



BLUMENFELD

HELAINÉ BLUMENFELD

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Front Cover

Detail of On The Edge (2008)

(Photo: Julian Jans)

Title Page

Detail of Transformation II: Reflection (2001)

(Photo: Julian Jans)

Portrait

Helaine with the clay model for Ascent, 2007

(Photo: Erio Forli)

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Introduction

Helaine Blumenfeld is that rare breed, a successful and respected sculptor who has for many years worked at the coalface, or in this case the marble town of Pietrasanta, near to Pisa. This town is close to the quarry which supplied the marble for Michelangelo's David and houses the studios which for centuries have produced much of the marble sculptures that we associate with great art. It is not just famous for stone - nearby are some of the most important bronze foundries in the world.

Pietrasanta's location, far from her domestic life in England, has allowed Blumenfeld to "let go" of her more mundane concerns. While the stories and ideological underpinning have remained largely the same through the trajectory of her career, the sculptor's technique has developed and matured. Much of Blumenfeld's most powerful work returns to the basic female dilemma of being divided, conflicted in some way – in spirit, in attitude and indeed many times in form.

Blumenfeld was born in New York City and quickly displayed prodigious intelligence, leaving to study at the University of Michigan at the tender age of 15 where she completed her undergraduate course by 17, before returning to New York City where she completed her doctorate in moral philosophy at Columbia University by the age of 21. She emerged from these institutions fearfully articulate, well-educated and ready to conquer the world. She landed in Paris in the 60s where she chose to study at the atelier La Grande Chaumière. Having begun a PhD in philosophy she was not yet convinced that she would be "only an artist" but continued to read widely as well as make drawings and models in clay. One day the Russian-born Ossip Zadkine arrived at the atelier, saw Blumenfeld's work and invited the absent artist to his next salon expecting her to be a man. Despite his surprise at discovering her gender, Zadkine invited Helaine to

work in his studio and informed her she could start at 8am the next day. Her real role, she perceives in hindsight, was to make sure he arrived on time. The result was a period of working with a phenomenal instinctive artist. Zadkine refused to answer direct questions about technique and Blumenfeld admits her works often fell apart as she did not know how to make armatures or strengthen weaker, thin areas, but the resulting sculptures, now carefully mended, are still in her studio, a testimony to their importance to the artist.

Blumenfeld, like many other artists, began her exploration with the human figure and Zadkine's influence is palpable in these earlier works, but she was soon exploring the primitive artefact as perceived through the eyes of the contemporary. She spent time with historic objects, in particular Cycladic sculptures in museums, and this influence can be seen in both the simplicity and flattening out of these early pieces. There are echoes of Henry Moore in the curving abstracted sensuous forms and also of Barbara Hepworth in the abstraction and geometry.



Free Form, 1969, polished bronze



The marble hills above Pietrasanta



A corner of Blumenfeld's Grantchester studio showing from left to right: plaster models for *Standing Woman* (1964) and *Female Torso* (1964), the bronze *Woman and Man: Unity* (1964), an early plaster model for *Movement in Space* (2002-3) and the bronze *Arab Man* (1964).

It is not surprising that she exhibited with Moore in an early New York show which explored the dialogue between these two artists, and that the work was met with both critical respect and massive sales. It is a testimony to Blumenfeld's questing mind that she did not get stuck in a moment, like so many of her artistic generation, forced to produce signature works over and over. Instead, she chose to leave New York in the 1970s and settled with her husband and two sons in Grantchester, a village outside Cambridge, where she still lives when not in Italy.

The conflict that beset Blumenfeld, like so many other women, is the balance between family and career, the everyday and the creative inner world, a tension which she continually expresses in her sculpture. She found the best way for her to balance the demands of motherhood and artistic freedom was to create a place far away from home, a place to go in order to simply work. She chose Italy, as she was attracted by the marble, the foundries and the studio support she could receive there, settling into a life where she could temporarily eschew the challenges of children and home. Of course, this is not a true escape but it is representative of the division of spirit, body and soul that imbues much of the work with its potency and power.

Blumenfeld as well is one of the rare sculptors who actually does not pass the work on to the convenient craftsman to create but plays a hands-on role from start to finish. Completing her models in one of the several studios she works in, she follows through, selecting the stone and watching over the pointing up production as well as carving with chisel and power compressor. The material presents a technical challenge that she relishes, enjoying the different qualities of stone and colour as well as relative translucency and light. In the footsteps of the great Italian stone carvers she embraces both the challenge and the result.



Blumenfeld using a grinder to carve one part of *Souls II*, 1984

The finished results are unmistakably modern though they contain that somewhat forgotten attitude, attention to technique. The point of the chisel is seen but not overly respected. Technique is a means to the end, not the end itself. There is a freshness of form and a contemporary embracing of the psychology behind the story. In earlier sculptures like the *Rape of Europa*, a metaphorical work, the story is not just the Greek Myth but also the retelling of the Greek myth in a contemporary fashion.



Rape of Europa, 1993-4, Macedonian marble



Spaces Within: Blumenfeld's Grantchester Studio, 2008

It is as much about the thrilling eroticism in being carried away by physicality as about the fear of penetration. The work has a wrenching power in the juxtaposition of forms and shapes that is beyond the retelling of a simple tale. There is a tension within Blumenfeld that is tested in the work. The metaphorical storytelling appears to be in conflict with the more abstracted instinctual part of the brain.

*Space Within: La Ronde*, 2007, Statuary marble

Again, a recent sculpture like *Space Within: La Ronde* shows Blumenfeld exploiting her bravura technique fully to great emotional and expressive effect. The beautiful stone is glowing with its translucent fragility clearly on show. The block has been opened out - a notoriously difficult thing to achieve in marble - allowing a new inner perspective. The viewer is not just looking at the surface but is also enabled to enter an inner world, metaphorically walking among the forms and experiencing the same emotions the sculptor had in her mind. This sculpture is not only about technique, but, as its title implies, is about the continuous quality of life, the circle of time and its multi-layered meanings.

Blumenfeld is not content to stand still. What is clear is that there is an individuality which makes her work recognisable as her own. While she explores different techniques and materials – now spending more time making works in bronze – her forms have a quality which is hers alone. Just as a Moore is recognisable as a Moore or a Hepworth is clearly a Hepworth, a Blumenfeld is clearly a Blumenfeld. Unlike many other artists working in installation, video and sound, their works interchangeable across names, Blumenfeld retains her artistic identity.

It is her particular language that is the thread which connects the early works seen in her Cambridge studio as well as the most recent maquettes for future projects. The language is one of form and tension and, although it is sometimes clothed in metaphor, the psychological underpinning makes it unmistakably her own. A large form may look purely abstracted but at its heart is not just the form, but also its relationship with another form and with the viewer. Blumenfeld carefully choreographs the movement around a work; its three-dimensional quality is never forgotten.

*Memories of Love*, 2005, Statuary marble



Spaces Within: Blumenfeld's Pietrasanta Studio, 2008

There are obvious lineages here to explore. It would have been impossible for Blumenfeld in 1960s Paris to be unaware of the work of Constantin Brancusi, and in some of her earlier polished bronzes like *Two Sides of a Woman* his influence is almost palpable.

*Two Sides of a Woman*, 1966, polished bronze

Here the “skin” of the work is all-important but Blumenfeld was unhappy with the sculpture's static quality and decided to break the stasis by experimenting first with making pieces that could be disassembled and reassembled according to the desires of the viewer.

*Options II (4 parts)*, 1977-8, Cedar wood

It was movement of a different kind that interested her more deeply though. There came a group of sculptures that owe much to the layered works of the Italian Futurists and in particular to the seminal *Continuity of Space* by Umberto Boccioni. Boccioni's urgently striding man, depicted by ruffles and feathers of movement, suggests the genesis of the layered forms and increasing fractures of some of Blumenfeld's recent sculptures.

*Destiny*, 2003, patinated bronze,

Creativity and where it comes from has interested scientists for years. Blumenfeld maintains that much of her work comes not from conscious desire but from the harder to explain inner self. It is in the models made sometimes in an act of frenzy, which she describes as an “almost out of body” experience, that some of her most powerful works are achieved. These models are too numerous to be realised but allow her to disassociate from thinking about only realisable work.

Recently she has returned to making more bronze sculptures which allows her freedom from some of the restrictions of making work from stone. This return to bronze has permitted the realisation of complicated forms like *Letting Go*.



Letting Go, 2008, patinated bronze

In this piece Blumenfeld returns to some of the figural concerns she explored in marbles like *Rape of Europa*. The liberating feeling of abandonment is realisable in bronze and Blumenfeld fully embraces this potential.

The 20th century sculptor discovered a new list of potential materials. Found objects became increasingly acceptable as the material of choice in biennales and galleries. Artistically we live in a world dominated by the

ready made, the co-opted object and materials as cheap and nasty as is possible. It is interesting how fashion is now shifting and reassessing and marble is increasingly becoming the material de jour. In a show last year, Jasper Morrison's now famous wooden crate storage unit, designed to be disposable and cheap, was recreated in beautiful white marble and elevated onto a plinth. It is not that surprising therefore to see that Marc Quinn chose to make his Pregnant Alison Lapper in marble. Quinn's work, however, shows no Blumenfeld touch of chisel or human hand. Quinn is proud of this inhuman quality, preferring the work to look like it has been made by robots, what is not so clear is why this makes the work so unsatisfactory.

Quinn knows not his stone and the work reveals this. It is as if your finger could push deeply into the stone and meet with no resistance. Blumenfeld, on the other hand, makes her stone look strong and resistant. It is not cold or repellent but full of strength and power and palpably, there. It is where technique enters into the work and style leaves off.

What Blumenfeld has is an ability to express those impalpable uncomfortable truths. It is not enough to express the pain of specific disability through beauty, it is more important to express the universal pain of the human condition, the strength to defy and the ability to go forth.

Karen Wright, 2008

Karen Wright is former editor of 'Modern Painters' and an art critic

“In the Shadows of Order and Chaos”

The Sculptural Process

“I begin every new sculpture without any preconceived idea of what I am going to do. I think the key for me is to almost lose consciousness when I’m working. Every time I start a new piece in clay I am tapping into a part of myself with which I normally have little contact, at least not in everyday life. I allow myself to go through a whole dream existence almost, and through experiences I’ve had, shuffling through layers and then translating. The more talented, or more practiced you are with technique the more your hands know how to work clay. I never work with an armature; I have nothing inside the massive complex pieces or the thin pieces, nothing. I have no idea where I’m going and I just let it happen and follow it. Initially I work, really without looking at what I’m making. There is no aesthetic, it’s just emotion and passion and idea, and when I finish that stage, and only when I finish that stage will I dare to look at it, because if you look at it earlier you can destroy it.

“As an artist I have two eyes: the eye which is coming from all those levels of consciousness within me and is set free because I’m so trained with my hands and my technical ability that I need no guidance, I need no light, even; and the critical eye, which is about assessment and refinement. If that critical eye comes too soon, it starts to superimpose a structure which is coming from one’s rational, conscious mind on this object which isn’t yet fully born; you take away the power of it, it becomes contrived and it loses its magic. We interfere with the development of our own language if we try to control it before that time has come. The artist is in this kind of twilight zone between rational and emotional, between control and freedom, and it’s in that area that their greatest work is realized.

