polyurethane clear cast resin

34 x 18 x 34 inches

Jasper Johns  
*Flashlight III*, 1958  
Plaster and glass  
5  $\frac{1}{4}$  x 8  $\frac{1}{2}$  x 3  $\frac{3}{4}$  inches

Jasper Johns  
*Ale Cans*, 1960  
Plaster (3 parts)  
5  $\frac{3}{4}$  x 8  $\frac{1}{8}$  x 4  $\frac{3}{4}$  inches

Jasper Johns  
*Flag*, 1960  
Plaster and wire  
12  $\frac{3}{8}$  x 19  $\frac{1}{8}$  inches

Jasper Johns  
*Figure 3*, 1961  
Plaster and wire  
26  $\frac{1}{4}$  x 20 inches

Roy Lichtenstein  
*Cup and Saucer II*, 1977  
Painted wood  
43  $\frac{13}{16}$  x 25  $\frac{1}{2}$  x 10  $\frac{3}{8}$  inches

Roy Lichtenstein  
*Lamp I*, 1977  
Painted wood  
28  $\frac{1}{2}$  x 17  $\frac{3}{8}$  x 8  $\frac{3}{8}$  inches

Roy Lichtenstein  
*Little Glass*, 1979  
Painted wood  
19  $\frac{1}{2}$  x 12  $\frac{5}{8}$  x 5  $\frac{11}{16}$  inches

Roy Lichtenstein  
*Yellow Apple*, 1981  
Painted wood  
21  $\frac{11}{16}$  x 17  $\frac{1}{8}$  x 5 inches

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