

Judith Shea

K E N T
F i n e A r t L L C

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Judith Shea

WORKS EXHIBITED

6 to 41

•

TIMELINE 1976 - 2012

42 to 141

•

CHRONOLOGY

142 to 150

•

PUBLIC COLLECTIONS

151



WORKS EXHIBITED

EASY DOES IT

COCO'S CONSEQUENCE

MARISOL

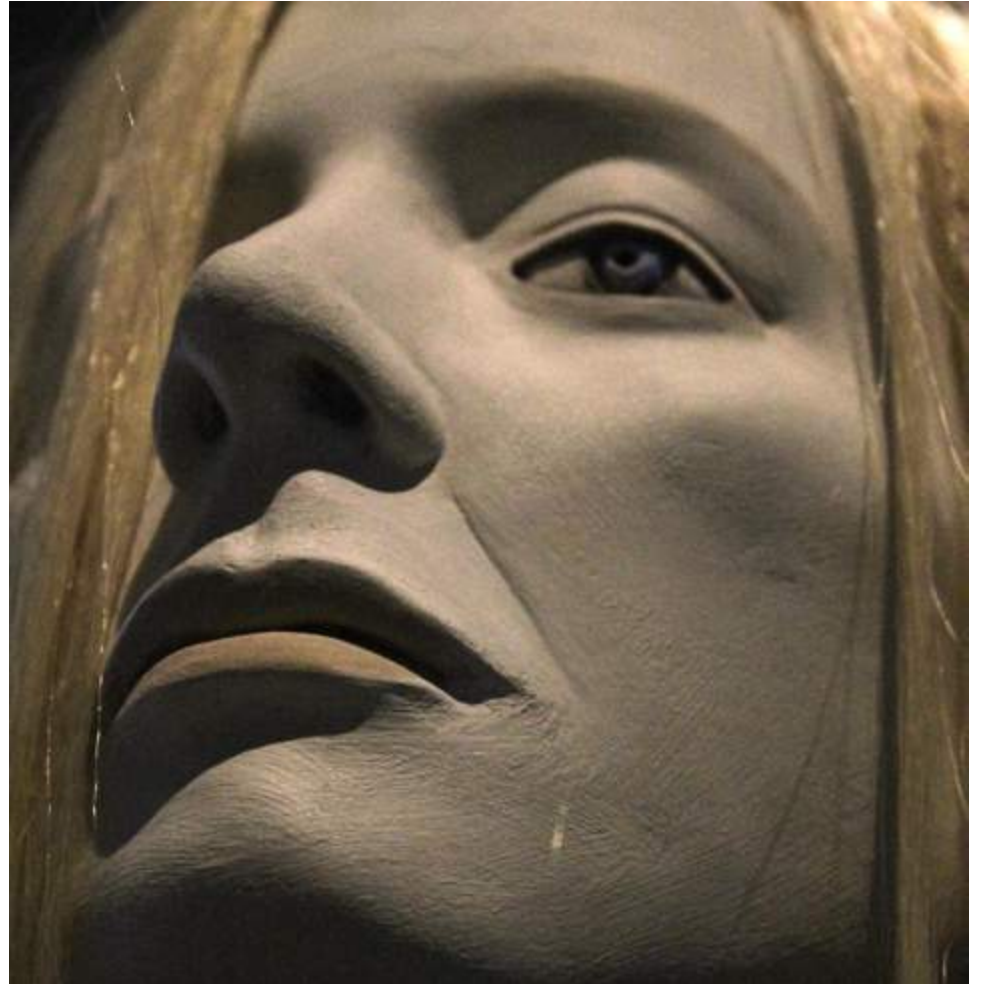
ELIZABETH TRIBUTE

LOUISE MONUMENT

STUDY (FEMALE)

STUDY (MALE)





Easy Does It







Louise Monument: Portrait of Louise Bourgeois







Elizabeth Tribute: Portrait of Elizabeth Catlett











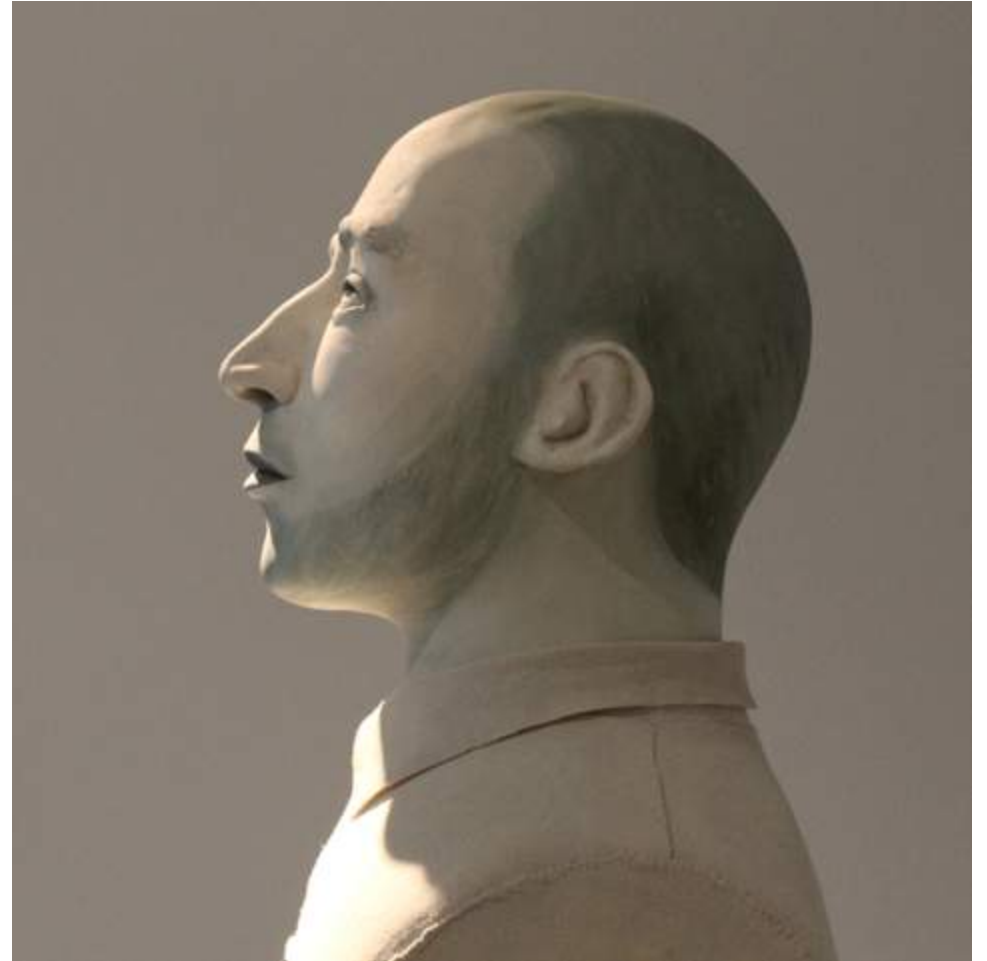


Marisol

Study (Female)







Study (Male 2)



CHECKLIST

The heads in this show are all made out of very fine Japanese cellulose based clay, which is air-dried. I make a rough casting out of a rubber mold of a generic female head. When the clay is dry and the parts are put back together into a head form, I carve, cut, grind, sand, re-model, and re-shape the face, ears, and sometimes the shape of the head to what I want, using the clay in both a dry and wet state. When the clay is dry and the surface is cleaned up and sanded to a smooth finish, then I paint it, the face especially.

Finally, after sketching the shape of the hairline, and figuring the amount of hair to be used, the holes for the hair plugs are drilled and cleaned out. Meanwhile, the hair has been separated from large tails, or cut from wigs, and made into individual hair nibs, or plugs. These will eventually be inserted into the drilled holes in the head using archival glue. This is close to the last step, and then the hair is cut, shaped, and groomed.

In the case of the three portraits, it is the same process, except that the re-working is toward a specific likeness, which, of course is much more demanding and is usually redone many times.

Unlike carving a "statue" out of a whole piece of wood or stone, the torsos, arms, and legs are all made separately. The separate pieces have to be fitted together to make a convincing figure in terms of anatomy, pose, and balance.

The "clothing" is then made directly on the figure. There are no patterns. I work the material right over the torso—clipping, stretching, and sometimes shrinking it over the form. It gets finalized and held in place by sewing it together with hand-stitches. Oftentimes the individual parts are "dressed" separately, like the "sleeves" that cover the arms, for example. This happens after the pieces have been fitted together, though not attached. After all the parts are covered, everything goes together and is permanently attached. The last step is to hand-sew the remaining seams, and attaching the parts of the cloth surface.

I try very hard to make the "clothing" in a way that is not like real clothes. I think of the clothes as sculpture, as they are derived from the technology I developed to make my previous hollow-form figural work in bronze. I use fabric that is not made for clothing, like industrial felt, rough hand-stitching, and seam lines that are not accurate to real clothing patterns, but rather create formal notations. For example, the use of a straight center seam down the front or back of the figure, an aesthetic choice that is like a surveyor's plumb line, makes one aware of formal issues, like the balance and overall composition in the work.

