

Exhibition Guide

**Barbara
Chase-Riboud
Monumentale:
The Bronzes**

Sep 16, 2022
—Feb 5, 2023

**Pulitzer
Arts
Foundation**

Visitor Resources

Digital Exhibition Guide

Explore the Pulitzer with our digital guide on the free Bloomberg Connects app. This multimedia guide offers an interactive gallery experience, providing access to content about exhibitions and the campus. Look for the Bloomberg Connects icon  next to artworks in this printed guide to explore these works further. The digital guide also supports screen readers designed to assist visually impaired visitors.



Join the Pulitzer's free public Wi-Fi and download the free Bloomberg Connects app on your mobile device. Our staff is happy to assist you.

Library

Books and video resources about the exhibition and the Pulitzer are located on the Upper Level. There is also a selection of children's books.

Museum Guidelines



Help us preserve art for the future; please do not touch the artwork



Pencils are available at the information desk; pens and markers are not permitted in the galleries



Photos for personal use are allowed; no commercial photography, flash, or additional equipment permitted



No food or drink are permitted in the galleries



Backpacks, luggage, and oversized bags must be stored in the coatroom; lockers are available for free



For free Wi-Fi during your visit, join the network "Pulitzer Public"



If you need assistance, our museum staff is here to help



A wheelchair and stools are available upon request



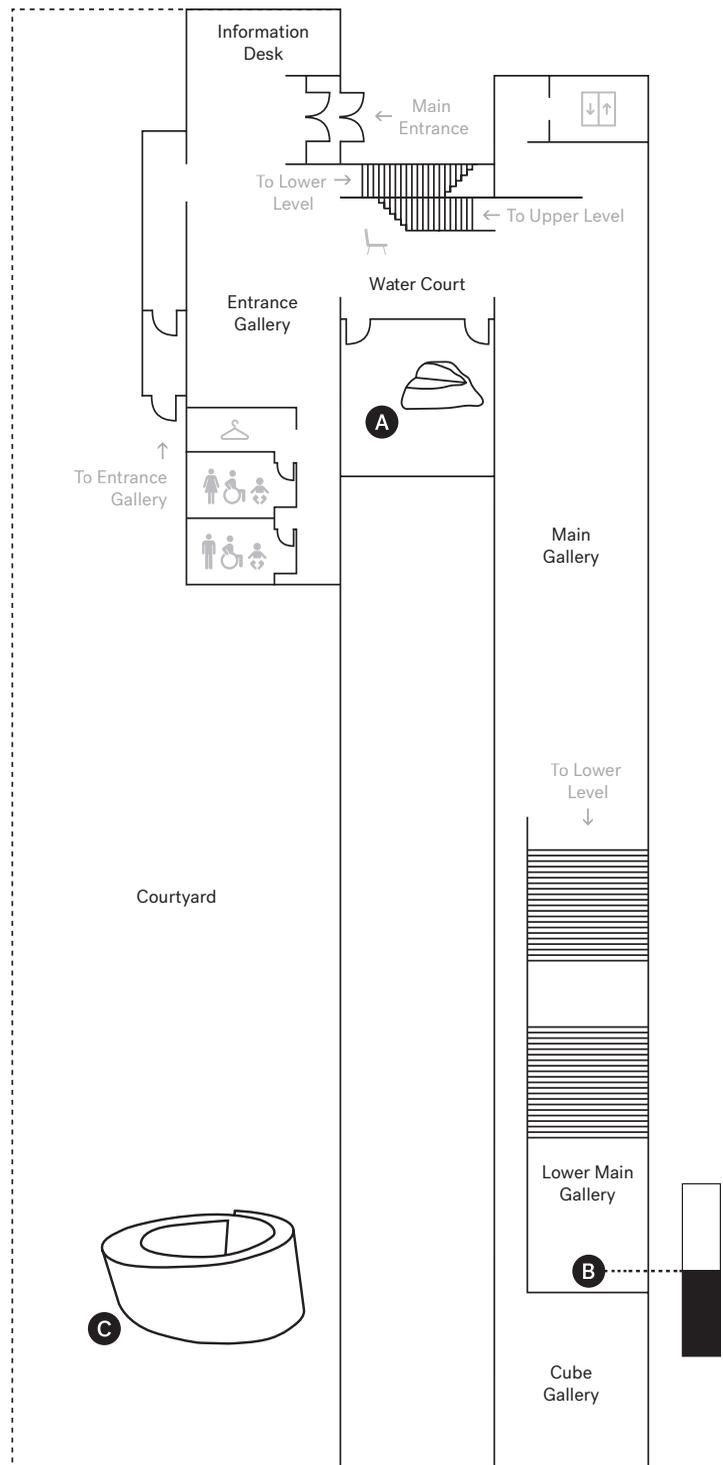
An elevator is located at the north end of the building

