John Raimondi
*Cage*, 1971
Bronze
Gift of Peter and Christine Raimondi

The first in a series entitled *Cages and Castles* and dedicated to family members and close friends. These works play with positive and negative space and possess repetitive lattice-like elements and sharp terminations, gesturing upwards in a powerful expression.

Bill Barrett
*Elan V*, 2004
Bronze
Gift of Carole and Barry Kaye

Bill Barrett
*Picasso’s Muses*, 1995
Bronze
Gift of Dr. Jerome and Rhoda E. Dersh

Barrett composes his sculptures of interlocking organic forms that are gracefully balanced. For *Picasso’s Muses*, the harmonious twisting and undulating forms reference two dancing figures. Similarly, for *Elan V*, Barrett uses his signature lyrical gestures to create an animated positive and negative spaces formed by the strong horizontal and vertical shapes.

Julio Larraz
*Space Station*, 2000
Painted bronze
Museum purchase with funds provided by anonymous donors and the Dr. and Mrs. John J. Mayers Foundation

Larraz is known for paintings and bronzes that contain realistic subject matters and symbolic references. Here a coffee pot teeters atop precariously stacked cups and saucers, referencing the social inequality in Latin America. Specifically, Larraz implies that all the little coffee cups, representing workers, hold up the big pot, the land owner, on coffee plantations and in the coffee business. The 2015 conservation and reinstallation of *Space Station* was generously funded by the Museum Collectors Forum.
Arman
*Music Power II*, 2002
Bronze
Gift of the artist with assistance of the Collectors Forum

Arman collected, dissected, and reassembled everyday objects into sculptures he termed “accumulations.” His purpose was to draw attention to the waste generated by a consumer society. Sliced, smashed, or burned musical instruments were his most recognizable objects, as seen here with numerous cellos and bows, which he then cast in bronze.

Alexander Liberman
*Nodes IVm*, 1981
Painted Steel
Gift of Carole and Barry Kaye

Liberman focused his artistic vocabulary on a hard-edged, geometric style, most often featuring undulating and bisected circular forms. In addition to creating monumental sculpture, Liberman was a painter and photographer of great renown, and held a “day job” for over 50 years at Condé Nast Publications as an art director for *Vogue* and later as editorial director for all the company’s magazines.

Geoffrey C. Smith
*Almost Extinct*, 1998
Bronze
Gift of Dani and Jack Sonnenblick

Always striving to capture the natural poise of wild animals, Smith portrays the Florida panther regally at rest. In the 1800s and early 1900s, hunting greatly diminished the population of this wild cat, causing it to be listed as endangered by the Department of the Interior in 1967 - several years before the official creation of the Endangered Species Act in 1973. With an estimated 120 to 230 in existence today, the species remains in grave danger.

André Masson
*Frère et soeur (Brother and sister)*, created 1942, cast 1989
Bronze
Gift of Carole and Barry Kaye

Often credited as the bridge between Surrealism and Abstract Expressionism, Masson’s paintings and sculptures possess spiritual, spontaneous, and expressive qualities while not crossing over into total abstraction. After being severely wounded in World War I and forced to flee his native France for New York during World War II, Masson wanted his work to have an amorous and jovial quality to help heal humankind’s wounds caused by war.
Bernar Venet  
**225.5° ARC x 5**, 1999  
Cor-ten steel  
Loan courtesy of Lipworth Fine Art

Venet’s industrial-looking looping steel arcs illustrate the beauty, balance, and malleability of raw steel. He employs mathematical manipulations – as reflected in his titles – to confirm the interconnected relationships between nature, humanity, and the universe. Rolled not sculpted, embossed not inscribed, he strives to remove all evidence of the artist’s hand in his sculptures.

Ugo Rondinone  
**SUNRISE east may**, 2005  
Cast bronze, silver automobile paint, concrete plinth  
Loan courtesy of the Collection of Francis and Arina Feeney

**SUNRISE east may** is one in a series of 12 giant masks, each named for a month of the year. The monumental size of the series is offset by the cheerful, shimmering silver pigment and finger-pitted surfaces. Each sculpture is a globular, elongated head with a distinct expression; here a child’s head playfully protrudes from a shark costume, giving it a hint of mischief.

Jim Dine  
**The Shell and the Log**, 1983  
Bronze, ed. 2/6  
Gift of Douglas R. Feurring

Dine works in a variety of media including sculpture, painting, and printmaking, incorporating images of everyday natural objects such as the human figure, birds, and shells.

George Segal  
**Woman Walking Under Scaffold**, 1989  
Bronze, metal, wood  
Gift of the George and Helen Segal Foundation

George Segal began his career as a painter but is most known for his sculptural tableaux. In 1961 he began experimenting with orthopedic bandages with which he made plaster body casts of his friends, family and neighbors. His eerie monochrome figures inhabit three-dimensional environments that evoke everyday experience such as lunch counters, bus stops, and in the case of this work, the construction scaffolding ubiquitous in an urban environment.
Bernard Emerson Frazier
The Hunt, 1971
Bronze
Gift of Ronald S. Goldfarb in honor and loving memory of his wife Arlen Goldfarb

Bernard Frazier’s bas-relief *The Hunt* celebrates the speed and dexterity of Native American hunters whose culture he studied in depth. Frazier is well-known in Kansas, Oklahoma, and Missouri for his large-scale public commissions.