“When I talk about freedom, however, I don’t mean the kind of freedom that I think artists since the war have been looking for, which is a freedom from constraint, a freedom from standards and criteria or ways of judging; what I’m talking about is the struggle to free yourself from your own critical and rational judgement.”

Helaine Blumenfeld, 2008

Model-Making

"You can learn to work in many materials, but you should do what you feel most happy with. I love working with clay. Many sculptors say that clay is too easy and malleable but I think, at the first stage, that's what you want – something that follows your soul, as it were, not something that fights you every minute."

"If you have a plan that you're going to make this or that, it never, ever happens, and that's why I never make an armature; I never want to say to myself that this is the parameter of what I'm going to do; I always go in with the same sense of risk, taking masses of clay and working it until something starts to happen. However, there is a danger: sometimes the new piece will collapse in my frenzy to express it."

2. Modelling The Clay



1. Early Stages



3. Dampening the Clay



4. The Model

1. The Early Stages. In the earliest stages the artist works the clay almost solely with her hands.
2. Modelling. The imprints of Helaine's fingers in the clay.
3. Clay. Keeping the clay wet and supple before wrapping up the model.
4. The Model. Initial clay model for Illusion (2008) showing the number and distinctive shape of the parts. In spite of the absence of an armature and the thinness of the clay, each piece holds its form.



2. Mould-making



1. Helaine in the studio



3. A plaster cast

"Although the initial stage of creativity is deeply personal and isolated, transforming that into bronze or marble is a collaborative process."

"Pietrasanta provides everything that an artist needs to work: there are so many skilled craftsmen within easy reach that one feels free to dream, to create anything and everything. This place truly nurtures the artist's soul."

1. Helaine in the workshop of plaster model and mould maker Sirio.

2. Sirio applying a sealing agent to the edges of a mould before joining together the two halves.

3. A plaster cast of the initial clay model for *Illusion* (2008) is made and pointed for enlargement. At this stage Helaine has reduced the number of parts from four to three.



2. The clay model



2. Plaster model of *Illusion*

1. The enlarged clay model is supported using an external armature, to which each part is attached by thin wires. A solid clay 'base' is left until the very end to allow the sculpture to grow at the bottom.

2. The final plaster model for *Illusion* (2008). A plaster cast is made from the enlarged clay model, the first stage in translating the artist's design into either bronze or marble.

3. The final plaster model for *On The Edge* (2008) pointed to transfer its measurements.



2. Plaster model of *On The Edge*



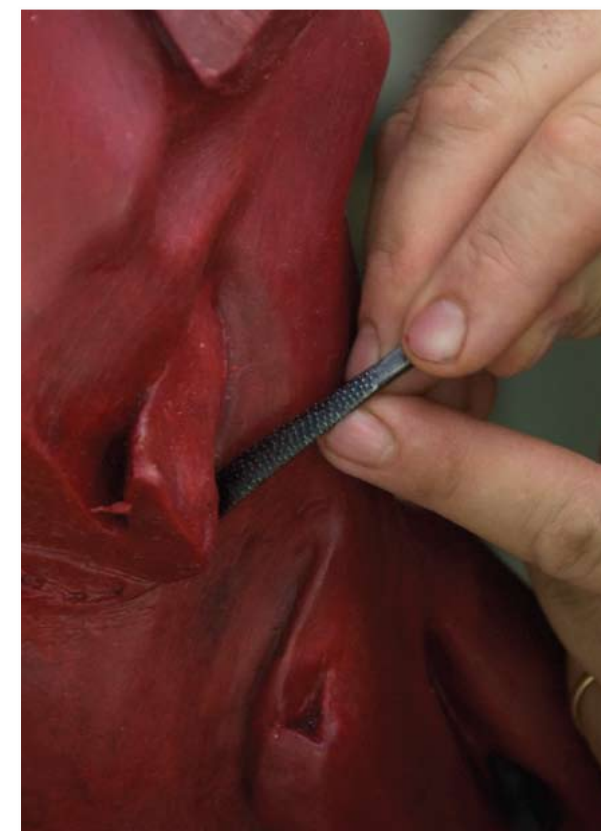
"If I do a model in clay and I see it and it's really beautiful and I can't see what I would want to do to radically change it, I'll do it in bronze because marble requires 'translation' and ordering and that can deny the directness of the initial idea. The line between the power of the initial model and bronze is simpler and does not involve the 'arranging' of elements in the same way as marble."

Bronze-Casting

1. Referring to the plaster model, Helaine reassembles *Tower of Dreams* (2008) from individually cast wax pieces.



2. Wax model



1. Chasing the wax



3. Wax model

1. An assistant uses a heated metallic file to chase the surface of the wax, thus restoring the details and nuances of the original model.

2. Preparing for investment: an iron armature is constructed around the wax model to keep it place once it is encased within the ceramic mould.

3. Detail of the above showing the pins which are added also to hold the core in place.



1. Preparing the model



2. Preparing the model

4. Investment



1. & 2. A network of wax vents and gates terminating in a funnel is attached to the model to carry away the molten wax, admit the molten bronze and let gases escape; an assistant uses the iron armature to suspend the model from the robotic arm which will dip it into the vat of ceramic slurry.

3. Vats of ceramic slurry

4. Investment: a mould for the molten bronze is made by immersing the gated wax model into a vat of ceramic slurry. The iron armature is rotated to ensure an even coating.



3. Ceramic slurry



4. Protecting the mould



1. Dipping the mould



2. Strengthening the mould



3. Strengthening the mould

1. The mould is allowed to dry between each dip.
- 2.& 3. While the slurry is still wet, the mould is strengthened and hardened by coating it in fine sand. The processes of dipping and coating are repeated several times to ensure a thickness sufficient to receive the molten bronze.
4. An assistant wraps metal wire around the investment mould to protect it during the pour.



1. Bronze



2. Molten bronze

1. Stacks of bronze ingots

2. A graphite crucible filled with molten bronze is lifted out of the furnace using a crane.

3. The pour: molten bronze is poured into the ceramic moulds embedded in sand. An assistant stands by to remove any dross and slag from the bronze's surface.



3. The pour



1. Devesting



2. Removing gates & vents



3. Chasing & finishing

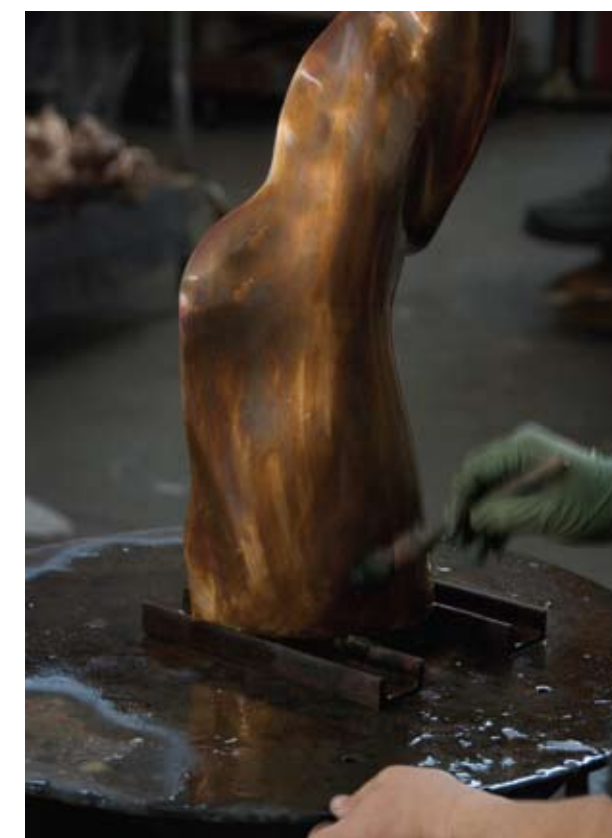


4. Awaiting patination

1. Devesting: a hammer is used to knock the investment off the solidified bronze sculpture.
2. A high intensity electric arc removes the gates and vents.
3. Chasing and finishing: using increasingly finer tools, unwanted metal is removed, the bronze surface cleaned and polished and the sculpture's original details restored.
4. A polished *Tower of Dreams* (2008) awaits patination.



1. Patination

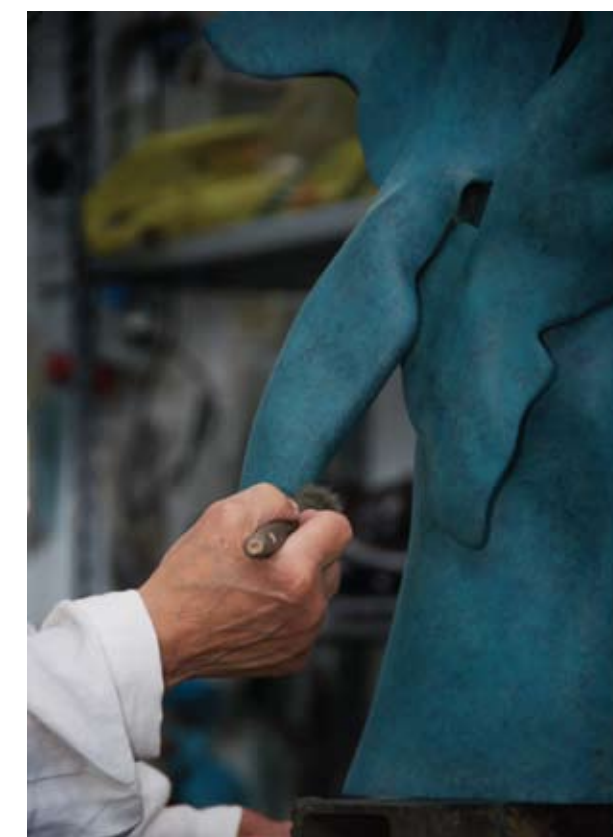


2. Patination



3. Patination

4. Waxing

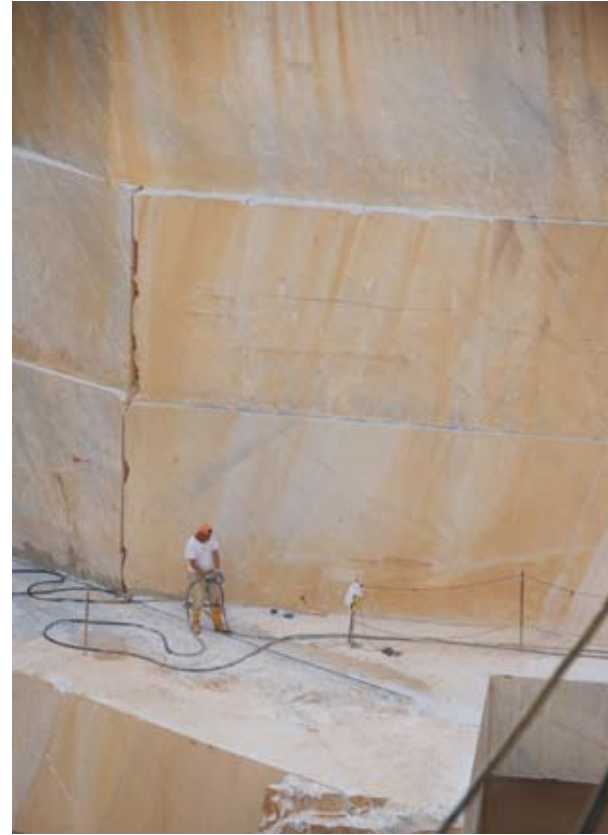


1. & 2. & 3. Patination: a chemical compound is brushed onto the surface of the bronze then heated to ensure its fusion with the metal and to cause the reaction which gives the patina its colour (3).