Main Level

-  Elevator
-  Coat Room
-  Restrooms
-  Wheelchair Accessible
-  Changing Table
-  Seating

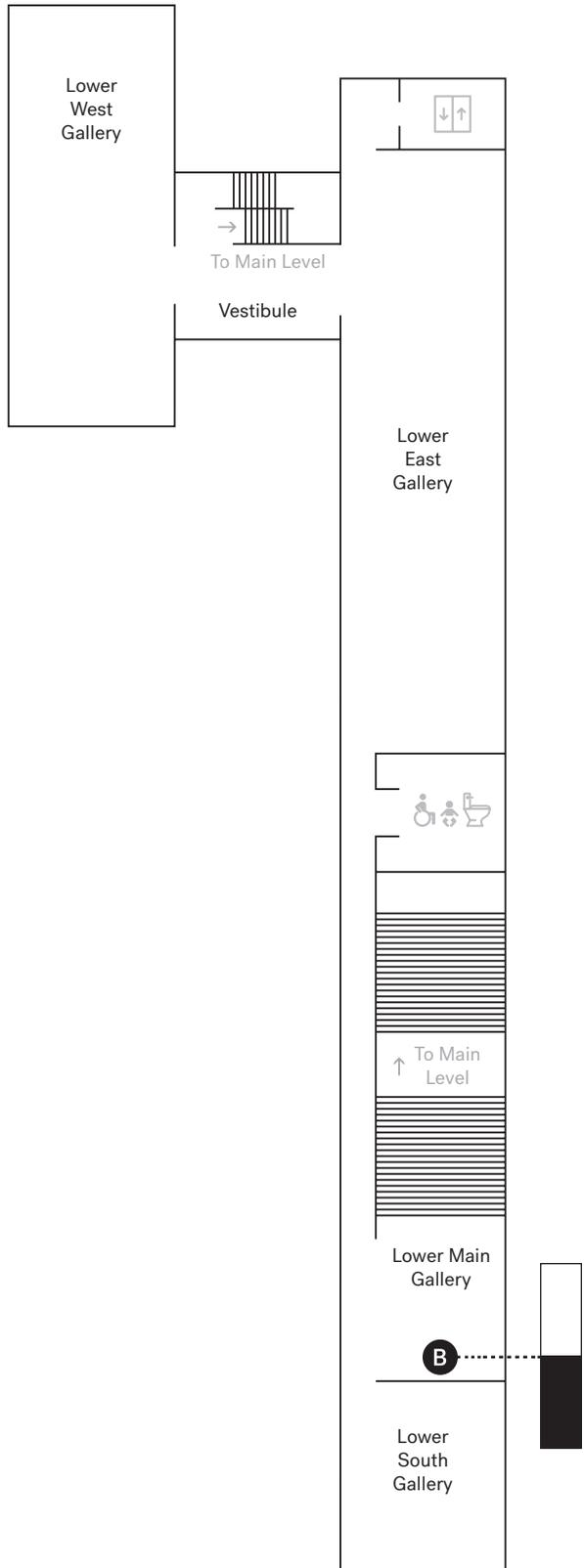
Other Works on View

- A** Scott Burton, *Rock Settee*, 1988—90
- B** Ellsworth Kelly, *Blue Black*, 2000
- C** Richard Serra, *Joe*, 1999



Lower Level

-  Elevator
-  Coat Room
-  Restrooms
-  Wheelchair Accessible
-  Changing Table
-  Seating



Other Works on View

- B** Ellsworth Kelly, *Blue Black*, 2000

Barbara Chase-Riboud

Monumentale: The Bronzes

Barbara Chase-Riboud (b. 1939) is in a league of her own. Over her six-decade career, she has paved her own way with a series of historic firsts. Her large-scale sculptures in bronze and fiber memorialize under-recognized historical figures, often women and people of African descent. Through these works, Chase-Riboud redefines monumental sculpture and reframes who and what deserves to be remembered. In addition to her artistic practice, she is an acclaimed author of poetry and historical fiction, using her writing to bring unheralded stories to light.