Steve Tobin
Pinecone 2, 2001
Welded steel and iron
Gift of Bernice Lewis

Known for environmentally-conscious work, Tobin’s sculpture invites curious questions about subject matter and materials. Here, a discarded jet engine core is combined with paddle blades used to control and direct the flow of a molten steel pour. Appearing like a gigantic pine cone fallen from a tree, these discarded objects of industrial waste are regenerated into a natural form weighing approximately 5,000 pounds.

Sophie Ryder
Conversation, 2002
Bronze
Gift of Carole and Barry Kaye

“Mythological dream world” is the phrase most often associated with Ryder’s sculptures. Her signature hybrid figure is the Lady-Hare, partnered here with an equally hybrid version of a dog that offers a sentiment of friendship. Each sculpture is forged with various components: a combination of sawdust, wet plaster, machine parts and toys, weld joins and angle grinders, wire, torn scraps of paper, charcoal sticks, and acid baths to achieve her multifaceted surfaces.

Sacha Sosno
Tête au carré (Square Head), 1990
Carrara marble
Gift of Geoffrey N. Bradfield

Sosno’s conceptual works focus on the near obliteration of the figural form into voids and solids. Carved from a single piece of marble, the “squared head” is among the artist’s most iconic forms.
Jim Dine
*Ape & Cat (A Large Swoon)*, 1995
Bronze
Gift of Carole and Barry Kaye

Dine provides a sculpture equal parts fantasy and human-like. His portrayal of this imaginary scenario possesses a very real sense of two beings dancing. This sculpture is one of several versions derived from a series of Dine’s drawings and photogravures following the relationship of this unlikely, but adoring, couple.

Fletcher Benton
*Donut with Balls and Half Moon*, 2004
Cor-ten steel
Gift of Dr. and Mrs. William Wolgin

Benton is best known for cutting, folding, and realigning two-dimensional sheets of steel into three-dimensional objects that appear to defy gravity. Here, basic shapes such as a circle, cylinder, and sphere lean against or stack atop each other, presenting a tension between stability and precariousness.

John Henry
*Meridian*, 2003
Painted steel
Gift of Barbara A. and Barry M. Meltzer

*Meridian* is the first work of its scale in a series titled *Cathedral*, a group of works inspired by John Henry’s visit to the ruins of San Galgano, Italy. His experience of the ruins resulted in the creation of this series of cathedral-like enclosures made from large slabs of steel.

Geoffrey Hendricks
*The Cloud Wall*, 2018
Vinyl
Boca Raton Museum of Art Commission funded with a generous gift from Beatrice Cummings Mayer

A commissioned work by Geoffrey Hendricks, this large grid of daytime skies presents a progression of shifting cumulus cloud patterns on a blue field, completely covering the 32-foot tall window. The work is a super enlargement of an original painting by the artist, a forerunner of the Fluxus movement, painted as part of a series of “sky progressions.”
Hanneke Beaumont

*Le Courage*, 1997
Bronze
Gift of Carole and Barry Kaye

Hanneke Beaumont

*Bronze #35*, 1998
Bronze
Gift of Carole and Barry Kaye

Known for sculpting figures in bronze, cast iron, and terracotta with rough surfaces, Beaumont captures the emotional universality of humankind. By giving each work simply a number or a universal emotion like courage, valor, or boredom for a title, she fosters her desire for viewers to bring their own interpretations to these everyman/everywoman figures.

Tony Rosenthal

*Marty’s Cube*, 1983
Painted steel
Collection of Martin Z. Margulies

Geometry is the basis for nearly all of Rosenthal’s sculptures with cubes or leaning discs as the dominant forms. *Marty’s Cube* is one of numerous variations of his signature monumental balanced cube. Other versions installed in public places include Astor Place in New York City and Guild Hall in East Hampton. Unlike other works on view, you are encouraged to touch and spin this seemingly-precariously perched 14-foot, 2,000-pound box.

Margi Glavovic Nothard

*Mending Wall*, 2018
Metal, acrylic, and LED lights
Boca Raton Museum of Art Commission funded with a generous gift from Jody H. and Martin Grass

Designed by Margi Glavovic Nothard, *Mending Wall* is a 75’ linear structure comprised of repetitious vertical aluminum panels. The sandwich panel structure is lit from within and from outside. The spacing between the panels is calibrated to create dynamic movement from west to east towards the Museum entrance. The pattern captures changes in daylight between solid and void and encourages southeast breezes through the loading dock while incorporating the functional requirements of a loading dock gate. *Mending Wall* refers to the poem written in 1914 by Robert Frost in which he asks can “good fences make good neighbors?”
Boca Raton Museum of Art's recently completed renovation on our west and south elevations creates greater visibility and presence with a newly landscaped Promenade. Designed by Glavovic Studio with landscaping by Studio Rovira, Promenade is a 27,000-square-foot outdoor space for large-scale exhibitions and pedestrian experiences that is conceived as an extension of the Museum's Sculpture Garden and as a place to engage the public directly in the experience of art with changing exhibition programming. An undulating pathway through the area provides multiple locations for installations and amplifies the phenomenal qualities of the outdoors as part of the art experience. This Boca Raton Museum of Art Commission is funded with a generous gift from the Bequest of Ruth and Kenneth Feigl and underscores the Museum's commitment to Boca Raton's Art in Public Places initiatives.

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