4. Helaine applies a thin coat of clear wax to Volare (2008) to enhance and protect its patina.



2. Marble quarry



3. Cutting the marble

4. Transporting the marble



1. The marble of Pietrasanta is sourced from the quarries on the slopes of the Apuan Alps.
2. For sculpture marble is removed in blocks known as dimension stone.
3. A miner uses an electric channeling machine capable of cutting deep into the stone to make a vertical incision to meet the natural horizontal floor seam.
4. The long heavy blocks are cut down to a more convenient size before being transported to the marble dealer.



Marble-Carving

1. The Apuan Alps



"Working with stone is very exciting for me now, and I don't think I was ready for that challenge before; earlier on, unless my model was very clear, I couldn't carve it, the areas of indecision were too stressful and at every move I had to know where I was going – if I didn't, I couldn't work. Now I'm very much able to do that and it's very exciting to see something really change form as you start to carve. The initial model is just a sketch."

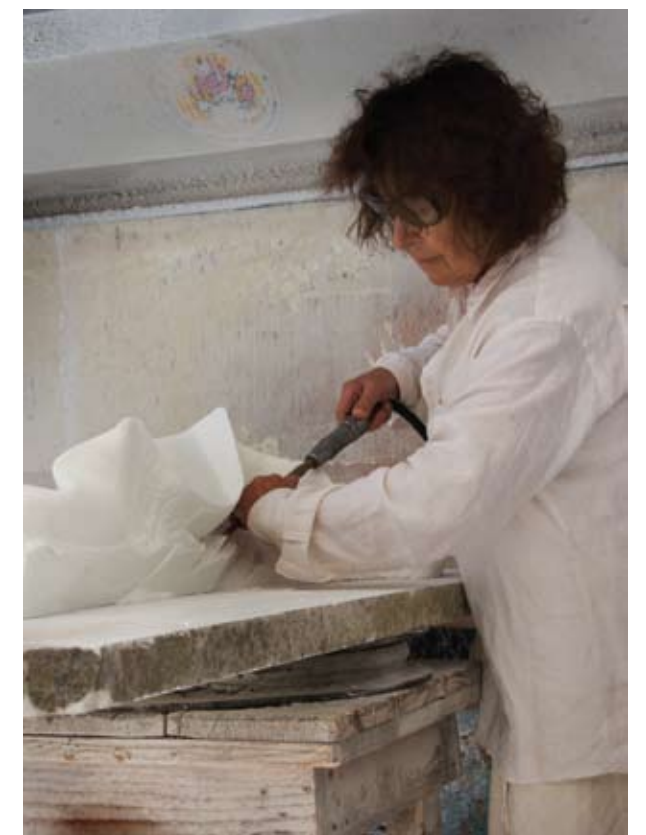
4. Carving the marble



1. Choosing marble



2. Preparing the marble



3. Carving the marble

1. Helaine chooses a block of marble at a stone merchant's yard.

2. Helaine at Studio Sem with the marble block for *Il Vento* (2008). As with all large commissions, a precise, scaled up copy of the original model is created by transferring its dimensions to the block using calipers.

3. & 4. Smaller sculptures Helaine roughs out in person. Having laid *Flight* (2008) horizontally, the sculptor uses a chisel to chip away the stone.



2. Polishing tools



3. Sanding

1. Helaine working on the surface of *On the Edge* (2008) with a grinding stone.
2. The tools for finishing and polishing the marble.
3. Sanding *On the Edge* to remove tool marks.



1. Grinding Stone

Selected Sculpture 1964-2006

“Through sculpture I have tried to create a language that does not depend on words but on images for its impact. The forms I have used have evolved, my vocabulary has increased – but the themes that have preoccupied me – man and woman and their relationship, the many aspects of the female psyche, the idea of creation, dreams and mythology – are constant.

“For me sculpture has been a journey to try and reach beyond the physical, emotional and cultural boundaries that limit our perception as well as our growth as spiritual beings. I believe that art is an encounter with the unexpected that can extend our capacity for experiencing ourselves and the unknown. But only if the viewer is able to set aside their preconceptions and directly experience the work. We have been brought up to separate reason and emotion. To create a work of art the artist must merge the two. I think that to fully appreciate its impact the viewer must blur that distinction as well.

“In trying to take art off its pedestal and demystify it, I think we run the risk of losing what makes it magical. Art isn’t explanation, it’s beyond that. Aristotle said art spiritualizes man; more than ever, that’s important. Maybe I’m returning to mythology because I think we run the risk of forgetting we have a soul. Carlos Fuentes wrote about man having lost his place in the scale of things, having forgotten that he can reach up just as easily as down. Art is there to remind man of his spirituality: you look at something and are moved by it, and everyone is able to recognize that. We come closer through art to a spiritual realm.”

Helaine Blumenfeld, 2008



Girl Seated a la Japonnaise (1964)
Polished bronze, edition of 3, height 20.5 cm



Two Men and a Woman: Balance (1966)
Polished bronze, edition of 3, height 55 cm



Pensiveness (1966)
Polished bronze, height 20.5 cm



Two Sides of a Woman (1966)
Polished bronze, 17 x 24 x 15 cm



Silhouette: Two Sides of a Woman (1972)
Polished bronze, edition of 3, height 52 cm



Free Form (1969)
Polished bronze, edition of 3, 64 x 49 x 31 cm

"Two Sides of a Woman: In my own mind, it's the first major piece I ever did. It seemed so clear to me that it was two sides of a woman. I really felt that this was a breakthrough, that it somehow went further than the limits of its own form. And it's important in the sense that its theme has gone through all my work and led me so far from that sculpture."



Mixed Metaphor (1973)
Polished bronze, height 63 cm



Parallel Cohesion (1974)
Polished bronze, edition of 3, height 80 cm



Tower of Dreams (1976)
Mulberry, height 44.2 cm



Continuity (1973)
Polished or black patinated bronze, edition of 6, 47 x 50 x 22.7 cm



Unity (1991), *City House, Cambridge*. Commissioned by UNEX Group PLC
Norwegian blue granite, height 450 cm



Helaine discussing Unity with two assistants at Studio Sem, Pietrasanta, 1990



Options II (1977-8)
Cedar wood, height 45 cm

“The Options pieces started out as a single unit, and I actually did disengage them. With the Cedar wood Options, no piece can stand on its own – they can only stand when you put them all together. Symbolically, that sculpture is showing that for any of the parts to have life as individual units, they have to relate to the whole, although each unit may be highly accomplished. In some of these sculptures, I could see that the elements did not represent parts of a single being, but parts of a family which obviously required each other. With other groups, I could see that, as I broke them up, each piece was a vertical which could stand and have its own life, but that the richness of the group was so much greater than the independence of individual units. In other configurations, I could see that a part which looked strong standing by itself from one view could also look incredibly vulnerable from another, and when it was put together in a group you could see how much it added to the configuration. In a sense, by taking these pieces apart, I moved into a whole other kind of expression and understanding. There was always risk involved: first, in physically taking them apart – the sculpture could collapse; and second, in looking at the individual pieces and judging whether they really deserved to exist on their own. Gradually, I began to explore the aesthetic of each of the pieces on its merits.”



Options

1977
Patinated bronze
Size variable



Sir Clive Sinclair with *Double Torso* (1970)



Double Torso - Sinclair Research, Cambridge, UK

1982
Polished bronze
Height 300 cm



Microcosm II

1980
Black Ethiopian Marble
40 x 40 x 44 cm

Microcosm II

1980
Polished bronze, edition of 3
Height 21 cm



“Public sculpture is no longer commemorative as it was in the 18th and 19th centuries. It has begun to be recognised as defining and giving identity to public spaces, by giving a human dimension and a sense of accessibility to the increasingly impersonal vastness of public architecture. I feel encouraged that more and more sculpture is appearing in parks and gardens, in plazas, shopping centres and many public buildings. By thus re-entering the lives of people sculpture takes its place as part of a restoration of the human spirit.”

Figurative Landscape

Henry S. Reuss Federal Government Plaza, Milwaukee, Wisconsin, USA
Commissioned by Carley Capital Group, Milwaukee

1983
Norwegian granite
Height 300 cm



Two Sides of a Woman (Lincoln Center, NY)