Judith Shea

Easy Does It, 2014

Carved polystyrene foam, carved balsa wood, felt, paper clay, paint, rubber, synthetic hair, and modified Converse All Star sneakers
69 1/2 x 20 x 16 in.

10–15

Louise Monument: Portrait of Louise Bourgeois, 2011–12

Carved polystyrene foam, carved balsa wood, felt, paper clay, paint, cotton, and horsehair
75 x 18 1/2 x 18 1/4 in.

13–17

Elizabeth Tribute: Portrait of Elizabeth Catlett, 2012

Carved polystyrene foam, carved balsa wood, felt, paper clay, paint, and synthetic hair
74 x 18 x 19 3/4 in.

18–21

Coco's Consequence, 2013–14

Carved polystyrene foam, carved balsa wood, felt, paper clay, paint, silver leaf, and horsehair
69 1/2 x 16 x 15 3/4 in.

22–27

Marisol, 2013

Carved polystyrene foam, carved balsa wood, felt, paper clay, paint, steel, and synthetic hair
70 x 24 x 14 in.

28–31

Study (Female), 2007–12

Carved polystyrene foam, wood, felt, paper clay, paint, and horsehair
18 x 12 1/2 x 11 in.

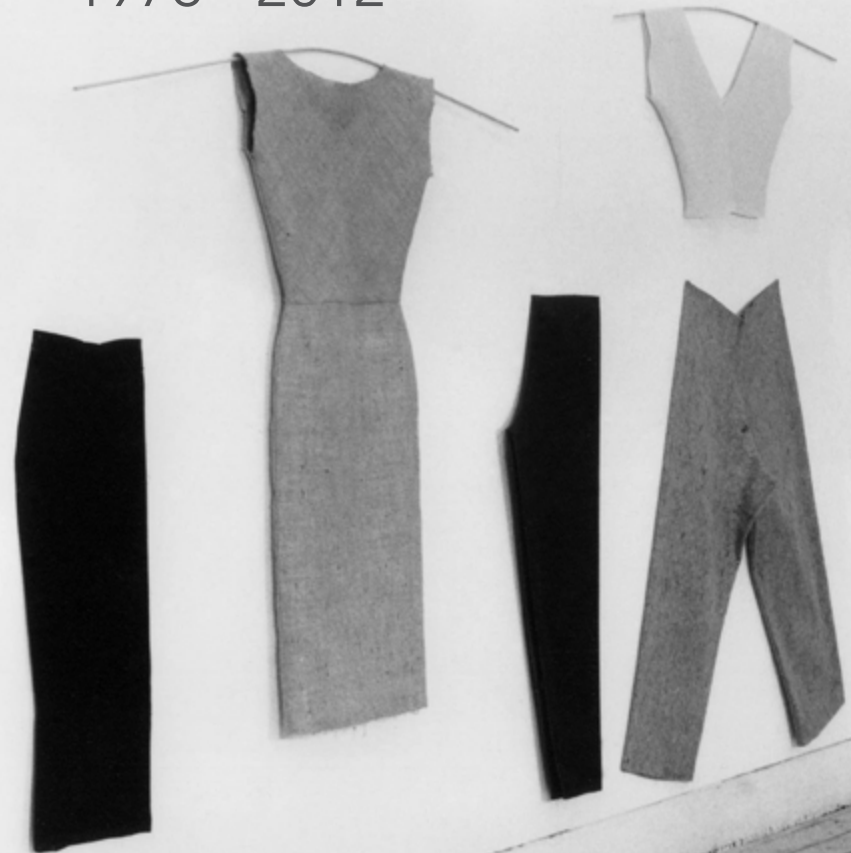
32–35

Study (Male 2), 2009–11

Carved polystyrene foam, wood, felt, paper clay, and paint
22 x 11 1/2 x 9 1/2 in.

