

**Art:** *Caryatid***Site:** Exterior garden**Place:** Donald M. Kendall Sculpture Park, PepsiCo**Location:** Purchase, NY**Artist:** Judith Brown

flicker.com/roadrunner27

Coming across the Three Graces in a grove of pines and hostas is what you might first think when you see this piece. Its particular reference is to the Erechtheum's Caryatid Porch, at the Acropolis, and it is abstractly rendered in a very fluid figurative way, more so than even Phidias himself imagined. Another difference is the material used – recycled metal auto parts. Although the Graces have been a favorite subject of many previous sculptors, the patina has a more painterly style, in keeping with artists like Botticelli or Rubens in their representations of these mythic goddesses. And the colors of the surfaces of drapery and flesh look like the aged verdigris of copper or bronze, but also beautifully echo the colors of the blue-green leaves surrounding the site, creating a connection through color. What is wonderful about the placement and the piece is that you come upon it in a wooded glade, much as you might find a ruin overgrown in the forest. Don't misunderstand: This is a very beautifully arranged landscape with nothing wild or overgrown about it, with a shaded canopy to calm the sun's glare as well as the observer's. And, of course, the artwork is built to resemble a ruin. Nevertheless, there is that sense of discovery and mystery about it; and, too, there are similarities in form and scale to a pergola or pagoda – like one that you might actually find in the woods – in the architectural pediment that rests on the figures' columnar heads.

**Impact:**

- Space-defining
- Referential
- Primal/spiritual
- Exemplar use of both positive and negative space
- Integrated in setting

**Art-to-Site Rating:** High**View Date:** July 2007*Sculpturehead*

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