Chase-Riboud's education and global travels inform her work. A Philadelphia native, she attended the nearby Tyler School of Art at Temple University in 1952 to study sculpture and drawing. In 1960 she became the first African American woman to earn a master's degree from Yale University's School of Design and Architecture. After graduating Chase-Riboud moved to Paris, where she lives today. An avid traveler, she has drawn inspiration from multiple geographies and histories including the modernist avant-garde in Paris, the Italian Baroque, Chinese and West African bronzes, and ancient Egyptian statuary. The result is a singular visual vocabulary that reflects her interest in light and surface, monumentality, and the tension of harnessing opposing forces.

Throughout her career, Chase-Riboud's visual style has departed from the movements of the time. Using the ancient technique of lost-wax casting, the artist has pushed the medium of bronze to its limits. She forms metal into ultra-thin sheets with complex pleats, undercuts, and folds that no other bronze-casting method could achieve. In the late 1960s Chase-Riboud began to introduce wool and silk skirts at the bases of her sculptures. This innovation creates the illusion that bronze, a material associated with heft and permanence, is floating atop bases of silk and wool. Chase-Riboud's work highlights the inherent strength of these fibers, which are often perceived as fragile and domestic.

Chase-Riboud complicates centuries-old traditions of Western monuments as markers of Anglo-European male influence, offering a diverse and global chronicle of human achievement. Her work redefines abstraction and memory in sculpture and has created new inroads for a younger generation of artists.

This exhibition is curated by
Stephanie Weissberg, Curator
at the Pulitzer Arts Foundation.

Texts written by Heather Alexis
Smith, Curatorial Associate at the
Pulitzer, and Stephanie Weissberg.

Entrance Courtyard

1. ***Standing Black Woman of Venice***, 2021

Black bronze

Private collection

Chase-Riboud's work is informed by an array of historic and modern cultures. *Standing Black Woman of Venice* pays tribute to these global influences in form and name. Its austere, towering shape and dark color evoke the monumental stone sculpture of ancient Egypt. The sculpture's title references *Women of Venice*, a 1956 series by the Swiss sculptor Alberto Giacometti (1901-1966), whom Chase-Riboud greatly admires. Here, she modifies Giacometti's title to acknowledge the female leaders and descendants of Africa's great civilizations.

The artist's 1958 trip to Egypt had a major impact on her artistic practice:

"It was the first time I realized there was such a thing as non-European art I suddenly saw how insular the Western world was vis-à-vis the non-white, non-Christian world. The blast of Egyptian culture was irresistible. The sheer magnificence of it. The elegance and perfection, the timelessness, the depth."

Entrance Gallery

2. ***Time Womb Jacqueline***, 1970

Polished aluminum
Private collection

Time Womb Jacqueline has a pared-down geometric form and a polished finish, reflecting light with a delicate glow. Chase-Riboud used the sand-casting process in order to make the model for this work, which allowed her to produce deep undercuts and pleats in its aluminum surface. These elaborate forms bring to mind the expressive Baroque sculpture and architecture Chase-Riboud was first exposed to as a young artist in Rome, where she moved in 1957 for a prestigious fellowship. Around the same period, Chase-Riboud turned to lost-wax casting in bronze. This technique allowed her to create even more textured surfaces with deeper relief and would become her signature method throughout much of her career.

3. ***Nostradamus***, 1966

Bronze
Collection of Stella Jones

After Chase-Riboud moved to Paris in 1960 she frequently experimented with techniques and materials. She cast *Nostradamus* from an assortment of animal bones she got at a local taxidermy shop. The elongated forms represent an important transition between her earlier figurative work and her later abstract sculptures. While Chase-Riboud was still looking to a previous generation of modern artists like Alberto Giacometti and Germaine Richier (1902–1959) during this time, she was developing a new visual language that was uniquely her own.