36–39

TIMELINE
SELECTED WORKS
1976 - 2012





Project Studio: The Clocktower

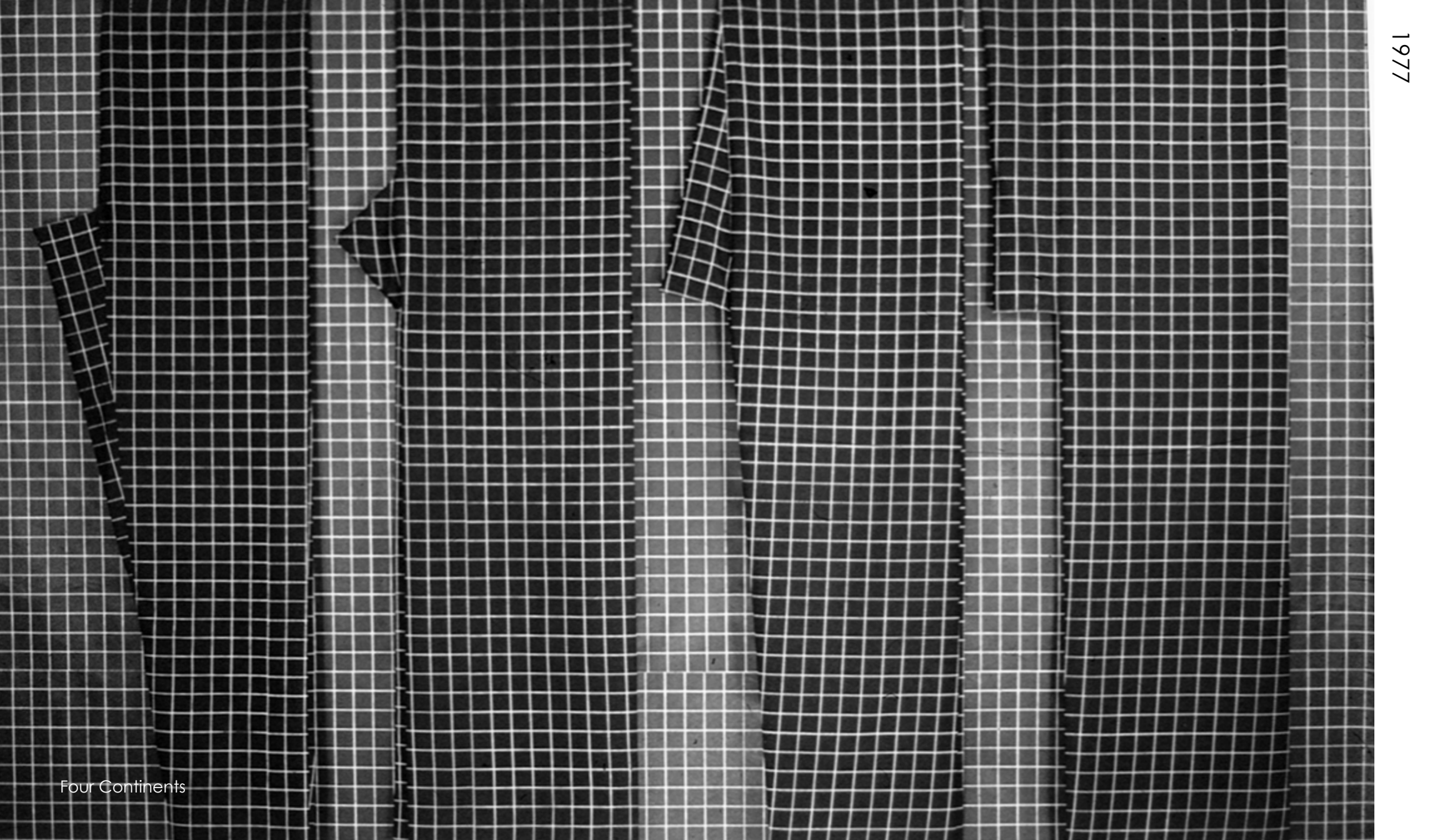


1976

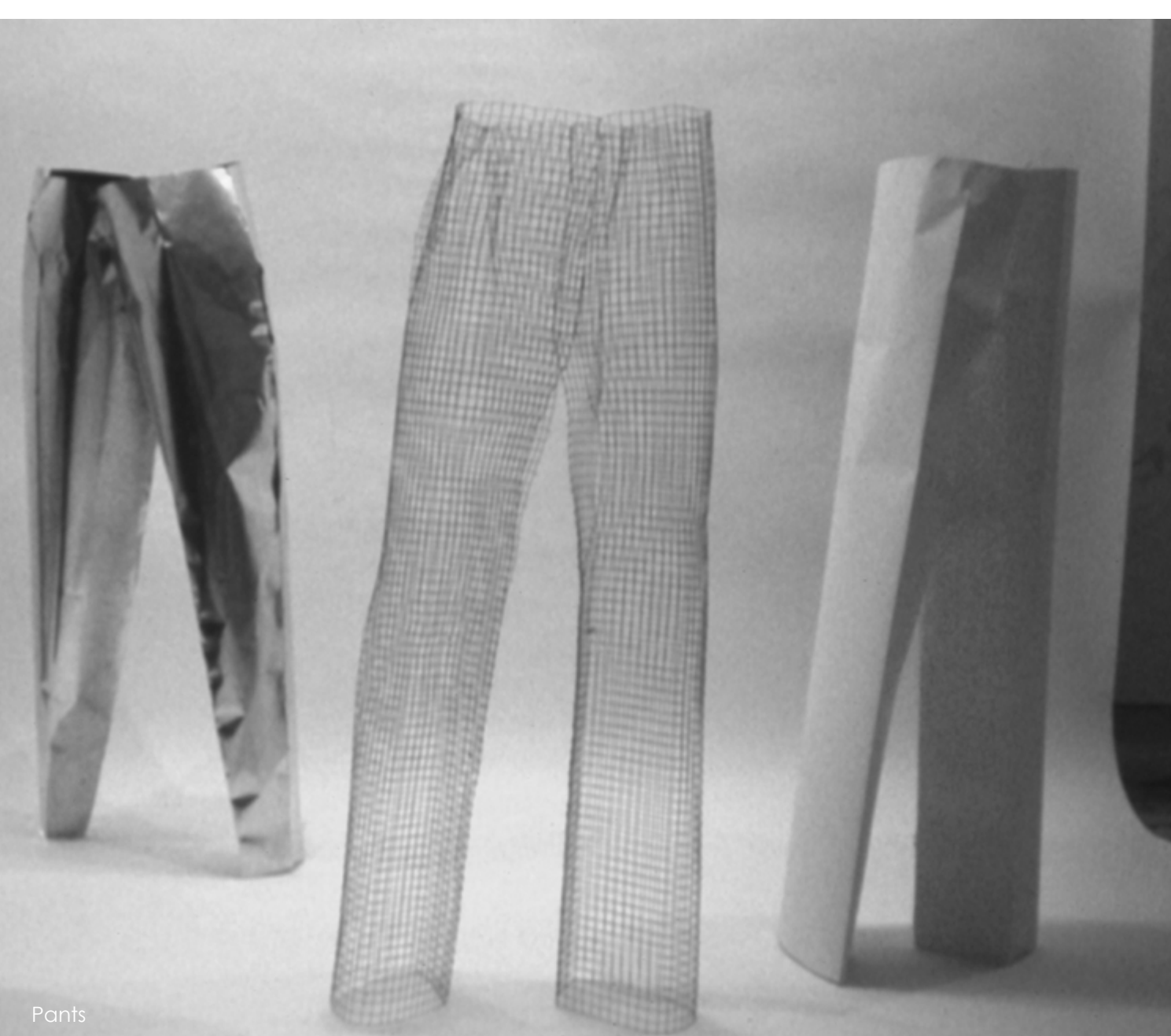


King and Queen

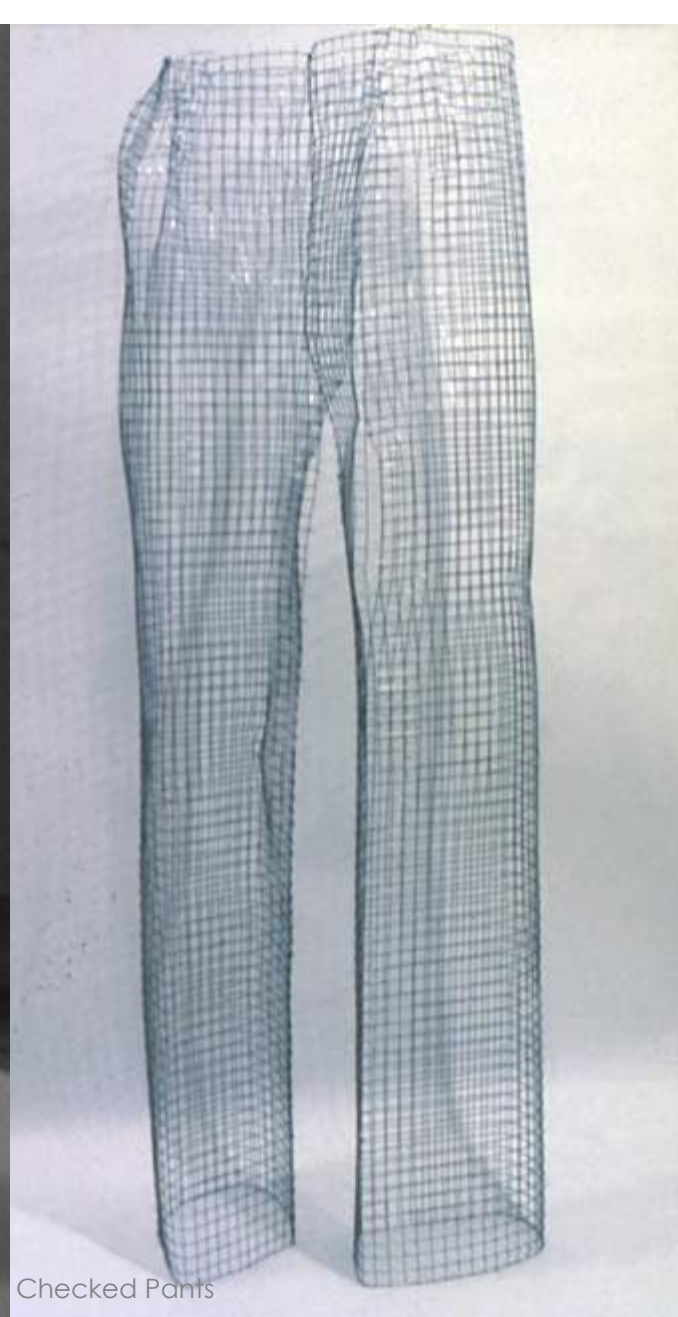




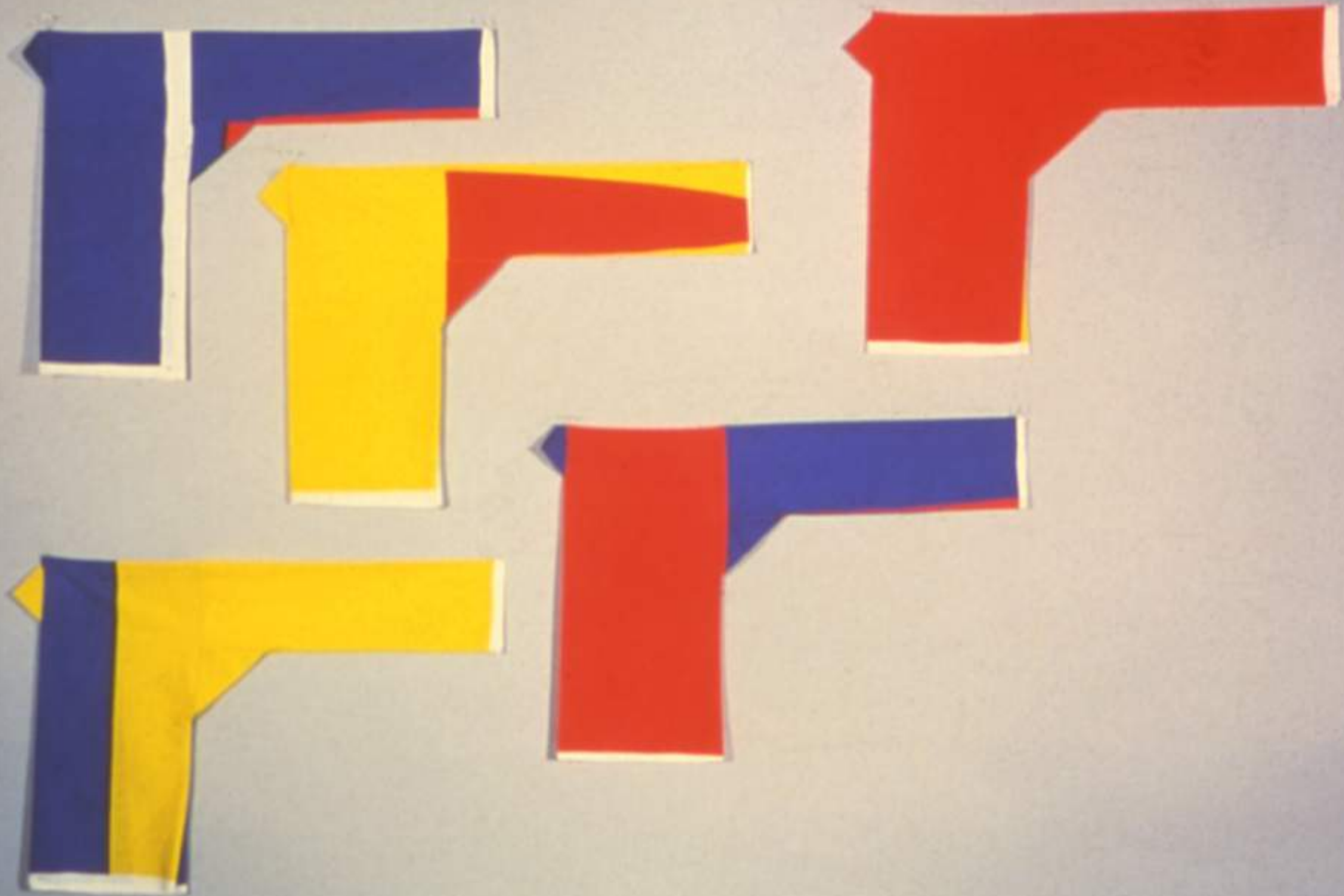
Four Continents



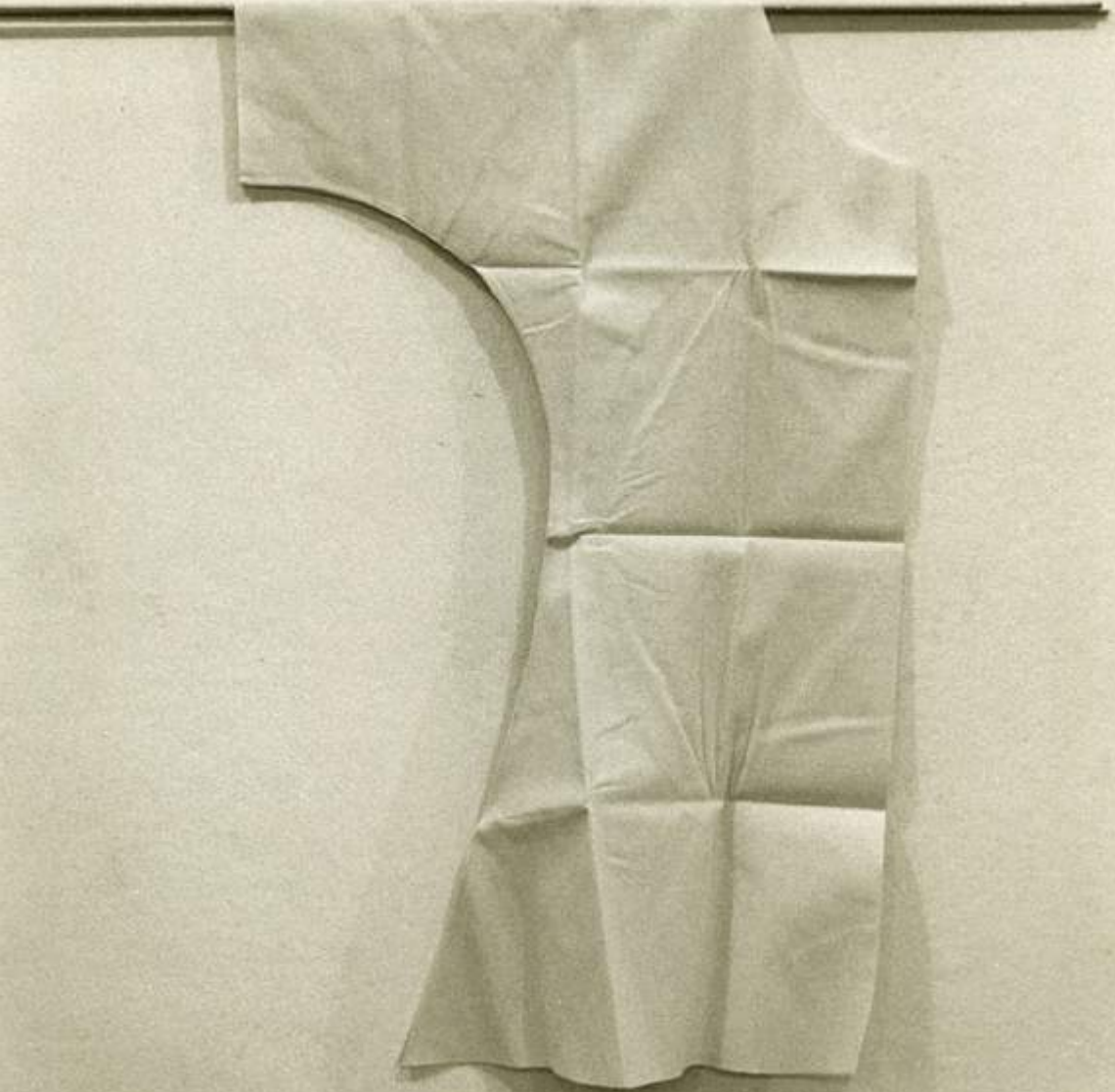
Pants



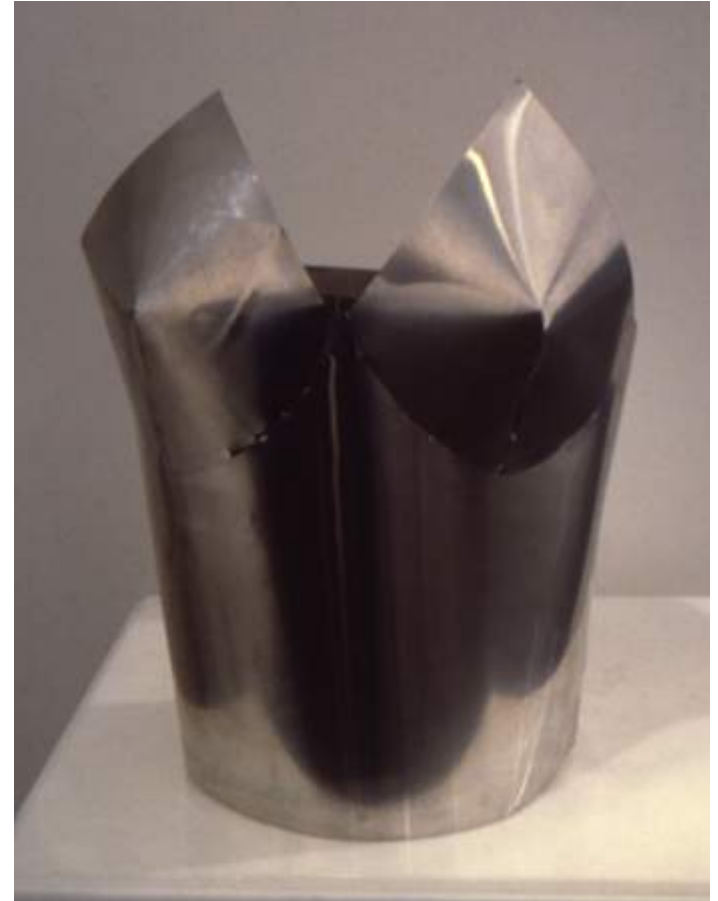
Checked Pants



Three Square Shirts



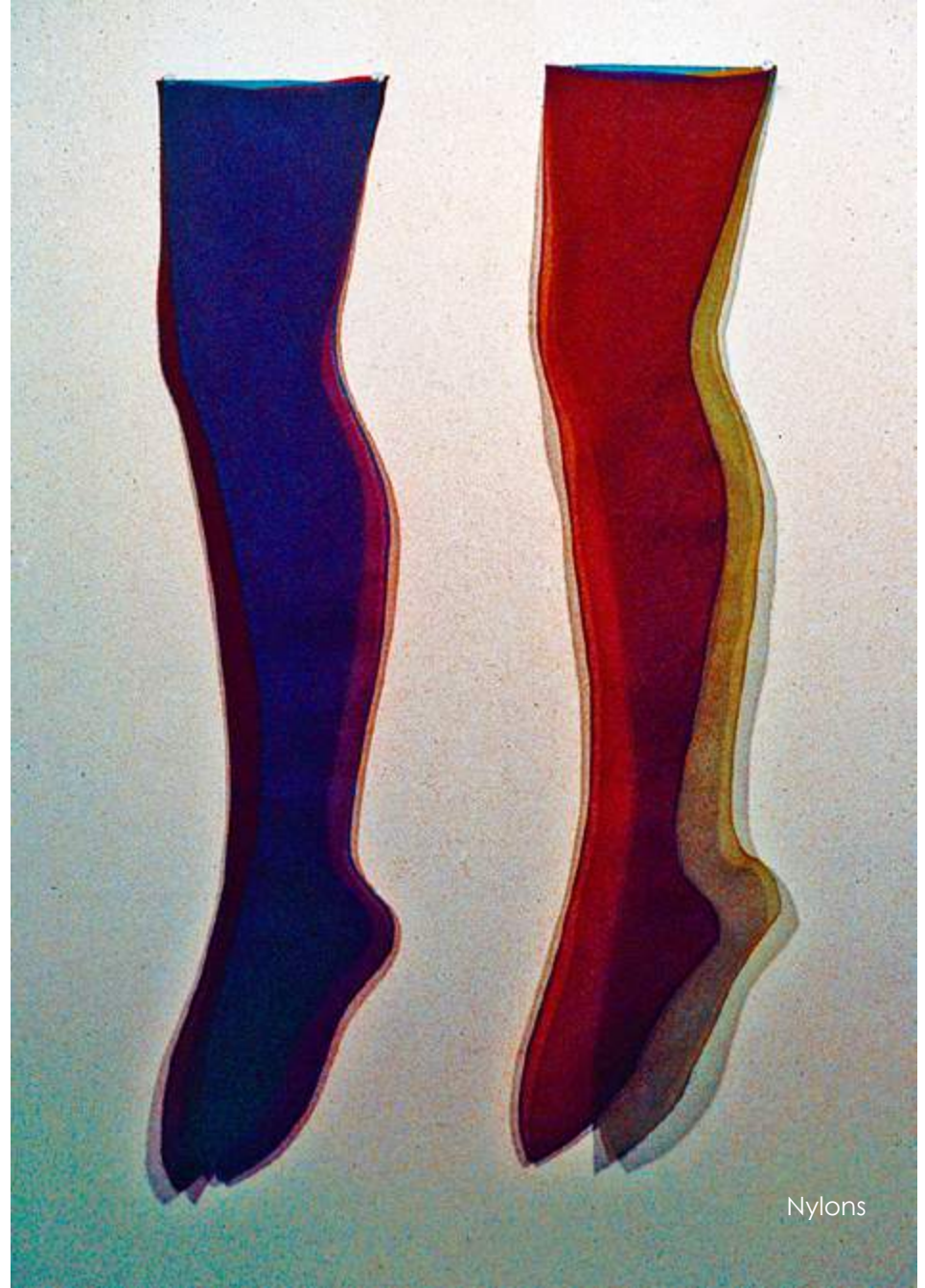
Nun's Underwear



High Hat



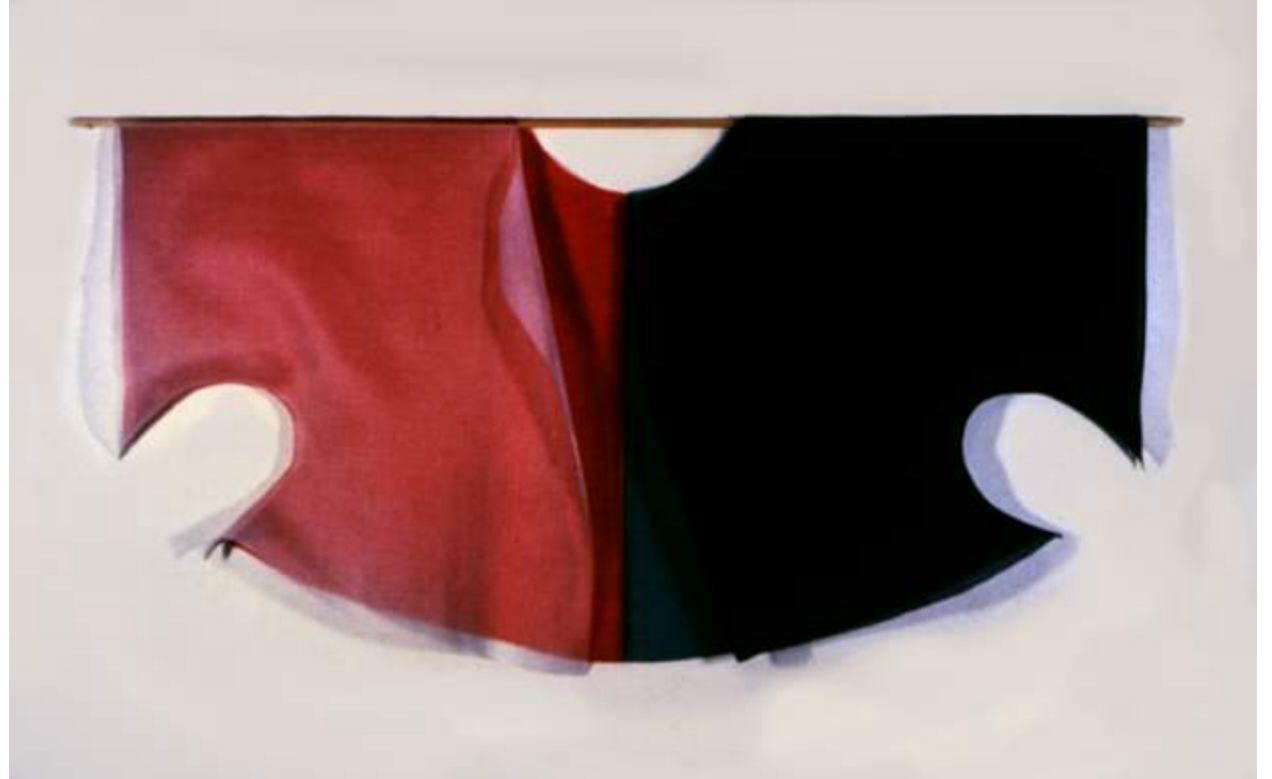
Katharine Hepburn



