

James Barron Art



Beverly Pepper *Curvae in Curvae*, 2012 - 2018

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BEVERLY PEPPER

Curvae in Curvae, 2012 - 2018

Cor-Ten steel

92 x 94 1/2 x 70 inches

(233.7 x 240 x 177.8 cm)





Signed/stamped "B.P. 2018"



"The bold emergence of the curve in Pepper's most recent work reaches across time to her earliest sculptural endeavors... this is a bridled monumentality wherein movement breaks through the stoicism of the monument. It recalls beyond reinvention. This is lyricism earned."

Joseph Antenucci Becherer





“*Curvae in Curvae* has to do with her [Beverly Pepper’s] idea of the perfect circle being subjected to space, time, and gravitational pull. A circle is an eternal figure, an eternal return. A spiral is a circle entering the forces of time.

A spiral, especially like the one in *Curvae in Curvae*, has been pulled out by history. Mom’s work is very involved in the progress of time that we call history. It has narrative and story. Spirals engage human time, as opposed to remaining in the eternal time of the perfect circle. That’s why you see them in petroglyphs; in the ancient world, the spiral is important.

My Circle is about an eternal perfection. It’s clear that in 2012, she [Pepper] begins experimenting with three breaks in the circle: *Curvae in Curvae*, *Double Palimpsest*, and *Clodia Medea*, all in three subsequent years. *Curvae in Curvae*, or the circle in a circle, has to do with discovering that you can begin to break the circle out into history, into time, into space, but also into the mythic journey. A spiral sets a labyrinth in motion. The journey is the place where you are broken, you are taken by surprise, and you are changed. *Curvae in Curvae* is about being changed, and entering into a dimension where you can be changed.”