4. **Le Lit**, 1966
Charcoal, charcoal pencil, and ink with engraving and aquatint on paper
Private collection
5. **Le Lit**, 1966
Charcoal, charcoal pencil, and ink with engraving and aquatint on paper
Private collection
6. **Le Lit**, 1966
Charcoal and charcoal pencil on paper
Private collection
7. **Le Lit**, 1966-73
Charcoal, charcoal pencil, and ink with engraving and aquatint on paper
Private collection

French for “the bed,” the *Le Lit* series (#4-7) marks Chase-Riboud’s transition from a more representational style toward abstraction. The earliest of these drawings depicts figures that mimic the stretched-out forms seen in works like *Nostradamus* (#3). The later drawings become increasingly abstract. They

dissolve into fractured geometric shapes and pleated textures that are similar to the three-dimensional forms Chase-Riboud produced in sculptures like *Time Womb Jacqueline* (#2).

The *Le Lit* series relates to Chase-Riboud’s poem of the same name, which explores themes of intimacy and eroticism.



4

To read the poem “Le Lit,” enter the lookup number in the Bloomberg Connects app.

8. **Untitled**, 1966
Charcoal, charcoal pencil, and ink with engraving and aquatint on paper
Private collection

Main Gallery

Monuments & Memory

This gallery presents sculptures from three of Chase-Riboud's most notable and longest-running series: *Zanzibar*, *Malcolm X*, and *La Musica*. These bodies of work reflect the artist's lasting interest in monuments and memory. She dedicated them to places and people ranging from East Africa and its inhabitants (#9-11) to revolutionaries like American civil rights activist Malcolm X (1925-1965) (#12-16) and Chairman Mao Zedong of China (1893-1976) (#17).

Throughout her career Chase-Riboud has addressed difficult and painful histories like the Transatlantic and Indian Ocean slave trades and the complicated legacy of Mao, who both supported civil rights for Black Americans and committed great atrocities on his home soil. These works are not intended to represent the physical likenesses of the people they memorialize. Rather, they speak to their transformative global impacts through scale, material, and abstract form.

Chase-Riboud produced these sculptures with lost-wax casting, a process dating to the Bronze Age (ca. 3300 BCE-ca. 1200 BCE). The technique allows her to create very thin sheets of bronze with elaborate surfaces. Lost-wax casting cannot be used to produce multiple sculptures from a single mold, so each work is unique.

9. **Zanzibar Table Gold**, 1972
Polished bronze and silk
Collection of Beth Rudin DeWoody
10. **Zanzibar Table Black #2**, 1972
Bronze with black patina, silk,
linen, and synthetic fibers
Private collection

11. **Zanzibar**, 1974
Polished bronze with black patina,
silk, wool, and synthetic fibers with
steel support
Private collection

Chase-Riboud began her *Zanzibar* series (#9–11) in 1969. The works are named for the East African archipelago that was central to the Indian Ocean slave trade. Perpetrated by traders from Europe, the Middle East, and Asia, the Indian Ocean slave trade centered in and around Zanzibar from the seventeenth to nineteenth centuries. In 1969–70, Chase-Riboud penned an epic poem about the global slave trade, “Why Did We Leave Zanzibar?” The poem unflinchingly addresses the traumas of slavery and its aftermath while voicing a desire to be reunited with an ancestral homeland. Together, the poem and sculptures represent Chase-Riboud’s career-long exploration of reflection, time, and memory.



11

To read the poem “Why Did We Leave Zanzibar?,” enter the lookup number in the Bloomberg Connects app.

Main Gallery

12. **Malcolm X #9**, 2007
Bronze with black patina, silk, wool,
and synthetic fibers with steel support
Private collection
13. **Malcolm X #17**, 2016
Polished bronze and silk
The Komal Shah & Guarav
Garg Collection
14. **Malcolm X #18**, 2016
Polished bronze and silk with
steel support
Private collection
15. **Malcolm X #19**, 2017
Bronze with black patina, silk, wool,
polished cotton, and synthetic fibers
with steel support
Private collection
16. **Malcolm X #13**, 2008
Bronze with black patina, silk, wool,
and synthetic fibers with steel support
Collection of the Kemper Museum of
Contemporary Art, Kansas City,
Missouri, Bebe and Crosby Kemper
Collection, Museum purchase
made possible by a gift from Bebe
and Crosby Kemper Foundation,
2018.01.01.