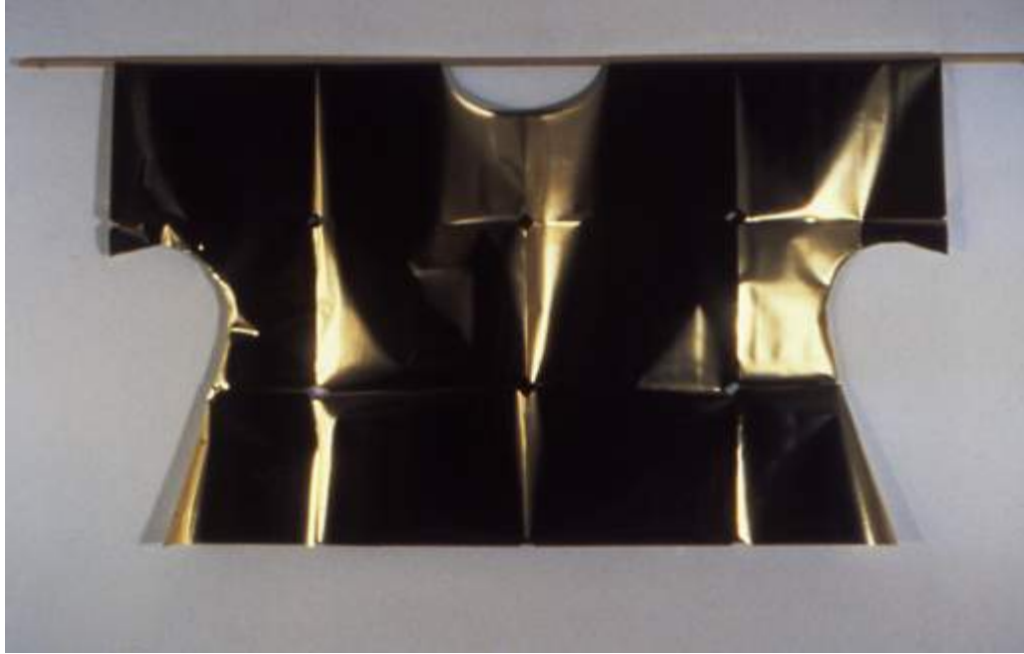
Nylons



Pope



Ace



A.D. 1980



Bop



Exec. Sec'y



I Like Ike





Black Dress



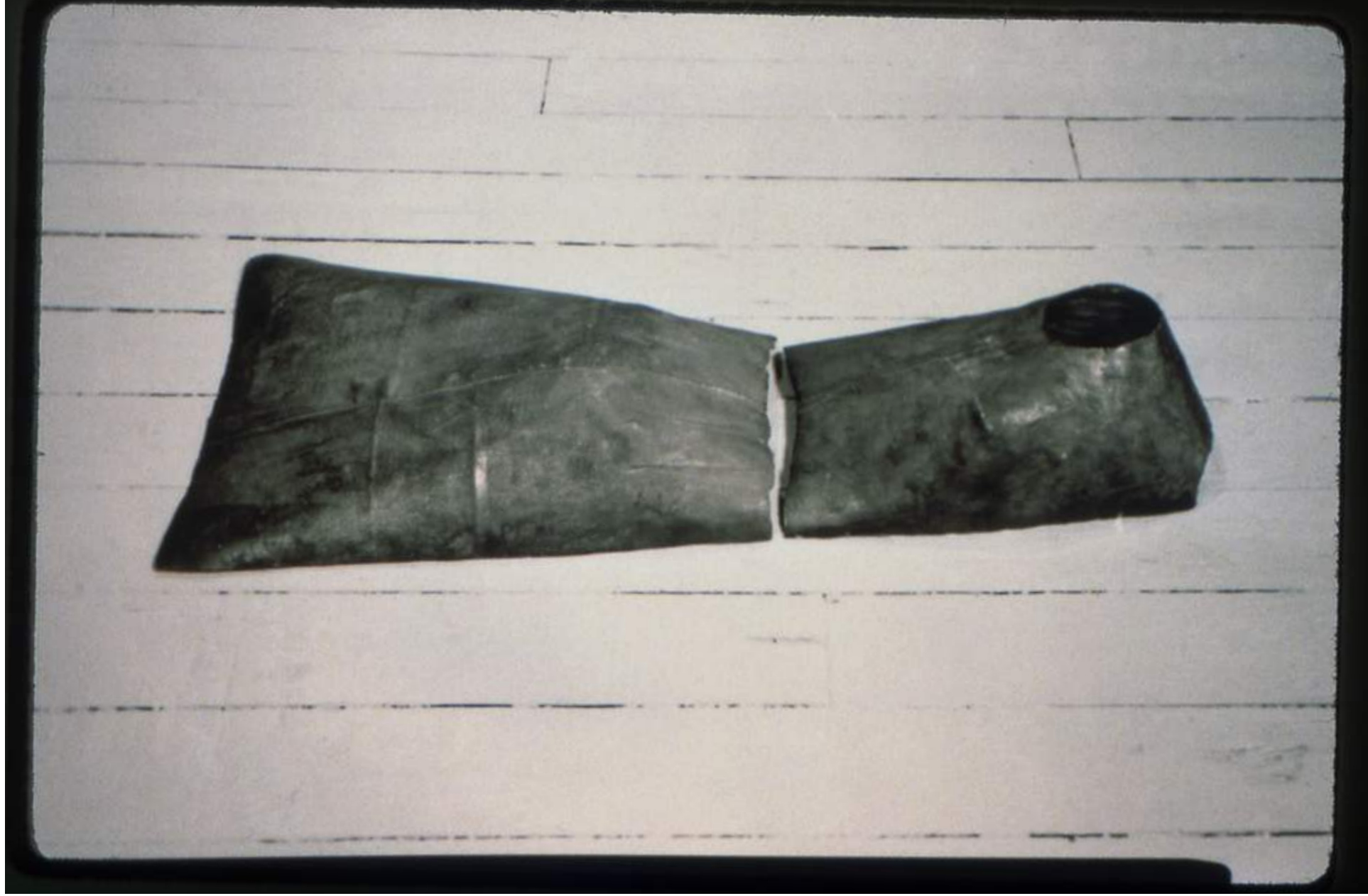
Plumbline



Proxy



Peplum

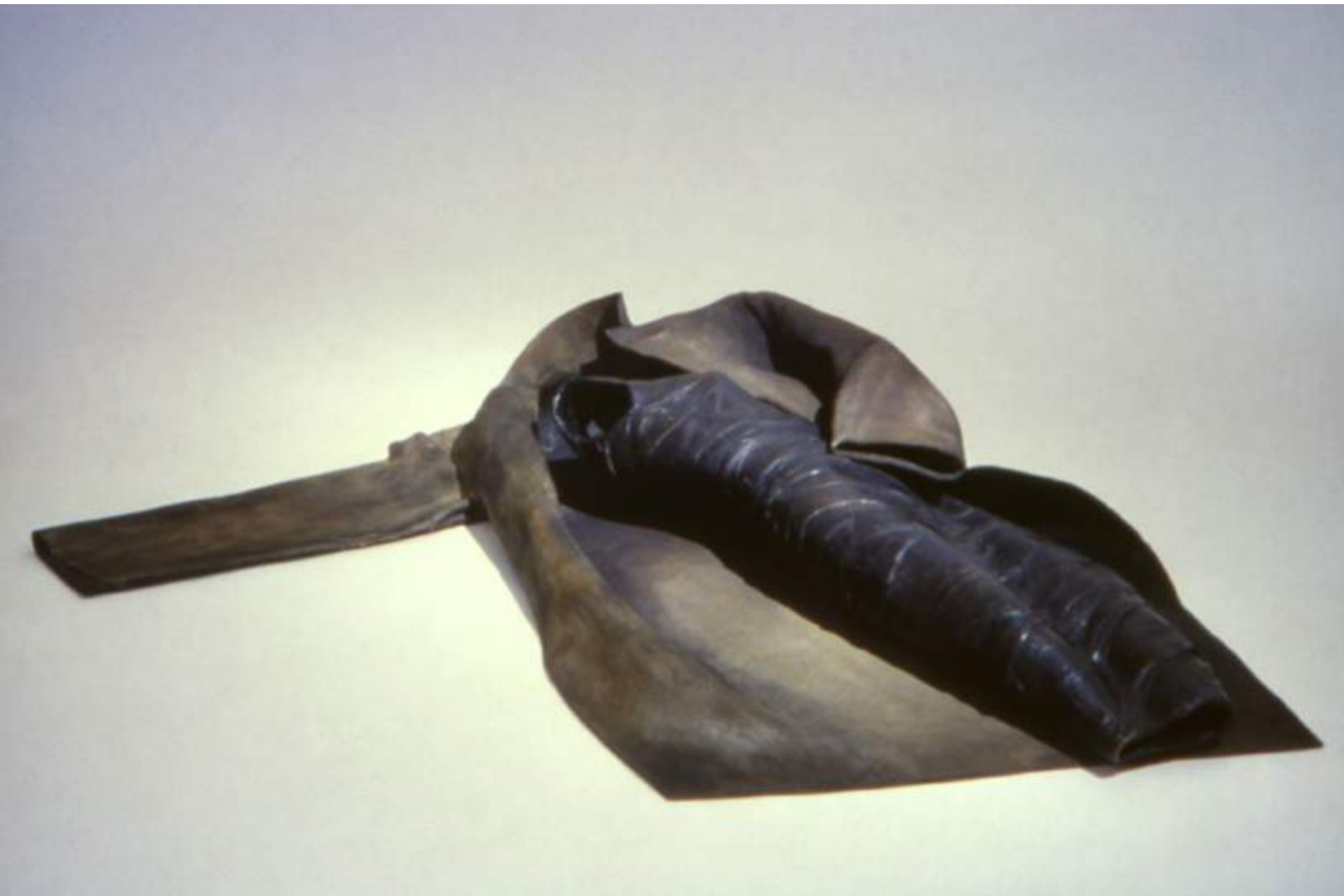




Crawl



Acting Out



He and She



Shelf Piece



Girl



Good Girl



Memento Cubi



Endless Model



Enduring Charms







Without Words



Portrait of a Man



Between Thought and Feeling



1988

The Art Lover



Apollo



Venus



Shield



Opus Notum Galatea Unum

Post-Balzac