Jorie Graham
Executor of the Beverly Pepper Estate



Jorie Graham, photo © Jeannette Montgomery Barron

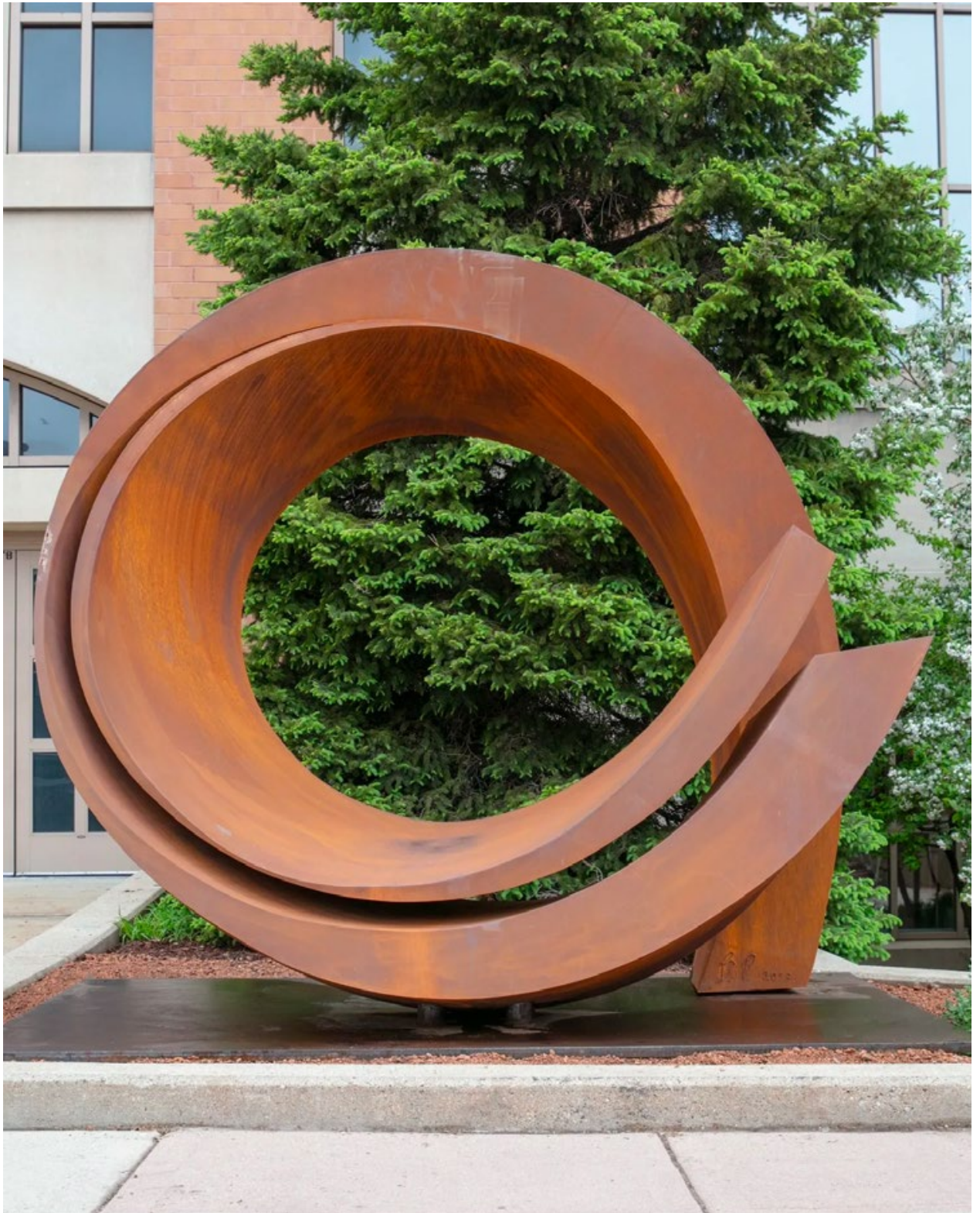




Pepper executed several variations of *Curvae in Curvae*, ranging from small tabletop pieces to the present monumental outdoor work. A variation of *Curvae in Curvae* was previously installed in Sotheby's Chatsworth exhibition *American Sculpture: Beyond Limits* (2017).



A variation of *Curvae in Curvae* at a similar scale was donated by Keith and Linda Monda to the permanent collection of the Ringling Museum of Art in Sarasota, Florida in 2018. The work is installed prominently in front of the museum.



A slightly larger variation of *Curvae in Curvae* was exhibited as part of Sculpture Milwaukee's 2019 exhibition program. Sculpture Milwaukee opened in 2017 and presents annual installations of contemporary sculpture, transforming downtown Milwaukee with public outdoor exhibitions.



“Obviously we can’t rebuild the monuments of the ancient world, but we can aspire to re-evoke, in however modern a world, some of the enduring and perhaps renewable sensations of amazement, even awe.”

Beverly Pepper

17 2018

A variation of *Curvae in Curvae*
in the factory where Peppers'
works are fabricated.





Selected Collections

Pepper's late Cor-Ten works have been widely collected. Selected public and private collections include:



Ascensione, 2008
Piazza San Pietro, Assisi, Italy



Curvae in Curvae, 2012
Ringling Museum of Art, Sarasota, Florida



My Twist, 2008
Muni au Château de Vullierens, Switzerland



Longo Monolith, 2008
Muni au Château de Vullierens, Switzerland



Nuova Twist, 2008
Banker's Court in Calgary, Canada



Double Sbalzo, 2012
Pratt Institute, Brooklyn, NY

The Cassino Museum of Contemporary Art in Cassino, Italy opened in 2013 to house Sergio and Maria Longo's extensive collection. Sergio Longo's company Iron produces Cor-Ten / Indaten steel, one of Pepper's signature mediums. The sculpture garden at the Cassino Museum of Contemporary Art features multiple monumental Pepper Cor-Ten works, including: *Octavia*, 2014; *Curved Presence*, 2012; *Helena*, 2014; *Nuova Twist*, 2010; and *Longo Monolith*, 2007.