The *Malcolm X* series (#12-16) was a major breakthrough for Chase-Riboud. The series, which she began in 1969, was her most ambitious work to date and the first time she commemorated

a historic figure. The sculptures are dedicated to American civil rights leader and Muslim minister Malcolm X. Throughout the 1960s Chase-Riboud paid close attention to the civil rights movement and was in direct contact with many people engaged in the movement in the United States, France, and Africa. The artist's letters to her mother detail her devastation over Malcolm X's assassination.

In a 2009 interview the artist said: "I had already completed two of these sculptures when Malcolm X was assassinated. I was so shocked I dedicated [them] to him after the fact. . . . Some people read the sculptures as an embodiment of the man himself, perhaps because of the raw power [they] emulate, but, for me, they were an expression of remembrance, not embodiment, and then they just grew in power and significance."

Chase-Riboud's use of silk and wool in the bases of her *Malcolm X* sculptures was inspired by her 1969 trip to Algeria to attend the first Pan-African Cultural Festival. This international

gathering of artists, intellectuals, and activists celebrated African arts and cultures while calling for the liberation of colonized and oppressed communities across the continent and diaspora. While in Algiers Chase-Riboud encountered masks made by cultures in Central and West Africa, including the Senufo and Mandé peoples. These masks used natural fibers, like raffia, to disguise the body of the wearer. After she got home to Paris, she began designing “skirts” to cover the lower portions of bronze, so the metal appeared to float on fiber. This effect would become a hallmark of the artist’s work going forward.

17. ***Mao’s Organ***, 2007

Polished bronze and silk with steel base
Private collection

In the *La Musica* series, Chase-Riboud explores relationships between musical instruments and human bodies. The blocky form of *Mao’s Organ*, for instance, resembles a torso as well as an organ. The sculpture’s vibrant hues recall the colors associated with Mao Zedong. Mao started a

Communist revolution in China in the mid-20th century and led the government for several decades. Mao’s “little red book” containing his Communist philosophy was referenced by American scholars and activists including W. E. B. DuBois (1868–1963) and Malcolm X as a non-white, non-Western model for social progress. Mao’s legacy is a complicated one. He was responsible for repression, persecution, and violence toward a great number of Chinese citizens. At the same time, he helped secure sovereignty for China and publicly supported racial justice for Black Americans.

Chase-Riboud visited China in 1965, a time when the country was closed to Americans. She described being “mesmerized” by the art she saw on her voyage and would later incorporate references from her trip into her work.



17

To read the poem “Mao’s Organ,” enter the lookup number in the Bloomberg Connects app.

Cube Gallery

Color, Scale, & Form

Chase-Riboud has experimented with color, scale, and form to expand her visual vocabulary throughout her career. Each of the works in this gallery represent a variation on the central themes she established with her first *Malcolm X* sculptures in 1969.

Beginning in the early 1970s Chase-Riboud began to expand her signature bronze and fiber forms upward and outward into new configurations. In *Nursery #3* (#19) she elongated the already monumental scale of her previous sculptures to create a towering narrow form delineated by a length of rope.

With *L'Architectura* (#18) Chase-Riboud revisits a form she first developed in 1972. The composition is a significant departure from many of her sculptures in which bronze forms appear atop skirts of fiber. In this case, the sculpture is anchored by a central black bronze base from which two strips of black wool rise like outstretched arms.

Malcolm X #16 (#20) is the only bronze in the *Malcolm X* series with a red patina. In fact, the work is one of only three large-scale red bronzes the artist has ever produced. The vibrant color is possible thanks to a special technique developed by the foundry the artist works with in Milan.