1984-5
Patinated bronze
60 x 180 x 60 cm

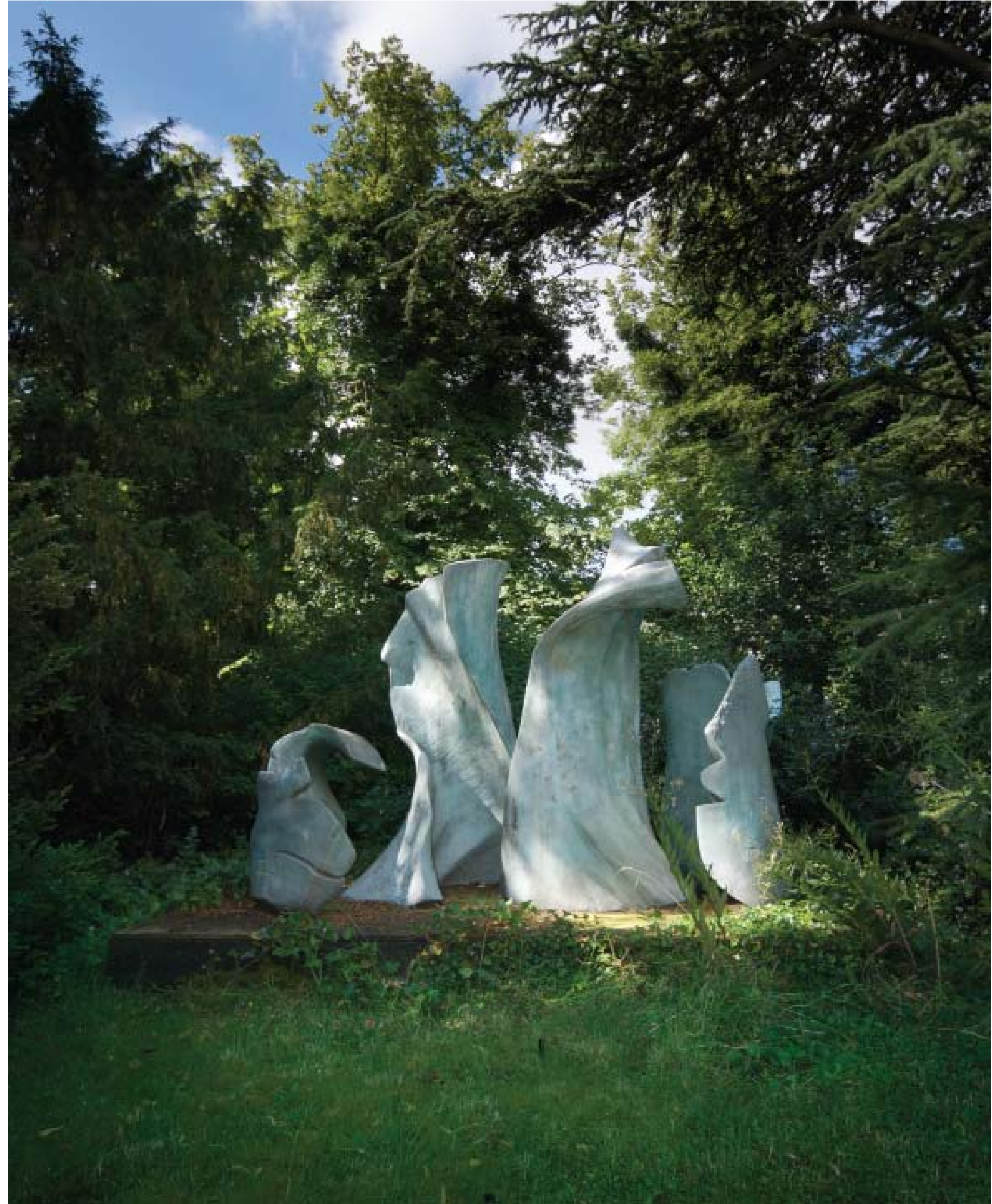


Souls I

1984
Green patinated bronze, edition of 3
Height 58 cm

Souls I

1985
Green patinated bronze, edition of 2
Height 195 cm





Souls II

1984
Statuary marble
Height approx. 55 cm



Dreams II

1985
Partly polished bronze, edition of 3
71 x 147 cm

“In a sense the Dreams sculptures are the closest to my subconscious; they’re the least controlled, they’re the most intuitive and, in a way, they’re the most magical. That is why whenever I’ve tried to say what they are, to describe them or sum them up, they’re beyond language because they’re really coming from a powerful, complex and changing vision which is very deeply rooted. They are what they are.”



"In Dialogue, I was trying to show that when you have an equality between two people, when there's a dialogue, when a woman is in tune with herself and with her partner, so much energy is released and the relationship, seen abstractly, looks perfectly balanced – there's no pull in any direction. The piece looks most beautiful when it's floating, and I think a relationship is most satisfying, most beautiful, when there's equality, when it's balanced."



Dialogue

1987
Blue patinated bronze, edition of 3
32 x 45 x 30 cm



Souls

1986
Patinated bronze, edition of 6
29 x 39 x 24 cm



Souls

1988
Blue patinated bronze, edition of 3
Height 32 cm



Two Sides of a Woman: Reclining Forms

1988
Macedonian marble
68 x 33 x 57 cm

“The breaking of the surfaces conveyed my idea that the two sides of a woman are something organic which we have to develop within ourselves. As we do so, the layers that we’ve formed to protect ourselves keep opening up and that energy pushes our own boundaries as a human being forward. Two Sides of a Woman: Reclining Forms is also practically the only piece which is carved right from the base with space underneath it, so not only do you feel the sculpture extending its skin, as it were, in all directions, you also feel it breaking out of the base that it came from.”



"Creation has been a continuing theme, but it has never been simply the idea of having a child, because I think that two men or two women can have a relationship which is creative. What one sees in these pieces is that creation is really about the energy released from a relationship between two people, the energy that leads to something which is more than they can be as individuals. That's where the ambiguity, the suggestion and the mystery come from. What began as an exploration of dependence gradually became a recognition of the need for space, and from that emerged the energy and the wonder of creation."

Creation (above) - Capital Place, Heathrow , UK
Commissioned by Capital & Counties PLC
1990
Carrara marble
Height 300 cm

Creation
1989
Bianco Duro marble
72.5 x 27.5 x 42.5 cm





Wall Relief

1988
Patinated bronze, edition of 3
61 x 88 cm

Winged Victory

1989
Patinated bronze, edition of 3
35 x 30 x 22 cm



HELAINE BLUMENFELD



Shadow Figures - Vision Park, Histon, Cambridge, UK

Commissioned by Merrivale Moore PLC

1990

Bianco Duro marble

Height 400 cm





Destiny

1993
Red persian travertine
61 x 65 x 47 cm

When I started to work on the theme of Destiny, I did an enormous number of pieces that somehow failed because I didn't really understand what I wanted to do – the idea had to go through a lot of stages. Somebody said to me about one of the pieces called Destiny that it was a wonderful idea but not a sculpture, and I got very angry until I realized that what was meant was that the discourse that I was trying to engage in, the narrative, as it were, was still only a narrative; I hadn't yet incorporated it into my own language of sculpture, it hadn't become part of the forms I work with, and only when I arrived at that stage, would I be able to do a sculpture which was no longer so clearly that idea, but had that idea embedded in it. There are certainly very complex things which do take a while to put into form – it's not something that just happens.

In this series you see the rider, who's always female, sitting on some kind of mythological animal which is really destiny. In many of them the woman is armoured, because in our society women need to wear that armour or they're vulnerable. But looking at the other side, the armour is off and they're winning. It's a kind of paradox. I do think that women don't understand their power because they've been brought up to think they need to disguise it. It's only when they allow the power to break through do they have a chance of conquering both their own destiny and the world around them.



Venus

1993
Patinated bronze, edition of 3
Height 155 cm

Rape of Europa

1993-4
Macedonian marble
44 x 66 x 24 cm



"The Rape of Europa is based on the myth of how Zeus fell in love with a beautiful young girl and turned himself into a docile white bull, appearing on the island where he'd seen her playing. All the children befriended him and brought him flowers, and at the moment when Europa really trusted him and climbed onto his back, he dashed into the sea. One side of the piece has a very bovine form with a beautiful female figure on it; the other shows turbulence and excitement, the feeling of water and movement. Usually, we hear about the tragedy of Europa, but this sculpture's celebratory."



Forest of the Gods

1993-4
Red Persian travertine
Height approx. 57 cm



Forest of the Gods

1993-4
Blue patinated bronze, edition of 3
Height 41 cm

"Life Cycle is concerned with the continuity of life and form, the continuity of woman to woman, the friendship of women and yet, as I see it, the necessity of the male to make it into a life cycle – without that you have no possibility. The forms in it are singularly beautiful, and it is radically different from anything else I've ever done, although its themes are familiar. Carving it was challenging because so many areas had to be resolved, and it's still quite a mysterious sculpture – I'm not sure I really understand it yet. Very often, when you're working close to your own emotions, it's a long time before the meanings that you've put into a piece become articulate for yourself, simply because they're not conscious."



Life Cycle

1995
Carrara marble
100 x 20 x 60 cm



Hand of God

1994
Macedonian marble
48 x 38 x 58 cm



Orpheo & Eurydyche

1995
Blue patinated bronze, edition of 3
50 x 41 x 27 cm

“Angel of Life I: Carrying the Torch shows the torch of life passing from one generation to another, like a banner being carried. That banner is the essence of life: we may live for a short period, but it’s the flame we’ve struck – in art or poetry or in our relationships – that gives us continuity. Angel of Life II is really a metaphor for the situation that distinguishes man, as I see it, from any other creature, in that only man knows his destiny is death, that life is really a condition leading to death, that there’s no escape from it. This sculpture shows the Angel of Life with the Angel of Death right next to her; the Angel of Death is much larger, looming, with its wing casting



Angel of Life I: Carrying the Torch

1996, Patinated bronze, ed. of 3, 32 x 32 x 43 cm

Angel of Life II: In the Shadow

1996, Patinated bronze, ed. of 3, 48 x 48 x 30 cm



a shadow on life itself. It’s a statement that the Angel of Death is as beautiful as the Angel of Life; I don’t want to show death as something frightening. From one view, the shadow almost overwhelms the Angel of Life, but as you turn the sculpture, the shadow is no longer there, and instead there are two figures embracing, or involved with each other. The condition of life may be death, but the condition of living is relationship, and in that you escape the shadow, if not the inevitability. Ultimately, it’s our choices that count, the way we live our life knowing that death is there but not being overshadowed by it.”



Creation

1997
Macedonian marble
Height 50 cm

Eros

1998
Blue patinated bronze, edition of 3





Main Stair, RCCL 'Eagle I':
Angel in Flight II

1999
Bianco P marble
163 x 231 x 23 cm

Apollo (niche)

1999
Macedonian marble
152 x 48 x 27 cm

Main Stair, RCCL 'Vision of the Seas':
Dreams II

1997
Statuary marble
300 x 185 x 17 cm

Swept Figures I & II (niches)

1999
Statuary marble
126 x 53 x 27 cm



Main Stair, RCCL 'Eagle I':
Dreams

1999
Bianco P marble
200 x 135 x 16 cm



Champagne Bar RCCL 'Eagle I':
Creation

1998
Macedonian marble
190 x 105 x 108 cm



Main Stair, RCCL 'Eagle I':
Angel in Flight I

1999
Bianco P marble
163 x 231 x 23 cm

Tyche (niche)

1997
Macedonian marble
152 x 48 x 27 cm

Main Stair, RCCL 'Eagle I':
Creation I: Continuity

1999
Bianco P marble
175 x 217 x 24 cm

Moon Goddess II (niche)

1999
Macedonian marble
160 x 46 x 30 cm





Tree of Life: Transformation

2000
Green patinated bronze, edition of 3
Height 80 cm



Tree of Life - RCCL "Explorer of the Seas"

2000
Statuary marble
190 x 135 x 120 cm

HELAINE BLUMENFELD



La Vita

2002
Alfion marble
60 x 90 x 8 cm

Tree of Life II: Metamorphosis

2000
Statuary marble
74 x 51 x 47 cm



Transformation I: Roots

2002
Statuary marble
70 x 36 x 26 cm



Transformation II: Intimacy

2001
Statuary marble
63 x 51 x 40 cm

"Transformation I: Roots is part of a group of works based on the theme of metamorphosis. These happened almost without any thought and were done by working hour after hour after hour, making very few changes between the plaster stage and the finished piece. In some positions they were awkward and in some they all merged, and I think that reflects my own complexity, the individual complexities of a human being. What one sees in these pieces is the way in which all our elements can suddenly become something else if we have the strength not to deny them, or diminish them, or fear them, but to keep them together in one integrated whole."



Esprit - Newnham College, Cambridge, UK

2002
Onyx
Height 79 cm



On The Edge

2003-4
Statuary marble
110 x 55 x 45 cm



Souls: Transparency

2003-4
Onyx
Height 55 cm



"In Flame, I wanted to simplify the human form to its absolute essence and to create a sense of the merging of physical and spiritual presence. Flame is about reaching upwards, about aspiration, about the existence of a higher realm of being."