Placed by James Barron Art

James Barron Art has placed monumental Pepper works with numerous public and private collections. Placements include:



Occam's Wedge, 2008-2021
Rice University, Houston, Texas

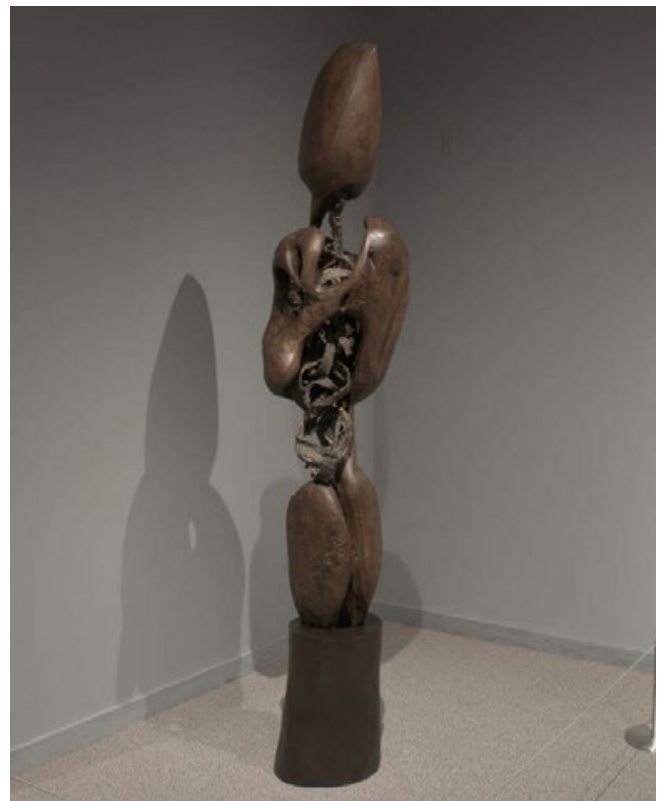


Split Ritual II, 1996
Sydney and Walda Besthoff Sculpture Garden
New Orleans Museum of Art, New Orleans, LA



Longo Monolith, 2008

Placed at the US Consulate in Milan for their new building designed by SHoP Architects, to be installed upon completion of construction.



Cardinal, 1961

Snite Museum of Art, University of Notre Dame



Clodia Medea, 2014-2018

Placed in an important private collection, United States



My Circle, 2008-2018

Placed in an important private collection, United States

Beverly Pepper

1922 - 2020



Photo © Jeannette Montgomery Barron, 2016

Beverly Pepper was an American sculptor known for her monumental works in steel, cast iron, bronze, stainless steel, and stone. Born in Brooklyn, Pepper began to study design, photography, and industrial design at sixteen at the Pratt Institute. Pepper later studied at the Art Students League and Brooklyn College, and left New York in 1949 to study painting in Paris. After a trip to Angkor Wat in 1960, however, Pepper was inspired by the temple ruins to fully pursue sculpture.

Pepper began exhibiting her sculptures in both New York and Rome, and in 1962, she was one of ten artists (including David Smith and Alexander Calder) invited by Giovanni Carandente to fabricate major works in Italsider factories for an outdoor exhibition in Spoleto. Pepper then continued to work in factories in both Italy and the United States, becoming the first American artist to use Cor-Ten steel while working in a U.S. Steel factory.

Splitting her time between New York and Todi, Italy, Pepper continued producing outdoor sculptures, site specific works, and land art throughout her life. Her work has been widely exhibited, is held in numerous collections, and has been the subject of multiple monographs. The Beverly Pepper Sculpture Park opened in Todi in 2019.



Beverly Pepper with *My Circle*, exhibited at the Ara Pacis Museum in Rome in 2014.