Inside Venus



Artist



Public Goddess

Storage (m.)





Object



No More Monument



1993



The Other Monument



Storage



Icon



Joan, for Twain



2003



Twins (left and following page)
Shock and Awe





Shock and Awe II





Lower Manhattan Classic



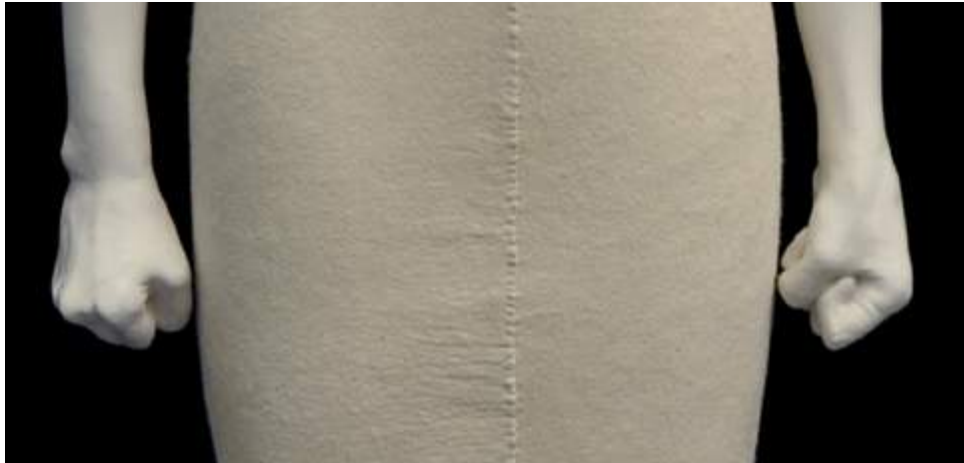
September Rose



Night Vision



Still Standing



INDEX OF TIMELINE

Project Studio: The Clocktower, 1976	44–45
Approximately 30 transparent china silk pieces of clothing. In a live presentation the artist instructed a model to add and remove layers of the clothing in sequences that mixed color to form combinations based on color theory. Clothing suspended on rack, 6 x 4 x 1 1/2 ft.	
King and Queen, 1976	46–47
Canvas Dimensions variable	
Four Continents, 1977	48–49
Silk-screened cotton and paper 45 x 72 in.	
Checked Pants, 1977	50–51
Wire mesh 42 x 20 x 10 in.	
Three Square Shirts, 1977	52–53
Silk-screened cotton and wooden dowels Five elements, 22 1/2 x 36 x 1/2 in. each	
Nun's Underwear, 1978	54
Muslin and wooden dowel 36 x 24 x 1 1/2 in.	
High Hat, 1978	55
Aluminum 16 x 12 x 9 in.	