Flame - Clare Hall College, Cambridge, UK

2004
Patinated bronze
Height 400 cm



Resonance

2004
Onyx
Height 69 cm



Intimacy

2005
Onyx
Height 50 cm



Spirit of Life I - Newport News Public Art Foundation, Virginia, USA

2005
Carrara marble
Height 300 cm



Spirit of Life

2005
Pear wood
50.3 x 18.5 x 19 cm



Space Within: La Ronde

2006
Blue patinated bronze, edition of 3
35 x 40 x 43 cm

"Space for reflection; space for creativity. Space for growth. Space for self-examination and for change. Space for renewal. Space to discover who we are and how we relate. Space for intimacy and for sharing. Space for the spirit to soar. ... Without it we cannot survive as individuals or as societies. The sculptures in this series are about that space real and metaphorical, existing in our minds, extending our sensibilities. In a world that affords us so little space we must create it for ourselves.

"The group of works that are centred around an inner space are perhaps about our need to share, to embrace one another, to combine our fragility and our strength. They are Utopian in the sense that they recognise the harmony made possible by joining together, the poetry of combining our energy."



Space Within: Reflection

2006
Patinated bronze, edition of 3
34 x 24 x 22 cm

Space Within: Arcadia

2006
Patinated bronze, edition of 3
Height 32 cm





Messenger of the Spirit

2006
Crystal clear
Height 110 cm

"I am always wanting to have the visual aesthetic of a sculpture meet the inner meaning - in Angels: Harmony this has succeeded. This work suggests, at one and the same time, vulnerability, separateness, strength that comes from joining together, the precariousness of the space within, mystery and beauty."



Angels: Harmony

2006
Statuary marble
Height 173 cm



Il Vento

2006
Patinated bronze, edition of 3
Height 130 cm



Il Vento

2006
Crystal Clear
Height 130 cm



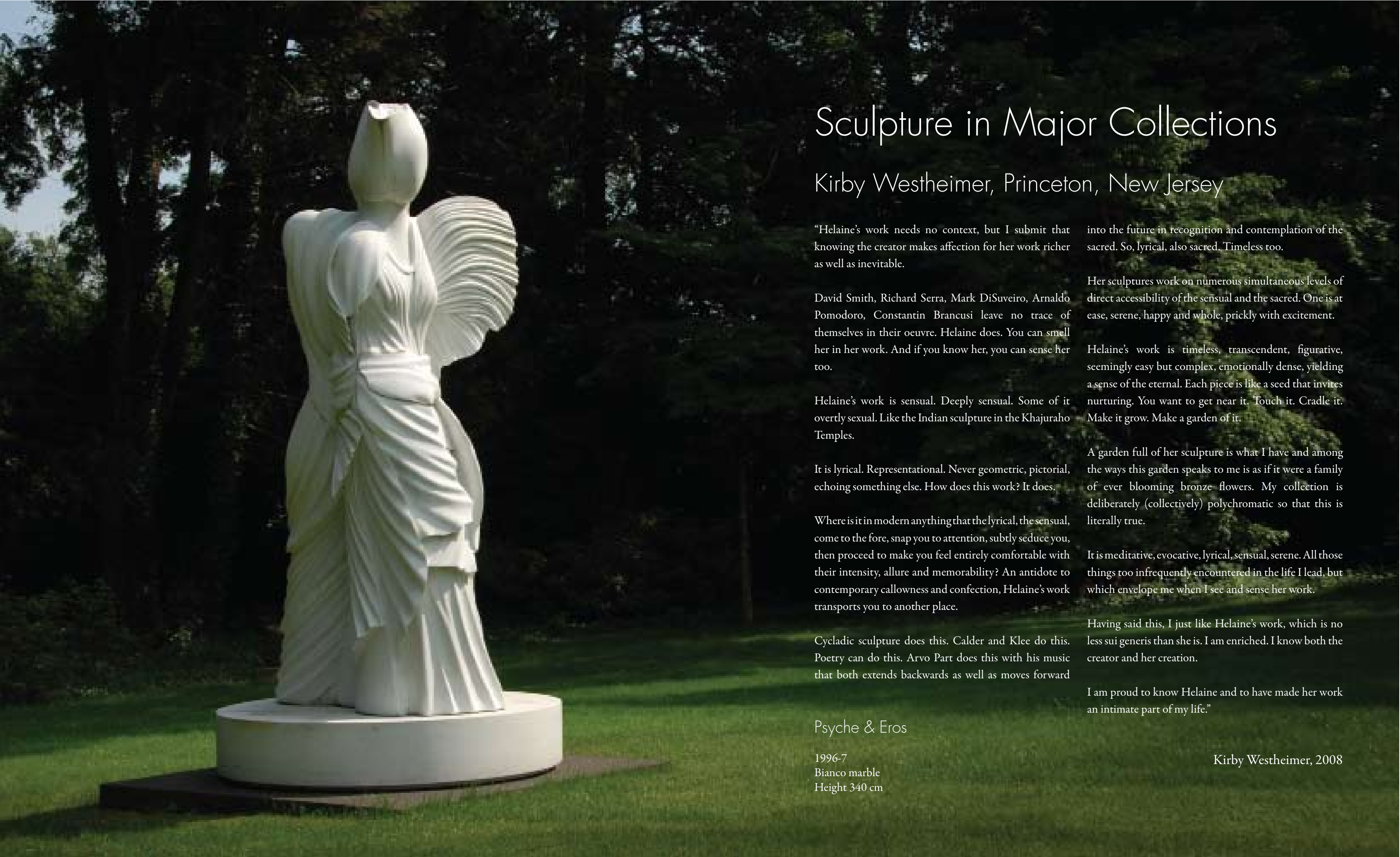
Il Vento

2006
Statuary marble
Height 130 cm



Ascent

2006
Patinated bronze, Artist's proof
Height 87 cm



Sculpture in Major Collections

Kirby Westheimer, Princeton, New Jersey

“Helaine’s work needs no context, but I submit that knowing the creator makes affection for her work richer as well as inevitable.

David Smith, Richard Serra, Mark DiSuveiro, Arnaldo Pomodoro, Constantin Brancusi leave no trace of themselves in their oeuvre. Helaine does. You can smell her in her work. And if you know her, you can sense her too.

Helaine’s work is sensual. Deeply sensual. Some of it overtly sexual. Like the Indian sculpture in the Khajuraho Temples.

It is lyrical. Representational. Never geometric, pictorial, echoing something else. How does this work? It does.

Where is it in modern anything that the lyrical, the sensual, come to the fore, snap you to attention, subtly seduce you, then proceed to make you feel entirely comfortable with their intensity, allure and memorability? An antidote to contemporary callowness and confection, Helaine’s work transports you to another place.

Cycladic sculpture does this. Calder and Klee do this. Poetry can do this. Arvo Part does this with his music that both extends backwards as well as moves forward

into the future in recognition and contemplation of the sacred. So, lyrical, also sacred. Timeless too.

Her sculptures work on numerous simultaneous levels of direct accessibility of the sensual and the sacred. One is at ease, serene, happy and whole, prickly with excitement.

Helaine’s work is timeless, transcendent, figurative, seemingly easy but complex, emotionally dense, yielding a sense of the eternal. Each piece is like a seed that invites nurturing. You want to get near it. Touch it. Cradle it. Make it grow. Make a garden of it.

A garden full of her sculpture is what I have and among the ways this garden speaks to me is as if it were a family of ever blooming bronze flowers. My collection is deliberately (collectively) polychromatic so that this is literally true.

It is meditative, evocative, lyrical, sensual, serene. All those things too infrequently encountered in the life I lead, but which envelope me when I see and sense her work.

Having said this, I just like Helaine’s work, which is no less sui generis than she is. I am enriched. I know both the creator and her creation.

I am proud to know Helaine and to have made her work an intimate part of my life.”

Psyche & Eros

1996-7
Bianco marble
Height 340 cm

Kirby Westheimer, 2008



Standing Woman

1964
Polished bronze
Height 64 cm

Woman & Man: Unity

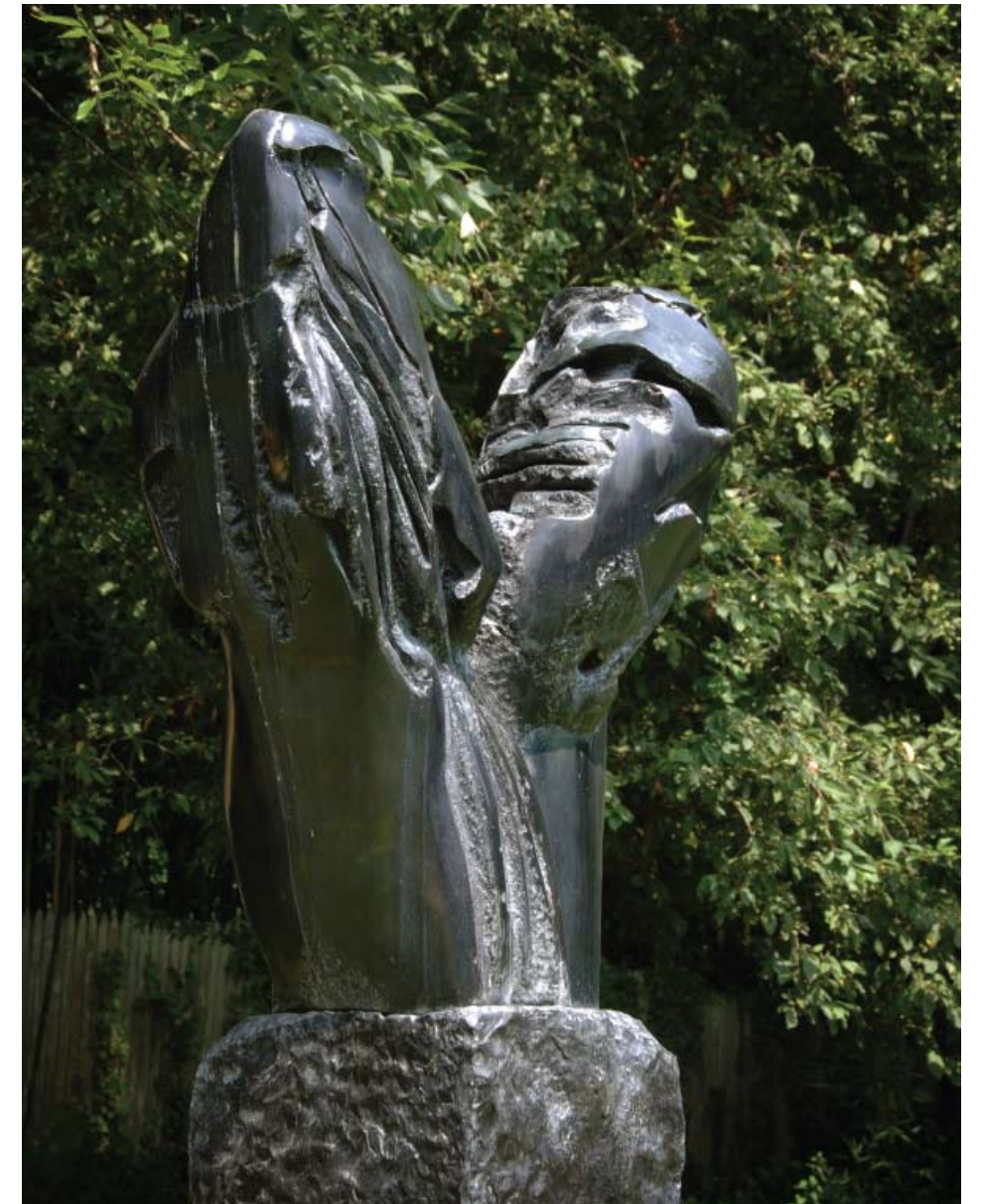
1964
Polished bronze
Height 47 cm





Tension

1984-5
Patinated bronze
Height 190 cm



“One of the things I’ve wanted to achieve in sculpture is to give expression to emotion, to allow the aesthetic of form to tell you something about the meaning of the relationship. If you look at the form of Tension, and the power of it, you can see that a strength also comes from the reality of two people stretching or even splitting apart. In this sculpture, the forms literally rip each other apart, there’s a feeling of tearing. I think that whether it’s between husband and wife, or parent and child, or two people of the same sex who are close, the price of that moving apart is not easily overcome. The pain involved in separation is part of what gives it that power.”