18. ***L'Architectura***, 1984/2021
Bronze with black patina, wool,
and other fibers
Private collection

19. ***Nursery #3***, 2007
Black bronze, silk, and rope
Private collection

20. ***Malcom X #16***, 2016
Bronze with red patina, silk, wool,
and polished cotton and synthetic
fibers with steel support
Yale University Art Gallery, Janet
and Simeon Braguin Fund

Lower South Gallery

21. ***Well of the Concubine Pearl***, 1967
Polished aluminum, silk, wool, linen,
synthetic fibers, and steel chain on
painted steel base
Private collection

Chase-Riboud's 1965 visit to China inspired her creativity. *Well of the Concubine Pearl* refers to Consort Zhen (1876–1900), a mistress of China's Guangxu Emperor (1871–1908). Known as the "Pearl Concubine," Zhen was respected for her intelligence but eventually lost favor. She died under mysterious circumstances, drowning in a well outside the imperial palace in Beijing. *Well of the Concubine Pearl* memorializes Zhen's imposing, though short-lived, presence in the Chinese court. The sculpture's fibers recall words from a poem Chase-Riboud dedicated to Zhen: "love rustles like gray silk in the palace."

22. ***Untitled***, 1971
Charcoal and pencil on paper
The Museum of Modern Art,
New York. David Rockefeller
Latin American Fund, 1972
23. ***Untitled***, 1966
Charcoal on paper
The Museum of Modern Art,
New York. Gift of Betty Parsons
Gallery, 1972
24. ***Landscape and Cords***, 1973
Charcoal and pencil on paper
Private collection
25. ***Untitled***, 1967
Pencil and charcoal on paper
The Museum of Modern Art, New
York. Gift of The Grace M. Mayer
Collection, 1999

26. ***Homage to Gustave Courbet***, 1967
Polished bronze and silk
Private collection

In Homage to Gustave Courbet

Chase-Riboud nestled inky silk tendrils within a gleaming bronze border. She named the sculpture after completing it, referencing French artist Gustave Courbet (1819–1877). His 1866 painting *The Origin of the World* depicts a woman’s abdomen and vulva, her pale flesh contrasting with the dark triangle of hair on her pelvis.

In the 1960s and early 1970s Chase-Riboud refined her approach to metal and fibers, creating a variety of forms recalling geometry, architecture, and human bodies. Around this time, she also became a mother. This important life transition coincided with the rise of second-wave feminism, a global movement advocating for women’s rights. The movement inspired many artists to address the political and personal realities of their lived experiences.

27. ***His Phallus in Hand (White Drawing)***,
2020
Silk on Arches paper
Private collection

28. ***Rue des Plantes (White Drawing)***,
2021
Synthetic white silk on Arches paper
Private collection

29. ***Jeanne Amoor (White Drawing)***,
2021
Silk on Arches paper
Private collection

Lower East Gallery

Cleopatra Series

The artworks in this gallery paint an abstract yet intimate portrait of the ancient Egyptian queen Cleopatra (ca. 69 BCE–30 BCE). Their monumental sizes and shimmering surfaces express the lavishness of the queen's home and personal belongings. Together, the works convey Cleopatra's larger-than-life persona rather than her physical likeness.

A powerful ruler who controlled a vast area of northeastern Africa, Cleopatra brought riches and stability to her kingdom. Her political achievements are often overshadowed by her tumultuous love affair with the Roman general Mark Antony (83 BCE–30 BCE) and the couple's death by suicide after a military defeat. Chase-Riboud has been interested in ancient Egyptian art and history since her 1958 trip to Cairo and Alexandria. She dedicated multiple artworks to Cleopatra's enduring legacy and penned several volumes of poetry on the queen's romance with Mark Antony.

30. ***Cleopatra's Door***, 1984
Multicolored cast-bronze plaques over oak
Private collection
31. ***Cleopatra's Chair***, 1994
Multicolored cast-bronze plaques over oak
Private collection
32. ***Le Manteau (The Cape), or Cleopatra's Cape***, 1973
Bronze, hemp rope, and copper
The Studio Museum in Harlem; gift of The Lannan Foundation

To create *Cleopatra's Door* (#30), *Cleopatra's Chair* (#31), and *Cleopatra's Cape* (#32)

Chase-Riboud made thousands of small bronze plaques, adding scraps of iron during casting to form iridescent sheens on their surfaces. Each of the bronzes features a symbol related to Chase-Riboud's use of automatic writing, a technique made popular by the French Surrealists in the early twentieth century. She uses the method to express thoughts and ideas "in a language that no one understands except me."