Selected Exhibitions

- 2022 *Earthly Dreams*, James Barron Art, South Kent, CT (group)
- 2021 *Beverly Pepper: Precarious Balance*, James Barron Art, South Kent, CT
Beverly Pepper: Octavia, James Barron Art, South Kent, CT
- 2020 *Beverly Pepper: Clodia Medea*, James Barron Art, South Kent, CT
The Italians, James Barron Art, South Kent, CT
- 2019 *Beverly Pepper: Spiritual Circle*, James Barron Art, South Kent, CT
Some Women and a Triangle, James Barron Art, Kent, CT (group)
- 2018 *Addition*, James Barron Art, Kent, CT (group)
- 2016 *On the Nature of Things*, James Barron Art, Kent, CT (group)
- 2015 *Winter Solstice / Little Sun*, James Barron Art, Kent, CT (group)
Beverly Pepper: New Tabletop Sculptures, Marlborough Gallery, New York
Beverly Pepper: Monumental Sculpture, Marlborough Gallery, New York
- 2014 *Beverly Pepper: Curvae in Curvae II*, Marlborough Fine Art Gallery, London, UK
Beverly Pepper, Museo dell'Ara Pacis, Rome, Italy
- 2008 *Beverly Pepper: Explorations in Stone*, Marlborough Gallery, New York, New York
- 2005 Studio Art Center International, Florence, Italy
- 2004 *Beverly Pepper: Una poètica de l'espai*, Caja de Ahorros del Mediterráneo, Majorca, Spain
- 2003 *Beverly Pepper: Markers 1980-2002*, Marlborough Gallery, New York
- 2001 *Beverly Pepper: the Magma Series*, Marlborough Chelsea, New York
- 2000 Grounds for Sculpture, Hamilton, NJ
- 1999 *Beverly Pepper Recent Sculpture: Forms of Memory II*, Marlborough Chelsea, New York
- 1995 *Forms of Memory - Recent Sculpture*, André Emmerich Gallery, New York
- 1994 Charles Cowles Gallery, New York
Nardin Gallery, Somers, New York
- 1991 Contemporary Sculpture Center, Tokyo, Japan
The Metropolitan Museum of Art, New York, New York
- 1989 Albert and Vera List Arts Center, Massachusetts Institute of Technology, Cambridge, MA
- 1988 André Emmerich Gallery, New York
- 1985 Adams-Middleton Gallery, Dallas, TX
John Berggruen Gallery, San Francisco, CA
- 1983 André Emmerich Gallery, New York
Galerie André Emmerich, Zurich, Switzerland
- 1979 André Emmerich Gallery, New York
- 1977 André Emmerich Gallery, New York
- 1976 San Francisco Museum of Art, San Francisco, CA
- 1975 André Emmerich Gallery, New York
Hammaraskjold Plaza Sculpture Garden, New York
- 1973 The Tyler School of Art, Temple University Abroad, Rome, Italy
- 1969 Albright-Knox Art Gallery, Buffalo, NY
Marlborough Gallery, New York, NY
Museum of Contemporary Art, Chicago, IL

Selected Public and Museum Collections

Albright-Knox Gallery, Buffalo, NY
Art Gallery of Ontario, Toronto, Canada
Barcelona Museum of Modern Art, Barcelona, Spain
Museum of Fine Arts, Boston, MA
Brooklyn Museum, Brooklyn, NY
Centre Georges Pompidou, Paris, France
Corcoran Gallery of Art, Washington, D.C.
Dallas Museum of Art, Dallas, TX
DeCordova Museum and Sculpture Park, Lincoln, NE
Florence Museum of Art, Florence, Italy
Fogg Art Museum, Harvard University, Cambridge, MA
Galleria d'Arte Moderna, Florence, Italy
Galleria Nazionale d'Arte Moderna, Rome, Italy
Hirschorn Museum and Sculpture Garden, Washington, D.C.
Istituto Italiano de Cultura, Stockholm, Sweden
Jerusalem Foundation, Jerusalem, Israel
Jewish Museum, New York, NY
Laumeier Sculpture Park, St. Louis, MO
Metropolitan Museum of Art, New York, New York, United States
Milwaukee Arts Center, Milwaukee, WI
Museu d'Arte Contemporari de Barcelona, Barcelona, Spain
Museum of Contemporary Art, Chicago, IL
Museum of Modern Art, Sapporo, Japan
National Arboretum, Washington, D.C.
National Museum and Sculpture Garden, Smithsonian Institute, Washington, D.C.
Neo-hodos, Adachi-ku Machizukuri, Tokyo, Japan
Parkersburg Art Museum, Parkersburg, WV
Power Institute of Fine Art, Sydney, Australia
Rochester Art Museum, Rochester, NY
San Francisco Museum of Art, San Francisco, CA
Walker Art Center, Minneapolis, MN
Weizmann Institute, Rehovath, Israel
Western Washington University Outdoor Museum, Bellingham, WA
Whitney Museum of American Art, New York, NY