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Souls

1990
Patinated bronze
Height 300 cm





Flame

1994
Patinated bronze
Height 330 cm



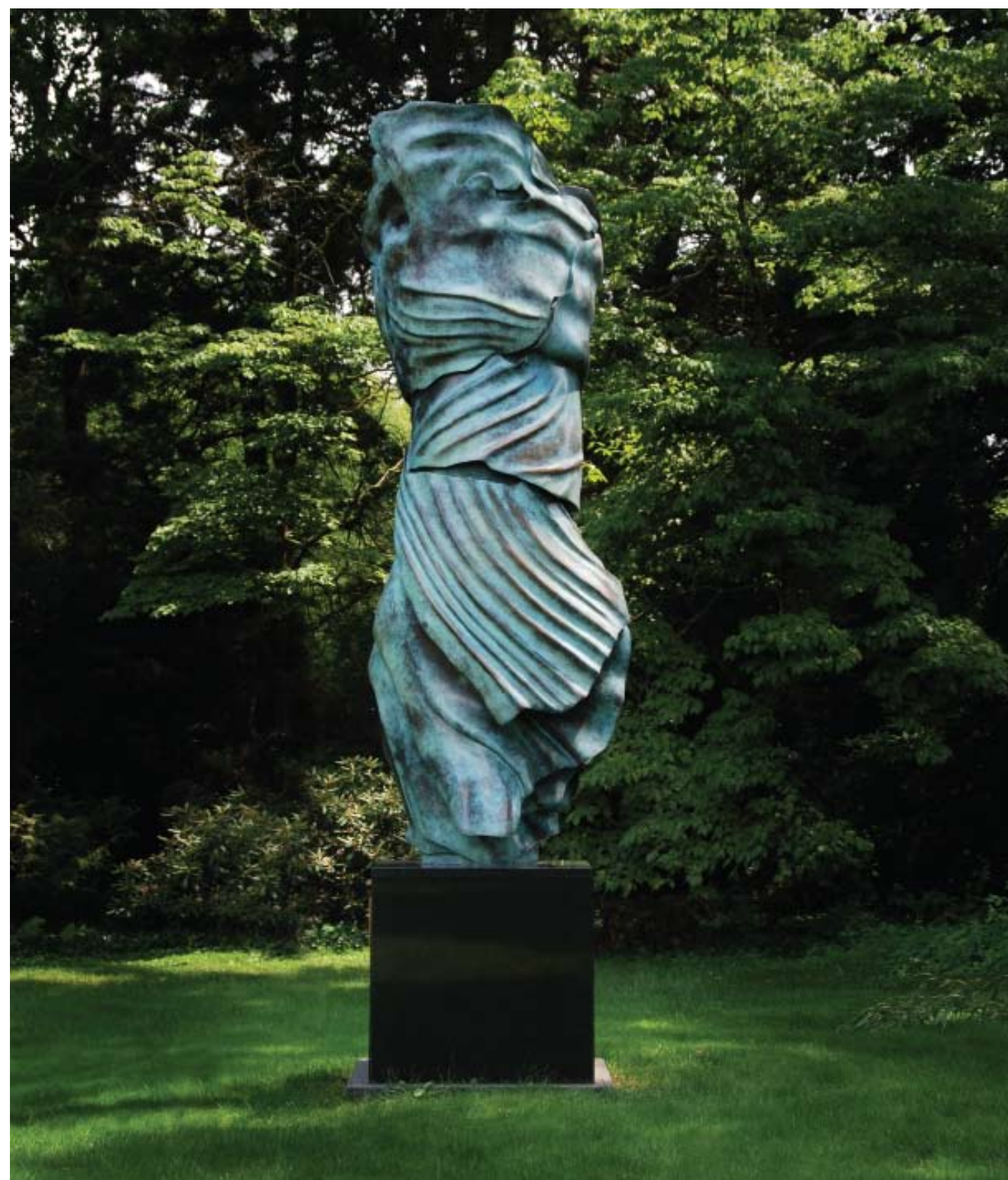
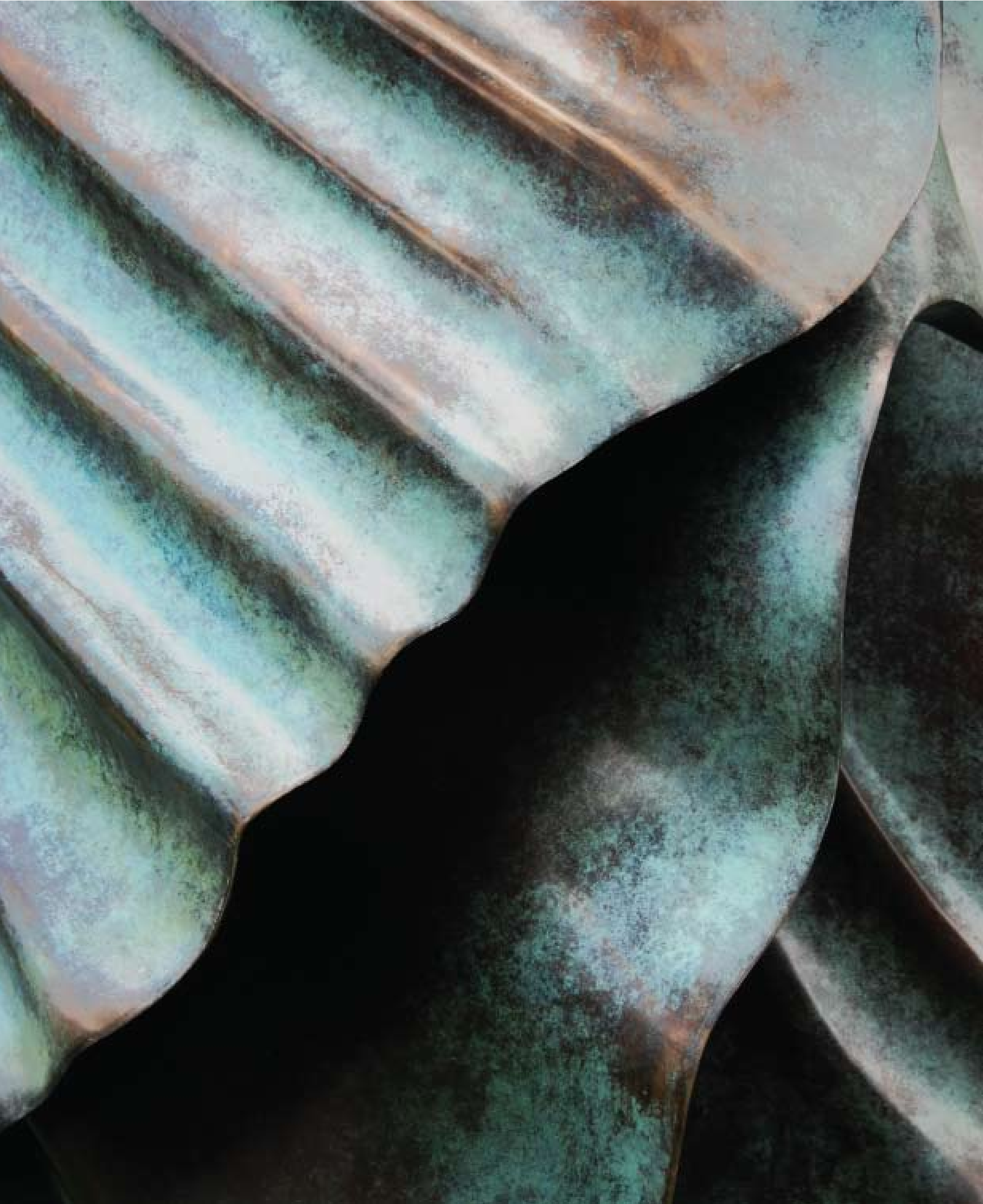
Venus

1995
Patinated bronze
Height 160 cm



Moorish Mystery Figures: Enki & Ishtar

1996
Patinated bronze
Height 210 cm



Aphrodite

2000
Patinated bronze
Height 220 cm

T.H. Reitman, London



Metamorphosis: Before Zeus

1992
Macedonian marble
51 x 71 x 91 cm

Woman & Man: Continuing Forms

1969
Polished bronze
Height 37.5 cm



The Overlook Press, New York



Tension

1983-4
Black Belgian marble
Height 190 cm

Dissonance

1974
Polished bronze
Height 62.5 cm



Nathaniel & Georgia Kramer, New York

Metamorphosis

1988
Macedonian marble
Height 95 cm



Interior with (sculptures from left) *Dreams II* (1982-4); *Metamorphosis* (1988) & *Interdependence* (1976)



Dreams II

1982-4
Red persian travertine
152 x 82 x 20 cm

“It’s been well over a quarter of a century since we first saw Helaine’s work at Storm King Art Center in exurban New York.

“If you wander about our home today, you’ll see Helaine’s wall pieces, pedestal pieces and desktop pieces in Persian travertine, onyx, Spanish marble, Portuguese marble, bronze and clay. We simply love to surround ourselves with these treasures that she created.

“While we collect the work of myriad artists, almost none of the three-dimensional work is by an artist other than Helaine. It is as if her work transcends the field of sculpture and stands in its own domain.”

Nat Kramer, 2008



Dialogue

1986
Statuary marble
82 x 52 x 42 cm



Interior with (sculptures from left) *Continuity* (2004); *Intimacy* (1980); *Interdependance* (1976) & *Shadow Figures: After Zeus* (1992)

HELAINÉ BLUMENFELD



Continuity

2004
Statuary marble
85 x 32 x 24 cm





Model for Venus

1993
Terracotta
51 x 23 x 22 cm



Aurora

2003-4
Onyx
Height 78 cm



Shadow Figures: After Zeus

1992
Turkish onyx
Height 78 cm

Danny & Millie Forsythe, Florida



Danny and Millie Forsythe with *Il Vento* (1995-6); *Two Sides of a Woman* (1984) on table & *Shadow Figures* (1987-8) before window.

“We have been collecting Helaine’s work for 25 years. Our first piece was purchased from the Alex Rosenberg Gallery in New York City.