Katharine Hepburn, 1979–80 Organza 41 x 13 1/2 x 1/2 in.	56	I Like Ike, 1979–80 Canvas 42 x 25 x 1 in.	63
Nylons, 1979–80 Organza Four elements, 35 x 7 in. each.	57	O Kazimir, 1981 Felt, chalk, ink, and wooden dowels 24 x 23 x 2 in.	64–65
Pope, 1979–80 Top element: organza and wooden dowel 15 1/2 x 46 x 1/2 in. Bottom element: taffeta and wooden dowel 35 1/2 x 45 x 1/2 in.	58	Black Dress, 1982 Felt and India ink 44 1/2 x 15 x 12 in.	66
Ace, 1979–80 Organdy and wooden dowel 23 x 43 x 1/2 in.	58–59	Plumblin, 1982 Felt and paint 27 x 12 x 7 1/2 in.	67
A.D. 1980, 1979–80 Mylar paper and wooden dowel 23 x 39 x 1/2 in.	60	Proxy, 1981 Canvas and paint 17 x 11 x 7 in.	68
Bop, 1979–80 Taffeta 30 x 30 x 3 in.	61	Peplum, 1982 Cast iron 18 1/2 x 10 x 3 in.	69
Exec. Sec'y, 1979–80 Burlap and wooden dowel 47 1/2 x 48 x 3 in.	62	Crusader, 1982 Cast iron, two elements Shirt, 16 x 9 x 5 in. Skirt, 21 x 15 1/2 x 4 in.	70–71

Crawl, 1983 Bronze 6 x 22 x 11 1/2 in.	72–73	Endless Model, 1987–89 Cast stone 87 1/2 x 17 x 17 in.	82
Acting Out, 1984 Bronze and iron, two elements 21 x 47 x 25 in. overall	74–75	Enduring Charms, 1985–86 Cast iron and copper, two elements Skirt, 36 x 15 x 12 in. Pyramid, 4 x 6 x 6 in.	83
He and She, 1984 Bronze, two elements 12 x 53 x 43 in. overall	76–77	Che Cosa Dice, 1985–86 Bronze and wood, two elements 62 x 41 x 48 1/2 in. overall	85
Shelf Piece, 1984 Cast aluminum and wood 17 x 57 x 15 in.	77	The Christening, 1987 Bronze and cast stone, three elements Dress, 13 x 60 x 16 in. Left pillar, 12 x 36 x 12 in. Right pillar, 8 x 48 x 8 in.	86–87
Girl, 1983 Bronze 21 1/2 x 14 x 9 1/2 in.	78	Without Words, 1988 Bronze, Kasota stone (Minnesota limestone), and marble 78 x 80 x 118 in.	88–89
Good Girl, 1985 Bronze 53 x 10 x 11 in.	79	Portrait of a Man, 1988 Bronze, cast stone, leather, and wood 66 x 20 x 20 in.	90–91
Memento Cubi, 1985–86 Bronze and slate, two elements Coat, 42 x 45 x 36 in. Cube, 4 1/2 x 4 1/2 x 4 1/2 in.	80–81	Between Thought and Feeling, 1988 Bronze and cast stone 62 1/2 x 34 x 43 in.	92

The Art Lover, 1988 Bronze, cast stone, and wood 59 1/2 x 59 x 34 in.	92–93	Artist, 1991–92 Cast carbon steel 89 1/2 x 18 1/2 x 18 1/2 in.	102–03
Apollo, 1989 Bronze, cast stone, and canvas, two elements Figure, 47 x 22 x 11 in. Coat, 45 x 17 x 1 in.	94	Public Goddess, 1989–92 Bronze, gold leaf, and wrought iron 112 x 32 x 32 in.	104
Venus, 1989 Cast stone and organza, two elements Figure, 68 x 15 x 15 in. Dress, 45 x 13 x 1/2 in.	95	Storage (m.), 1992 Cast steel 54 x 40 1/2 x 19 in.	107
Shield, 1989 Bronze and cast stone 72 x 15 x 15 in.	96	Object, 1992 Wood, stain, paint, and horsehair 100 x 26 1/2 x 26 1/2 in.	108–09
Opus Notum Galatea Unum, 1990–91 Bronze and gold leaf 74 x 17 1/2 x 17 1/2 in.	97	No More Monument, 1992–93 Wood, stain, and horsehair 84 x 72 x 32 in.	111
Post-Balzac, 1990–91 Bronze 101 x 28 1/2 x 28 1/2 in.	98–99	The Other Monument, 1993–94 Wood, India ink, and horsehair 112 x 84 x 36 in.	112
Inside Venus, 1990–91 Bronze and cotton Figure, 84 x 18 x 19 in. Installation with cloth dress, dimensions variable	100–101	Storage, 1999 Bronze 13 x 7 x 2 1/2 ft. overall The Nelson-Atkins Museum of Art, Kansas City, MO Gift of the Hall Family Foundation, F99-33/77 A-E. Photo: Jamison Miller	114–15

Icon, 2003–04 Wood and bronze 62 x 16 x 13 in.	116	September Rose, 2006–09 Carved polystyrene foam, bronze, felt, paint, wood, MDF, rubber, and steel 75 x 48 x 18 in.	128
Joan, for Twain, 2000 Wood, bronze, silver leaf, and horsehair 28 x 12 1/2 x 9 in.	117	Night Vision, 2006–09 Carved polystyrene foam, paper clay, felt, paint, wood, MDF, rubber, steel, and synthetic hair 75 x 48 x 18 in.	129
Urban Francis, 2000–03 Bronze 76 x 41 x 32 in.	118–19	Still Standing, 2009–11 Carved polystyrene foam, paper clay, felt, paint, wood, MDF, and horsehair 70 x 16 x 16 in.	130–31
Twins, 2006–07 Carved polystyrene foam, bronze, felt, India ink, wood, MDF, and steel 77 x 36 x 18 in.	120,122		
Shock and Awe, 2006–09 Carved polystyrene foam, paper clay, felt, paint, wood, MDF, rubber, and horsehair 78 1/2 x 40 x 18 in.	121		
Shock and Awe II, 2007–09 Carved polystyrene foam, paper clay, felt, paint, wood, MDF, rubber, steel, and horsehair 77 x 24 x 24 in.	124–25		
Lower Manhattan Classic, 2006–09 Carved polystyrene foam, bronze, felt, paint, wood, MDF, rubber, and steel 82 x 48 x 18 in.	126–27		

CHRONOLOGY

1969

Graduates from Parsons School of Design, New York, with a degree in fashion design. Although Shea receives awards and distinctions at Parsons, she is more interested in the technical and aesthetic roots of the practice than fashion, or the business of it, and soon returns to her interest in fine art.

1970–73

Works at the United Nations while taking night classes toward her BFA. Her job involves working with international folk art. Shea is moved by this exposure to weaving, masks, dolls, and other traditional forms and takes classes in anthropology to better understand these objects in the context of their cultures.

1975

Receives her BFA from Parsons, which had just recently become a part of the New School for Social Research.

1976

At the invitation of founding director Alanna Heiss, Shea accepts a month-long residency at the Clocktower, New York's first alternative space. Shea creates a performance work that she describes as "living color theory." She made clothes in transparent colored silks that created a spectrum as she overlaid them on a live model.

Included in Alanna Heiss's *Rooms*, the inaugural exhibition of P.S.1 in Long Island City. For the show Shea creates *King and Queen*, two minimalist robes out of raw canvas that she hangs on the wall. The *Rooms* artists vote for a homecoming king and queen. The winning couple, Dorothy and Herbert Vogel, don Shea's piece for the opening-night "prom."

1977

Receives the first residency at the Fabric Workshop in Philadelphia, which had just been founded by Marion Boulton Stroud to foster cross-disciplinary innovation in fabric design and printmaking. Here Shea prints on fabric and makes her first pattern-inspired piece, *Three Square Shirts* (1977), out of silk-screened cotton hung on wooden dowels, as well as *Four Continents* (1977), out of silk-screened cotton set against a gridded paper.

1979

Creates costumes for Trisha Brown's *Opal Loop*, performed by the Trisha Brown Dance Company, New York.

1979–80

With works like *Bop* (1979–80), *Exec. Sec'y* (1979–80), *I Like Ike* (1979–80)—and continuing with works like *Black Dress* (1982) and *Plumblin* (1982)—Shea turns to fabric pieces that evoke the clothes and ideologies of the 1950s and early 60s, the years of her childhood.

1980

Has her first exhibition at Willard Gallery, where she will show until 1986, when the gallery closes. The show is titled *Clothing Constructions* and is reviewed in both *Art in America* and *Artforum*.

1981

Creates costumes for Trisha Brown's *Son of Gone Fishin'*, performed by the Trisha Brown Dance Company at the Brooklyn Academy of Music.

Creates costumes for Edwin Denby's *Four Plays*, performed by the Eye and Ear Theater Company, New York.