The artist wove the plaques together with gold wire, draping the cloth-like sheets over metal and wooden frames. Chase-

Riboud invented this technique after learning about burial suits from China's Han dynasty (202 BCE–9 CE; 25 CE–220 CE). Made from pieces of jade sewn together with gold or silk thread, these suits resemble armor. Chase-Riboud's use of this method for her *Cleopatra* series earned her a mention in the 2007 book *1000 Sculptures of Genius*.



32

To read the poem "Cleopatra LIV," enter the lookup number in the Bloomberg Connects app.

33. ***Cleopatra's Marriage Contract***, 2000
Handmade paper, graphite, ink, wax, and cord on Cor-Ten steel shelf
Private collection

Although there is no historical record of Cleopatra's wedding to Mark Antony, here the artist imagines an official agreement between the pair. Colorful wax seals—devices used since ancient times to authenticate documents—hang from the handmade paper, emphasizing the formality of the occasion. Chase-Riboud covered *Cleopatra's Marriage Contract* with illegible automatic writing, which also appears in the sculptural works nearby (#30–32).

Lower East Gallery

Public History

During the late 1980s Chase-Riboud proposed and realized a number of works that, in her own words, “crossed swords with public history.” She dedicated these sculptures and drawings to “the invisible people that pass through history, making history, but never being noted as such.” While much of her earlier work reflected themes of memory and memorialization, several examples from this later period were imagined as public monuments in a more literal sense. Chase-Riboud designed these works at a massive scale, often with specific sites in mind. In contrast to her more abstract work, several of these sculptures and drawings depict figures and architectural forms more directly.

34. ***Africa Rising Bust Overcast #1***, 1998
Bronze with silver patina
Private collection

Africa Rising is an eighteen-foot sculpture depicting Sarah Baartman (ca. 1789–1815). Baartman, a Khoisan woman from Southern Africa, was brought to Europe under false pretenses in 1810 and put on public display under duress as a curiosity by Hendrik Césars and Alexander Dunlop. Césars and Dunlop used her physical features to create racist narratives that framed Africans as exotic and uncivilized. These falsehoods were used to justify objectification of and violence against people of African descent. In addition to the sculpture, Chase-Riboud authored a historical novel about Baartman titled *Hottentot Venus*, the derogatory name by which Baartman became popularly known.

This bust is a study for the final sculpture's head. Though a fraction of the finished sculpture's scale, it illustrates Chase-Riboud's interest in using strips of bronze to create a dynamic representation of Baartman. In *Africa Rising*, Chase-Riboud renders Baartman atop the prow of a ship, with wings spread wide in a

triumphant pose. The monument blends references to heroic figures in statues from ancient Egypt, classical antiquity, and European modernism.

Created for the Ted Weiss Federal Building in New York City, *Africa Rising* is a memorial to “the transport of Africans to this land, their bondage and struggle for freedom.” Chase-Riboud was awarded the commission for the work after the building's construction uncovered a forgotten pre-Revolutionary War African burial ground. The six-acre plot contains the remains of over 15,000 free and enslaved Africans. As the largest-known eighteenth-century urban African cemetery in the United States, it offers important insight into the little-studied lives of Africans in New York during the time.

35. ***Sarah Baartman Red Drawing #4***, 1997
Pastel and graphite on paper
Private collection
36. ***Black Obelisk #2***, 2007
Bronze with black patina, wool, and synthetic fibers with steel support
Private collection

Lower East Gallery

37. ***Peter Paul Rubens' Mother's Monument, Antwerp***, 1996
Charcoal, charcoal pencil, and ink with engraving and aquatint on paper
Private collection
38. ***The Precious Concubine Pearl's Monument, Beijing***, 1997
Charcoal, charcoal pencil, and ink with engraving and aquatint on paper
Private collection
39. ***Shaka Zulu Monument, Harare***, 2007
Charcoal, charcoal pencil, and ink with engraving and aquatint on paper
Private collection
40. ***Zola's Monument, Paris***, 1996
Charcoal, charcoal pencil, and ink with engraving and aquatint on paper
Private collection

Chase-Riboud created her portfolio of twenty-four *Monument Drawings* over just a few months between 1996 and 1997. She dedicated each work to a figure of personal significance ranging from Maria Pypelinckx (1538–1608) (#37), author and mother of Baroque painter Peter Paul Rubens (1577–1640), to Shaka Zulu (1787–1828) (#39), the founder of the Zulu Empire in Southern Africa.