“It has been a very emotional experience for us as we have seen Helaine’s work progress to where she is today. We feel as if we have been part of her artistic creativity with every piece that we have acquired over the years. We are blessed to be surrounded by so many of her creations that fill our home with so much beauty and serenity.”

Danny and Millie Forsythe, 2008

Dreams II (wall)
1985
Partly Polished bronze, 71 x 147 cm

Explosion (table)
1982
Olive wood, height 26 cm



General Interior, from left: *Souls* (1988), *Dreams II* (1985), *Il Vento* (1995-6), *Double Shadow Figure* (1994), *Two Sides of a Woman* (1984) & *Dreams* (1986)

Shadow Figures (window)
1987-8
Stauary marble, height 116 cm

Two Sides of a Woman (table)
1984
Polished bronze, 66 x 47 x 35 cm



Family: Intimacies

1982
Italian Bardiglio marble
Height 51 cm



Souls

1988
Red Persian travertine
Height 72 cm



Double Shadow Figure

1995-6
Statuary marble
Height 180 cm



Il Vento

1995-6
Statuary marble
Height 72 cm



Tree of Life: Transformation

2000
Statuary marble
75 x 53 x 50 cm



Psyche

1997
Macedonian marble
Height 250 cm



Michael & Jane Wilson, London



Interior with *Creation III* (1986) and *Destiny: Struggle* (1993).

“Over these past years we have acquired a number of Helaine’s pieces in marble, onyx and patinated bronze which are dotted about our home. Our ‘piece de resistance’, however, is Sappho, carved out of pristine white Carrara marble standing in our back garden. When we discussed with Helaine several years ago the making of a garden sculpture slightly larger than a bread box, we had no idea that during the creative process it would take on a life of its own and morph into a stunning monolith 7 foot tall on a turntable pedestal. We can rotate our Sappho to enjoy the play of light on her from every curve from dawn to dusk and moods of climate and season. Sappho surprises and delights us every day.”

C. J. Wilson, 2008



Souls

1988
Blue patinated bronze
Height 32 cm

Hera

1994
Blue patinated bronze
Height 65 cm





Sappho

2004
Statuary marble
Height 200 cm

Capel Manor House, Kent



Study for Earth Mother

1987
Patinated bronze
Height 25 cm

Venus

1983
White Roman travertine
Height 180 cm

HELAINE BLUMENFELD

Flame
1992
Polished bronze
79 x 31 x 26 cm





Bench

2006
Statuary marble
Length 165 cm

Messenger of the Spirit

2006
Crystal clear
Height 110 cm

Het Depot, Wageningen, The Netherlands



Ascent
2007
Patinated bronze
Height 350 cm



Ascent (left)

2007
Statuary marble
Height 130 cm

Visionary Landscape (right)

2007
Patinated bronze
Height 58 cm



Ascent

2007
Statuary marble
Height 130 cm



Visionary Landscape

2007
Patinated bronze
Height 58 cm



Pleiades

1995-6
Macedonian marble
68 x 37 x 55 cm

Nike

2001
Macedonian marble
Height 110 cm



HELAINÉ BLUMENFELD



Aphrodite

2007
Cedar Wood
Height 200 cm



Bench

2006
Statuary marble
Length 165 cm

Cass Foundation

Recently proclaimed a 'National Treasure' by The Sunday Times for his promotion of contemporary British sculpture, Wilfred Cass is co-founder with his wife Jeanette of The Cass Sculpture Foundation, Goodwood. Since 1992, the Foundation has enabled the creation of more than 170 major works.



Spirit of Life II

2007
Carrara marble
400 x 200 x 150 cm



Spirit of Life II, with Wilfred Cass

2007
Carrara marble
400 x 200 x 150 cm

LETTING GO

Commanding presences meet us in the work of Helaine Blumenfeld. The body, nature and emotional forces strike us immediately. The bloom of white marble and the more visceral forces revealed by bronze images need to be explored and even deciphered. We wonder how these tantalising and ambiguous sculptures came into being. The human body is apparent, but often we cannot quite ‘find’ it. Pleasure, pain, struggle and release are here as well, and we can find poise, balance and beauty.

The artist speaks of the importance of intuition in the creation and construction of her sculptures. To understand work which is meant to convey insights, rather than simply to provoke reaction, it is worth considering the diet which feeds intuition and gives it authority. Basic contents include persistent engagement with literature, philosophy and music; a keen awareness of classical mythology; acute reflection on psychology and human behaviour. A willingness to grapple with ideas and a sharp engagement with family and friends give her reflections an edge. Most of her work, even when overtly seductive and ‘beautiful’ includes an element of autobiographical tension. Marble sometimes slightly masks earthy elements; bronze tends to lay bare the slivers and dents which are the marks of experience. Her intuition is by no means ‘magic’ - though it is hard to deny the divine. It is persistently fed - and therefore avoids cliché.

Letting Go is a recent work which belongs to a series of complex and compelling statements. It is a breathtaking ride. From first glance, we sense rhythm and abandon: a naked Carmen-like dance. Surrounding the solid figurative presence, flowing ‘fabrics’ create rhythmic waves which can twist into almost terrifying knots, fissures and serpent-like presences. Danger and delight. The pure physicality of the figure never disappears and the liquid grace which reigns from one view turns into an

almost threatening (yet triumphant) image from other standpoints.

It is possible to separate some of the artist’s work into two groups. In one category are ‘symphonic’ pieces, where various contrasting movements are revealed when viewed from different angles. Bronze, whose surface is not so immediately seductive as white marble (or the gold of polished bronze) is usually required in these works to carry the weight and inwardness of the deeply complex statements/reflections. They are demanding - and at times we may overlook them when displayed next to the lure of marble ‘songs’ which often seem to be sung by sirens. This second category includes the more singular compositions with a narrower breadth of story and emotion. White marble offers to the viewer, at first, the seduction and luminosity of the marble itself. Then we are confronted with the shapes which create outline and mass. Then comes the demanding part, which requires some tenacity on the part of the viewer: reading the surface and its geography as it changes while we walk around the piece. There are usually contrasts, even contradictions, between one side and the next. It will not simply stay ‘gorgeous’. The marks can turn tough, aggressive, intimate, matter-of-fact: all within the same piece. We find ourselves closer to a series of reflections and assertions than to a clear, singular statement. But the authority of white splendour remains.

A number of works are based on a circle of figures (usually three and sometimes free standing so that the interplay among them can be changed). The white marble Souls contains three luminous presences which appear to be petal-like figures. In the bronze group, Illusion, the spell of the marble is gone. The three shapes are more flesh-like, and the subject includes tension within and among the presences.



What about subject matter? When confronted last year by the monumental bronze, *Ascent*, I allowed myself to say that I could read the work, from one viewpoint, as a figure of the artist, standing, bent slightly forward, with an angel/muse on her back.



Ascent, 2007, patinated bronze, 350 cm high. Het Depot Sculpture Gallery, Wageningen, The Netherlands.

In other works I see an embracing couple or a study of a back with the indentation of a backbone, or three dancing figures. But, as I move around the works, these identities seem to disappear and if I were to repeat ‘out loud’ those first identifying labels, it would sound almost silly. However, the tentative naming was not entirely wrong. There are stories, body parts, touched flesh, presences, wounds in these works. But they are subsumed and re-voiced as we change our viewpoint. And, with this sort of transformation in mind, we are not surprised that characters contained in Ovid’s *Metamorphoses* are from time to time used to name the works. The process of metamorphosis reveals different manifestations of what seemed at first to be singular. Even change changes.

In *Tower of Dreams*, I see Nicodemus from Michelangelo’s *Pieta*, and I see the *Apollo and Daphne*, Bernini’s

brehtaking work in white marble. These are almost contradictory images. One is pathos; the other is sensuous, ecstatic and tragic: both are sublime. The reason I hold on to these specific images before I let them go is this: Helaine Blumenfeld’s works are grounded. They have the weight of visceral reflection. They are often elaborate - even ‘baroque’. To find hints of specific images is not like looking for angels in cloud formations. The stuff of life and body and gesture are basic building blocks, and we can find direct analogies in familiar works which carry the same structural history. The artist herself almost certainly did not rely on either the Michelangelo or the Bernini for her inspiration, but we can allow ourselves to (quietly) use these references to clarify our own perceptions. The *Tower of Dreams* itself, like *Letting Go*, carries the weight and precarious balance of a triumphal ascent, with layers of tough but fragile petals creating a breathless spiritual equilibrium. (Is Pegasus carrying a female presence? Or is it Europa? Is the whole held by a standing form - or are these speculations only ways of grounding what is clearly a drama of the human, the natural and the spiritual?) We must ask the questions as part of the process of digestion, and then we can put them away for a while, having found our way closer to the heart of the work.

The essential point is that serious revelations are laced into the fabric of these sculptures and can be both beheld and pursued.

Alan Caine is a lecturer in Art History at the University of Leicester and an artist.

HELAINE BLUMENFELD



SOULS

2006–7
Statuary marble
62 (h); 56 (h); 56 (h) cm





THE SPACE WITHIN

2007
Patinated bronze, edition of 3
61.5(h); 61(h); 55.5(h) cm



INTIMACY

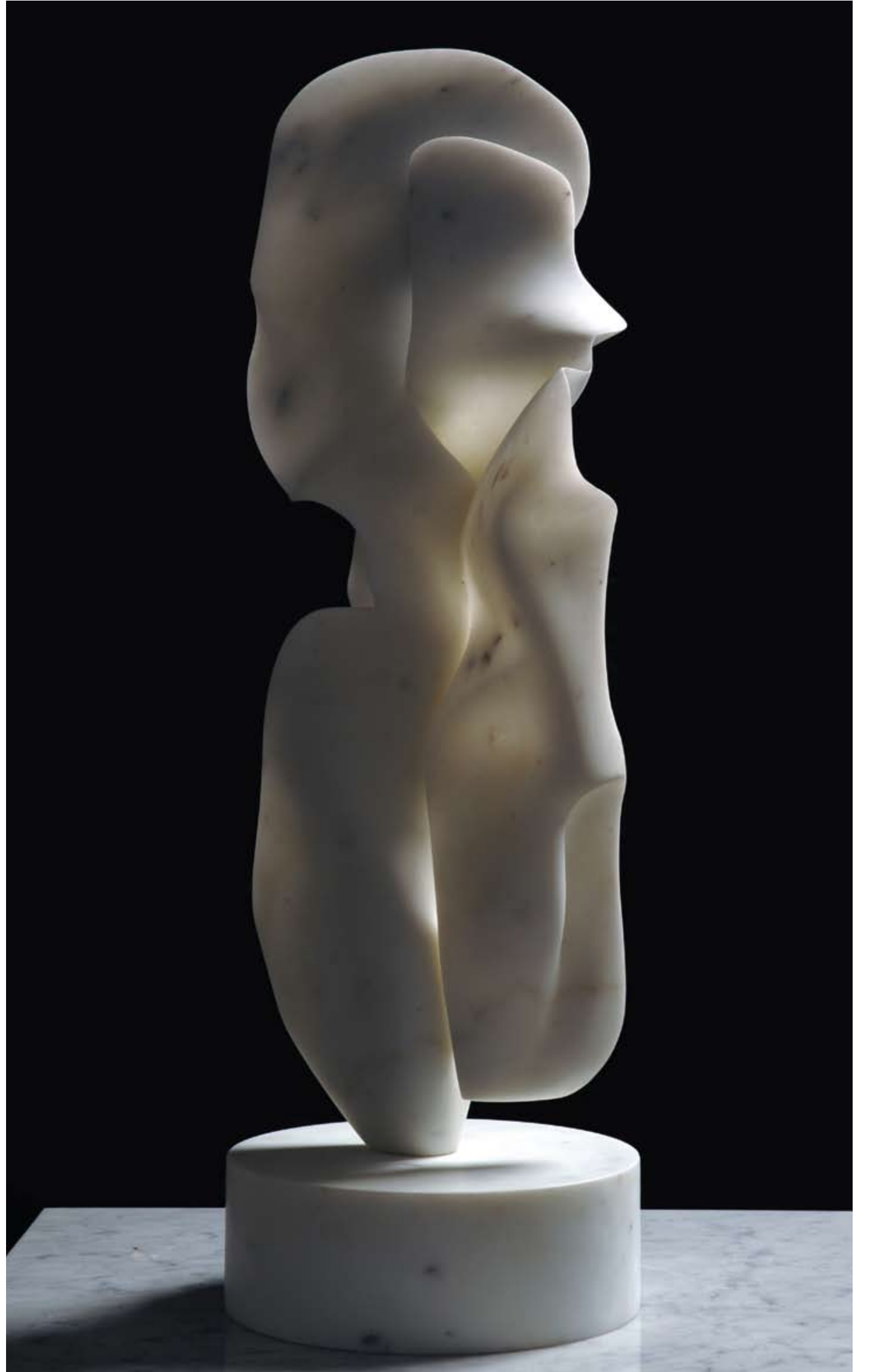
2007
Patinated bronze, edition of 3
145 x 96 x 44 cm





