Sophie Ryder
*Conversation*, 2002
Bronze
Acquired 2016; Gift of Carole and Barry Kaye

Ryder’s expressive nature captures human emotion’s complexity and diversity through her artworks’ postures and attitudes. These mythical forms can be an interesting metaphor to discuss the multi-faceted and personal subject of human relationships and interdependence, especially here, in Conversation.

Michael Pavlovsky
*Three Graces*, 1993
Bronze
Acquired 2004; Gift of Mr. and Mrs. Maurice Schwarz

Recalling Greek mythology, the Three Graces referenced here are charm, beauty, and creativity. Pavlovsky has a reputation for creating monumental works of art that incorporate human figures of Lilliputian proportions.
Charles Ginnever  
**Stretch,** 1994  
Steel  
Acquired 1995; Gift of Carnegie Mellon University through the Estate of Sylvia and Sidney Feldman  
Stretch's medium is COR-TEN™ steel. One often sees COR-TEN™ used for outdoor sculptures, as it doesn't require much upkeep. After just a few months outside, this type of steel develops a rust-like patina that encapsulates the structure and protects it from further corrosion. Unlike other materials, this type of steel does not require costly repainting or rust prevention treatments and is perfect for the salt air in Boca Raton.

Sophie Ryder  
**Pink Lady Hare Dancing with Big Brown Dog,** 2000  
Bronze  
Acquired 2016; Gift of Carole and Barry Kaye  
Ryder has explained how she based the Lady Hare on her torso. Incorporating the Hare mask allows her to be anonymous and utterly open to sharing her personal life and feelings with us on a public platform.

Stuart Flaum  
**Impossibile Movimiento,** 2005  
Georgian marble and steel  
Acquired 2008; Gift of Mr. Barry Kaye  
Inlaid with steel, the viewer can see their reflection as they move around the substantial piece of Georgian marble. A past board member created this sculpture that depicts both movement and its impossibility.

Jeff Whyman  
**Jump and Play,** 1991  
Enamel over steel  
Acquired 1991; Gift of Bernard and Delores Whyman  
Whyman says, “Materials dictate some things... Even steel can have a sensuous quality taken through a metamorphosis to a human-relatable shape.” We can easily see that here, with the steel figure of a person jumping and playing.
Seena Donneson  
*Solstice*, 1976  
Enamel over steel  
On loan courtesy of A.N.E.W. Foundation for the Arts

As the title indicates, this structure is related to the winter and summer solstice. Much like Stonehenge, England; the Temple of Karnak, Egypt; and temples found at Tulum, Mexico; this sculpture, when viewed a certain way, will reveal a starburst effect at sunset on a solstice day.

Dominique Labauvie  
*Musical Lines*, 1998  
Forged steel  
Acquired 2006; Gift of the artist

Labauvie has a reputation for abstract organic constructions that “draw” in space. The artist says, “Draw your knowledge; draw and use as your model that which takes up all of your time, your efforts, your personal history.”

Jack Youngerman  
*Comb, Billow, and Breaker*, 1983  
Three sculptures made of COR-TEN™ steel  
Acquired 1995; Gift of Carnegie Mellon University through the Estate of Sylvia and Sidney Feldman

The titles of these three sculptures refer to types of waves. The Guggenheim Museum’s exhibited Breaker first; at its entrance.

Javier Marin  
*Hoy es Hoy*, 2002  
Bronze  
Acquired 2008; Museum Purchase made possible by an initial gift from Collectors’ Forum and additional funds from the Dr. and Mrs. John J. Mayers Foundation

Marin drew his inspiration for this bust from many cultures; it is a blend of Mexican, Native American, and Asian faces.
Ken Greenleaf
*Prester John*, 1972
COR-TEN™ steel
Acquired 1990; Gift of Sara Wragge

The title of this assemblage of sloping steel sheets references a character in the 19th-century Quaker poem *Burning Drift Wood*.

*Have I not drifted hard upon / The unmapped regions lost to man / The cloud-pitched tents of Prester John / The palace domes of Kubla Khan?*

Prester John was a mythical medieval priest and king of a vast empire known today as Ethiopia.

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Alan Sonfist
*Time Enclosures of the Southeast*, 1989
Bronze, copper, aluminum, stainless steel, and COR-TEN™ steel
Acquired 1994; Gift of Herbert and Paula Molner

Sonfist is an environmental artist who specializes in sustainable land art. Within these cubes are thousands of seeds, and over time, as the cubes degrade, they will eventually spawn a forest.

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Leon W. Gerst
*Star Tower*, 1990
Laser-cut carbon steel
Acquired 1993; Gift of Mr. and Mrs. Leon W. Gerst

Gerst began creating sculptures in 1964 using scrap metal from steel mills surrounding his home in Reading, Pennsylvania. He continued this practice when he relocated to South Florida in the 1990s.

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William E. Reed
*Turbulence*, 1987
Virginia green stone
Acquired 1990; Gift of the artist

This 5,000-pound sculpture demonstrates the many different surface textures achievable when carving and polishing stone and displays the unlimited patterns found within a single block.
John Henry  
**Bonefish**, 1988  
Coral stone  
Acquired 2017; Gift of the Daniel W. Dietrich II Foundation  

This artwork, constructed of massive slabs of coral stone placed directly upon one another, hugging the earth, offers a simplification of form, a sculpture in repose.

Tony Rosenthal  
**Marty’s Cube**, 1983  
Painted steel  
On loan courtesy of Martin Z. Margulies Foundation, Inc.

Geometry is the basis for nearly all of Tony Rosenthal’s sculptures. *Marty’s Cube* is one of the numerous variations of his signature monumental, balanced cube.