Chase-Riboud began each of the drawings with a printed form resembling a column of wrapped cords flanked by two rugged blocks of stone. Opposite the column, she rendered a single horizontal line. To complete the *Monument Drawings*, she built on the central printed form with charcoal and pen, working quickly and in most cases only dedicating the drawings once they were completed. The precise drawings call to mind Chase-Riboud's architectural training as she depicts built environments in multiple styles and perspectives. They also act as a bridge to her literary career with the appearance of automatic writing, illegible texts that the artist uses to express subconscious thoughts and ideas.

Vestibule

41. *Woman's Monument*, 1998

Bronze

Private collection

Lower West Gallery

La Musica Series

The sculptures in Chase-Riboud's *La Musica* series evoke musical instruments and the bodies that play them. The artist said, "I used to be a pianist. [Music is] part of my training, it's part of my psyche, it's also part of my eye." While these works still rely on a combination of bronze and fiber, their forms are more fluid and open-ended, engaging space in new ways. Suspended from bronze arms or coiled around the sculptures, the silk lends a sense of improvisation, seeming to capture the lilt of a song.

Chase-Riboud experimented with unwoven bundles of fiber in several *La Musica* pieces (#45 and 47). She related this process to working with clay, sculpting strands of silk by hand for looser, more abstract results. In this series, Chase-Riboud played with scale as well as new colors, including blues and greens.

La Musica is one of Chase-Riboud's largest series, with over a dozen sculptures spanning the 1990s to the present. In the 2000s she began using these works to memorialize figures who were important to her. These include former director of the Philadelphia Museum of Art, Anne d'Harnoncourt (1943–2008) (#42); Philadelphia-born opera performer Marian Anderson (1897–1993) (#45); and Josephine Baker, a jazz singer, dancer, and civil rights activist from St. Louis (1906–1975) (#49).

42. **Anne d’H**, 2008
Bronze and silk
Philadelphia Museum of Art:
Gift of the artist in memory of
Anne d’Harnoncourt, 2013
43. **La Musica Black #1**, 1998
Bronze with black patina and silk
Gardy St. Fleur Collection
44. **La Musica Archaeological**, 2003
Bronze and silk cord
Private collection
45. **La Musica Marian Anderson**, 2003
Bronze, silk, and synthetic fibers
Collection of Nigel and Ayodele Hart



45

To read the poem “On Hearing Marian Anderson,” enter the lookup number in the Bloomberg Connects app.

46. **La Musica Alabaster**, 1998
Bronze and alabaster
Private collection
47. **La Musica Red #4**, 2003
Bronze with red patina and silk
Private collection
48. **Twin Towers**, 2007
Polished bronze and silk
with steel base
Private collection
49. **La Musica Red Parkway, Josephine**, 2007
Bronze with red patina and silk
Private collection

La Musica Red Parkway, Josephine is one of the most ambitious *La Musica* sculptures Chase-Riboud has produced. It is dedicated to Josephine Baker, a St. Louis-born jazz singer, dancer, and civil rights activist. Facing racism and segregation in the United States, Baker left in the 1920s for better opportunities abroad. She quickly became one of the most influential entertainers to take the stage in Paris. In the early 1960s Chase-Riboud’s studio was near the nightclub where Baker frequently performed. In a 1966 letter to her mother the artist wrote, “Josephine’s well worth seeing—and the costumes—fabulous.”

La Musica Red Parkway, Josephine celebrates Baker’s enormous impact on twentieth-century music and culture and on Chase-Riboud personally. The sculpture exemplifies how Chase-Riboud uses the language of abstraction to commemorate under-recognized historical figures. With this work, Chase-Riboud offers a new vision for monuments, capturing the essence of Baker’s preeminent reputation through material, scale, and form.

@pulitzerarts
pulitzerarts.org