AURORA

2008
Statuary marble
73 x 27 x 12 cm





SPACE WITHIN: LA RONDE

2007
Statuary marble
58 x 58 x 62 cm

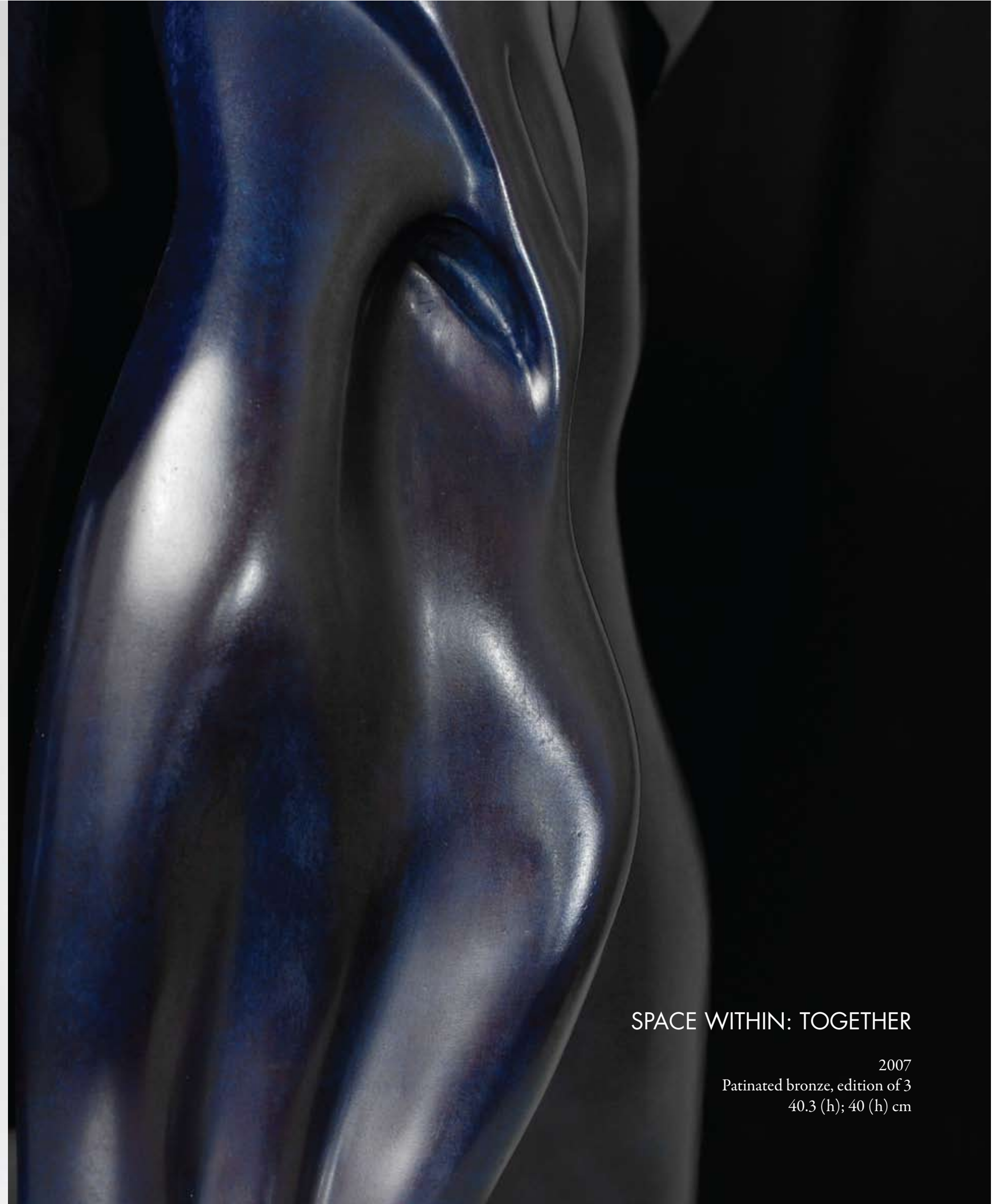
HELAINÉ BLUMENFELD



SPACE WITHIN: TOGETHER

2007
Patinated bronze, edition of 3
40.3 (h); 40 (h) cm





SPACE WITHIN: TOGETHER

2007
Patinated bronze, edition of 3
40.3 (h); 40 (h) cm



ON THE EDGE

2008
Patinated bronze, edition of 3
55 x 47 x 20 cm

HELAINE BLUMENFELD

ON THE EDGE

2008
Patinated bronze, edition of 3
55 x 47 x 20 cm

ON THE EDGE

2008
Stauary marble
68 x 61 x 20 cm





ON THE EDGE

2008
Stauary marble
68 x 61 x 20 cm



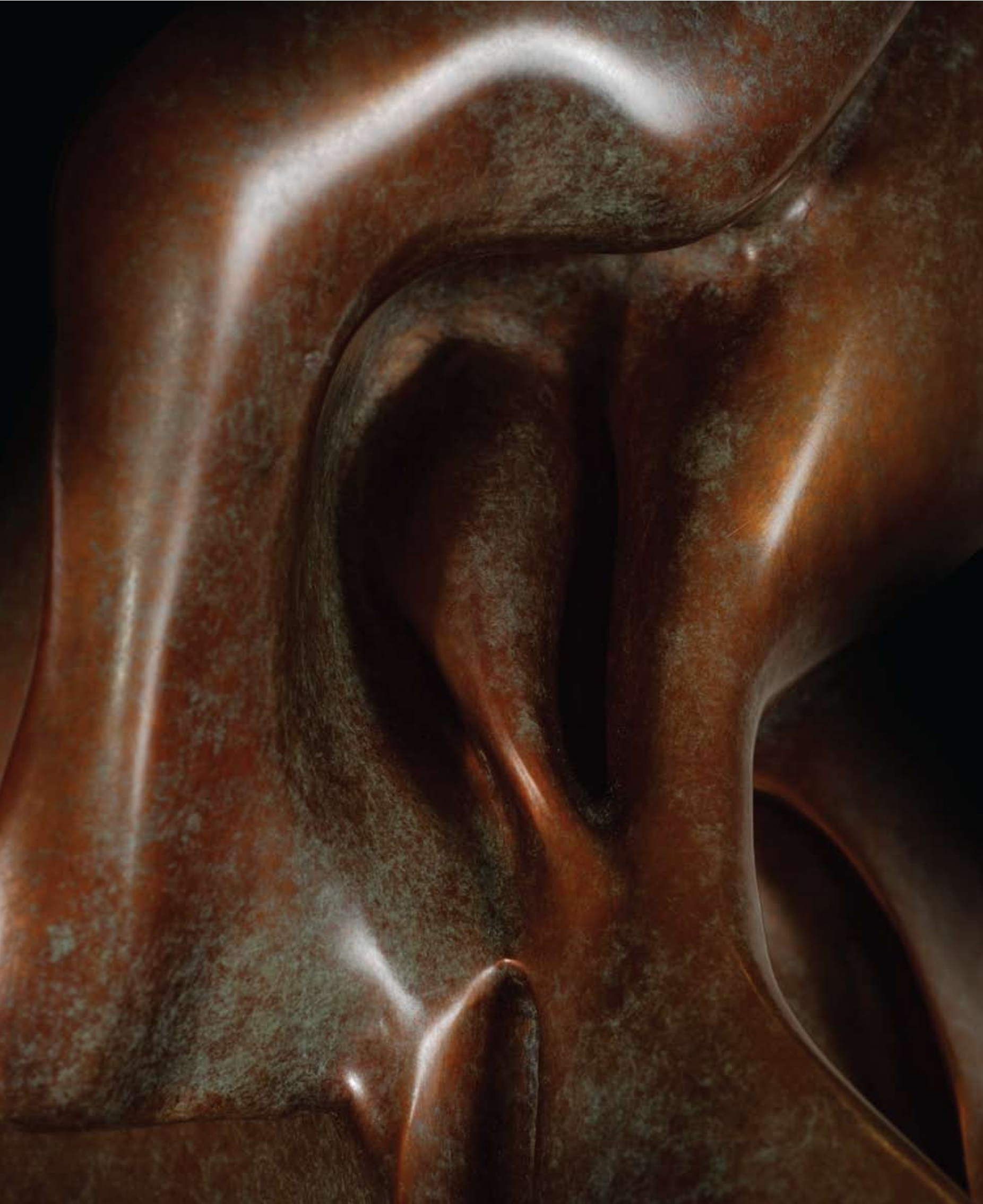
CONTINUITY

2008
Polished bronze, edition of 3
45 x 41 x 30 cm



LETTING GO

2008
Patinated bronze, edition of 3
64 x 48 x 28 cm



LETTING GO

2008
Patinated bronze,
edition of 3
64 x 48 x 28 cm



VOLARE

2008
Patinated bronze, edition of 3
66 x 42 x 28 cm

HELAINÉ BLUMENFELD



ILLUSION

2008
Patinated bronze, edition of 3
66 (h); 65 (h); 61 (h) cm



HELAINE BLUMENFELD



TOWER OF DREAMS

2008
Patinated bronze, edition of 3
72 (h) cm





FLIGHT

2008
Statuary marble
95 x 40 x 23 cm

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