

James Barron Art



Beverly Pepper *My Circle*, 2008 - 2023

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BEVERLY PEPPER

My Circle, 2008 - 2023

Cor-Ten Steel

86 2/3 x 92 1/5 x 58 1/2 inches

Base: 48 x 53 inches















A variation of *My Circle* was previously exhibited at the Ara Pacis Museum in Rome in *Beverly Pepper all'Ara Pacis*. The 2014 exhibition marked the first time that sculpture was installed on the steps of the Richard Meier-designed museum, and it attracted significant attention. In addition to three monumental Cor-Ten works, the exhibition included tabletop sculptures inside the museum, which Pepper often created as precursors to the large-scale outdoor works.



The Ara Pacis Museum in Rome; *My Circle* is the work closest to the building.





Pepper posing with a larger variation of *My Circle* at the Ara Pacis Museum, Rome.



HENRI CARTIER-BRESSON
04 - 25 GENNAIO 2015

BEVERLY
BRESSON
1968-1978

ER BRESSON

ARA FACIS AUGUSTE





A fourteen-foot tall variation of *My Circle* was previously installed in Union Square, New York from October 2015 through May 2016 to celebrate Pepper's 93rd birthday.

Jorie Graham, Pepper's daughter and executor of the Beverly Pepper Estate, notes that the artist felt *My Circle* was her best work, and that it led to several other monumental works based on the circle and the spiral. *My Circle* is reproduced over several pages in Pepper's 2012 monograph *Monumenta*, which also includes an essay from art historian Robert Hobbs.

As one of Pepper's most important works, *My Circle* was also highlighted in many of the extensive obituaries published in February, 2020.

The New York Times

Beverly Pepper, Sculptor of Monumental Lightness, Dies at 97

An American artist who long worked in Italy, she created towering forms whose evanescence belied their giant scale.



"My Circle," 2008. Ms. Pepper was one of the first artists to work in Cor-Ten steel, which develops a natural sepia patina that resembles rust. D. Lanzone LLC

Beverly Pepper, Sculptor of Majestic Steel Forms That Transform Their Settings, Is Dead at 97



BY ALEX GREENBERGER

February 5, 2020 7:00pm



Beverly Pepper.
AGF-SHUTTERSTOCK

artnet news

Artist Beverly Pepper, Who Long Rejected Critics' Attempts to Define Her Brawny Sculptures, Has Died at 97

The Brooklyn-born artist died in her adopted hometown of Todi, Italy.

Taylor Dafoe, February 5, 2020



Beverly Pepper, *My Circle*.
Photo: courtesy Art in the Parks.

“Art is a link—all art—a link from one passage of time to another passage of time. And those links are what keeps us going.”

Beverly Pepper

Graham notes Pepper’s lifelong interest in the circle: she was “steeped in Romanesque and Renaissance art and architecture,” she loved hand-drawing perfect circles, and Cézanne (who proposed that you could draw anything with just squares, triangles, and circles) was one of her favorite painters. Because the circle is the only form that is truly continuous and eternal, with no beginning or end, it spoke to Pepper’s fascination with balance and imbalance, and with dichotomies in general. As Graham explains:

“*My Circle* is a circle from one point of view, but when you see it from the side, it breaks completely. It’s as if it’s a circle pulling itself into a circle, but also pulling away from being a circle.”



Jorie Graham, photo © Jeannette Montgomery Barron

“I think it’s essential that we hold on [to] those threads of continuity. We hold onto the idea that we believe. I’m too old to think the world is going to come to an end... quite clearly my life will come to an end; but I like to think that the world will then go on. And I think the world will also go on with or without man, you see. But continuity has always been almost the *raison d’être*.”

Beverly Pepper



Pepper noted that *My Circle* relates to the Zen Buddhist symbol enso, which can be drawn as either an open or closed circle. Sometimes called the Circle of Enlightenment, the Infinity Circle, or the Mutual Circle, enso can symbolize beginnings and endings, the circle of life, and the “connectedness of existence,” which Pepper found particularly meaningful to the work.

My Circle speaks directly to one of the main through lines in Pepper’s entire body of work: bringing the past into conversation with the present and the future. Pepper once explained: “I live in the present but draw from the past, both within the back of the mind and within the substrates of history. Counting on a future is too problematic. I think that my works end up ‘knowing’ more than I can about the future — and clearly I’m interested in materials that endure, that might have something to say to those who come after us.”



My Circle in the factory Pepper used to fabricate her large scale Cor-Ten works.



A larger version of *My Circle* with surface patina; on the left, a related work prior to patination.



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. Public placements include:



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



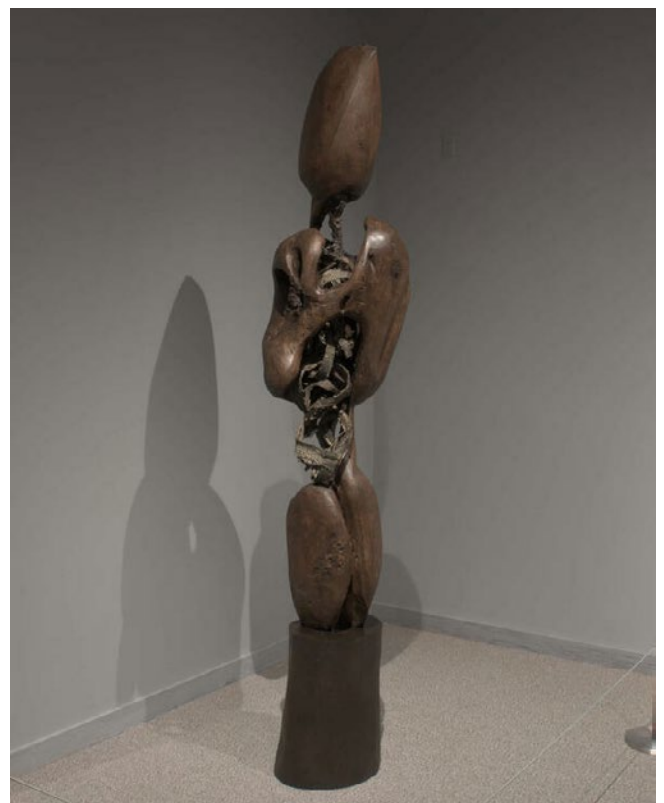
Split Ritual II, 1996
Sydney and Walda Besthoff Sculpture Garden
New Orleans Museum of Art, New Orleans, LA

In 2020, the US Consulate in Milan acquired *Longo Monolith* (2008) for their new building designed by SHoP Architects, to be installed upon completion of construction.



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



Octavia, 2014-2018
Museum of the Shenandoah Valley
Winchester, Virginia



My Circle, 2008-2018
Placed in an important private collection, United States



My Circle, 2008-2022

Placed in an important private collection, United States



Clodia Medea, 2014-2018

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.

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