Shea shows *Exec. Sec'y*, *I Like Ike*, and *Inaugural Ball* at the Whitney

Biennial. She also has several pieces in the exhibition *Seven Artists* at the Neuberger Museum, State University of New York, Purchase, curated by Laurence Shopmaker.

1982

Creates costumes for Maurice Blanchot's *The Madness of the Day*, performed at La Mama E.T.C., New York.

While preparing a lecture for a class she was teaching at the Costume Institute of the Metropolitan Museum of Art, Shea discovers a collection of glass slides that had been assembled by Bashford Dean (1867–1928), who had been Curator of Arms and Armor at the Met. Inspired by an image among them of the remains of a Crusader's medieval iron cuirass, Shea would begin to make work cast in iron, and later bronze.

1983

Included in the Hirshhorn Museum and Sculpture Garden's *Directions 1983* exhibition, curated by Phyllis Rosenzweig, where she shows a series of cloth pieces constructed of felt and canvas, including *O Kazimir* (1981).

1984

Receives an NEA Individual Artist's Fellowship in Sculpture.

Exhibits at the Walker Art Center in *Viewpoints*, a two-person show (with Nick Vaughn) curated by Marge Goldwater. Shea shows new cast iron and bronze works, including *Crusader* (1982) and *Crawl* (1983).

1985

Exhibits recent sculpture at the Hayden Gallery, M.I.T. List Visual Arts Center, Cambridge, in a two-person show (with Robert Moskowitz) curated by Katy Kline. Works include *Peplum* (1982), *Crawl* (1983), *Acting Out* (1984), *He and She* (1984), *Shelf Piece* (1984), and

Standing There (1984).

1986

Awarded a second NEA Fellowship in Sculpture, this time with the addition of a French exchange program. Shea travels to France, where she studies statuary and monuments in the parks and gardens of Paris and environs. She goes on to London to study monument statuary there. These trips mark the beginning of Shea's research into the full-scale figure situated in the landscape, which by the end of the decade would culminate in several works sited in gardens and public spaces, including *Eden* (1986) at the Museum of Contemporary Art San Diego, *Shepherd's Muse* (1986–89) at the Oliver Ranch, and *Without Words* (1988) at the Walker Art Center. Later outdoor installations include *Shield* (1989), which was included in a Rose Garden exhibition at the White House initiated by First Lady Hillary Clinton, and *Post-Balzac* (1990–91), on view in the Hirshhorn Museum's Sculpture Garden on the National Mall in Washington, D.C.

1988

Judith Shea, a ten-year survey of Shea's work curated by Lynda Forsha, opens at the La Jolla Museum of Contemporary Art, and then travels to the University Gallery, University of Massachusetts, Amherst.

1989

Judith Shea: Horizons, curated by Deborah Emont Scott, opens in February at the Nelson Atkins Museum of Art in Kansas City. Works shown include *Endless Model* (1987–88), *Between Thought and Feeling* (1988), and *Portrait of a Man* (1988).

Sculptor-in-Residence Fellowship at Chesterwood, the historic summer home and studio of Daniel Chester French, in Stockbridge, Massachusetts. While at Chesterwood, Shea takes up wood carving.

1991

Exhibits recent works in *Judith Shea's Monument Statuary* at Max Protetch Gallery, including *Post Balzac* (1990–91), *Inside Venus* (1990–91), and *Opus Notum Galatea Unum* (1991).

1992

Judith Shea: Monuments and Statues, curated by Thelma Golden, opens at the Whitney Museum of American Art at Phillip Morris. Along with *Post Balzac*, *Opus Notum Galatea*, and *Inside Venus*, Shea shows her first full-scale carved wooden piece, *Object* (1992).

Public Goddess (1992) is permanently installed at the Laumeier Sculpture Park in St. Louis, in conjunction with their show *On a Pedestal: Judith Shea, Public Goddess and Other Works*.

1993

Exhibits four new figures carved in pine in *Judith Shea: All about Adam, and Eve* at the Max Protetch Gallery, including *Object* and an equestrian figure titled *No More Monument* (1992–93). Shea also shows *Artist* (1991–92), a figure in cast steel representing the missing presence of female artists in the pantheon of sculptors.

No More Monument is commissioned for the new Pennsylvania Convention Center in Philadelphia.

Honored by the City of New York for "Outstanding Volunteer Service with the Artists and Homeless Collaborative." Shea also receives a Rockefeller Foundation Residency at the Bellagio Study Center in Bellagio, Italy, as well as the Fellowship of the Saint-Gaudens Memorial at the Saint-Gaudens National Historical Site in Cornish, New Hampshire.

Creates costumes and sets for *Fields of View*, performed by Susan Marshall and Company at the Brooklyn Academy of Music.

1994

The Other Monument, a larger than life-scale, hand-carved, wooden equestrian statue of a black man on a black horse, is installed in New York's Doris Freedman Plaza by the Public Art Fund, just behind the monument to General William Tecumseh Sherman by Augustus Saint-Gaudens.

Receives the Rome Prize of the American Academy in Rome, residing in Rome from September 1994 through the following June.

1995

Receives the Lila Wallace–Reader's Digest International Artist Award, with a residency in Oaxaca, Mexico, where Shea spends seven months.

Around this time, Shea's work in wood carving is temporarily interrupted because of a respiratory problem caused by exposure to toxic materials.

Included in *Arte/Moda: Prima Biennale di Firenze*, held at Forte Belvedere in Florence and curated by Germano Celant and Ingrid Sischy. Shea is represented by several works, including *Checked Pants* (1977), *Three Square Shirts* (1977), and *Inside Venus* (1990–91).

1997

Arte/Moda comes to New York as *Art/Fashion* at the Guggenheim Museum Soho.

1999

Completes a five-figure bronze piece, *Storage*, for the sculpture garden of the Nelson Atkins Museum of Art.

2000

Influenced by her travels in Italy and Mexico, begins a group of figures roughly based on representations of saints.

2004

Judith Shea: *Statues*, at the John Berggruen Gallery in San Francisco, includes *Joan, for Twain* (2000) and *Urban Francis* (2000–03).

2006

Shea begins work on a group of figures that grew out of her experience of 9/11. Shea's home is very near Ground Zero, and she was there when the planes struck the Twin Towers. In the weeks that followed, reflections in the empty, but unshattered, store windows of the Brooks Brothers store across from Ground Zero became for Shea a metaphor for the tension between American style and success and the forces that sought to lay it low.

2007

Receives the Charlotte Dunwiddie Prize for Sculpture from the National Academy Museum in New York for *Apollo* (1989).

2009

The 9/11 series, titled *Judith Shea: Legacy Collection*, is shown at the Brooklyn campus of Long Island University. The exhibition includes *Twins* (2006–07), *Shock and Awe* (2006–09), *Lower Manhattan Classic* (2006–09), *September Rose* (2006–09), and *Night Vision* (2007–09).

2010

Returns to Chesterwood as emeritus Sculptor-in-Residence.

2011

Yale University Art Gallery shows works they have acquired from the *Judith Shea: Legacy Collection* series.

Receives the Anonymous Was a Woman Award.

Receives the Artists' Legacy Foundation Artist Award.

2012

Receives the John Simon Guggenheim Memorial Foundation Fellowship in Fine Art.

As part of its tradition of inviting member artists to assemble a show from its collection, the National Academy Museum in New York asks Shea to curate an exhibition. For the resulting show, *Her Own Style: An Artist's Eye with Judith Shea*, she assembles self-portraits and portraits of female academicians over the institution's history, shown with her own *Artist (1991–92)*, *Still Standing (2009–11)*, and *Louise Monument: Portrait of Louise Bourgeois (2012)*, as well as the still in-progress *Elizabeth Tribute: Portrait of Elizabeth Catlett*.

2013

Receives the Award for Excellence: The 2013 Annual Exhibition from the National Academy Museum.

Receives the Arts and Letters Award in Art from the American Academy of Arts and Letters.

SELECTED PUBLIC COLLECTIONS

Addison Gallery of American Art, Phillips Academy, Andover, MA
Albright-Knox Art Gallery, Buffalo, NY
Brooklyn Museum
Dallas Museum of Art
Des Moines Art Center, Des Moines, IA
Hirshhorn Museum and Sculpture Garden, Washington, DC
Laumeier Sculpture Park, St. Louis, MO
The Metropolitan Museum of Art, New York
Museum of Contemporary Art San Diego, La Jolla, CA
The Museum of Fine Arts, Houston
Museum of Modern Art, New York
National Academy Museum, New York
National Gallery of Art, Washington, DC
The Nelson-Atkins Museum of Art, Kansas City, MO
Santa Barbara Museum of Art, Santa Barbara, CA
Sheldon Museum of Art, University of Nebraska, Lincoln
Walker Art Center, Minneapolis, MN
Weatherspoon Art Museum, University of North Carolina, Greensboro
Whitney Museum of American Art, New York
Yale University Art Gallery, New Haven, CT

