



THE FANTASTICAL FACES OF PETER ROCKWELL
A SCULPTOR'S RETROSPECTIVE

NORMAN ROCKWELL MUSEUM

Fantastical Faces of Peter Rockwell: A Sculptor's Retrospective
by Norman Rockwell Museum.

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DIRECTOR'S FOREWORD

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by Laurie Norton Moffatt

In one of the many wide-ranging conversations Peter and Cinny Rockwell and I enjoyed during the Norman Rockwell Museum/High Museum of Art nationwide retrospective exhibition, *Norman Rockwell: Pictures for the American People*, we spoke over breakfast about fame and its impact on the children of famous people. We discussed the research of Sue Erikson Bloland, daughter of the celebrated psychiatrist, Erik Erikson, who had been Norman Rockwell's doctor during his despondency following the death of his wife Mary. How do children of famous figures come to establish their own identity and independent accomplishment apart from the overshadowing aura of the famous parent? Imagine being invited into the inner sanctum of a home in the remote mountains of Pakistan as an expert in the conservation of ancient monuments, and finding a large coffee-table book of your father's work. Such are the long and lingering shadows of fame.

Seeking to develop his talent and identity, Peter intuitively chose the expatriate life of an American in Rome, becoming Roman and fluent in Italian, raising his bi-lingual family to be the global citizens they now are. Though the demons that periodically plagued his father—self-doubt, depression, the need to work on commission as an affirmation of worthiness—have possessed Peter throughout his life, as have father and son's shared gifts of playfulness, humor, and prolific output, he has successfully created his own identity and has come to see his life's work, in its fullest sense, widely admired, commissioned, and collected.

Peter Rockwell has achieved this through his impressive body of sculpture; his vast knowledge of art historical sculpture from ancient Greece and Rome, the Renaissance and Baroque periods, and India and Southeast Asia; his encyclopedia of artist stone carving markings; and his conservation expertise in world monuments and antiquities. Peter is a highly regarded authority on ancient sculpture, once called



upon to authenticate the disputed Getty Kouros. He has meticulously documented Trajan's Column and the Trevi Fountain, and catalogued Bernini's stone carving markings. His library of slides of monuments in Rome and Italy is voluminous, and meritorious of preservation. His knowledge is profound and multi-faceted—he is at once artist, sculptor, scholar, and historian.

Peter left the United States following college to visit the marble quarries and bronze foundries of Italy, and to study the great Italian sculptors. And then he stayed; he and his bride Cynthia Ide took up permanent residency in Rome, never again returning to the States to live. This bohemian decision proved to be one of the sagest life paths Peter could have taken, for it allowed him to develop his work independent of his father's legacy, and create his own identity. For many years, it was not known in Rome or Italy that Peter was the son of the famous American artist. His commissions came to him independent of the fame of the Rockwell name. Most importantly, Peter escaped the invidious but inevitable comparisons to his father that would have befallen him in the States. Public and private commissions came regularly to him, and over the years a steady stream of collectors visited Peter in his Rome studio, often leaving with a new acquisition in tow, as I have done many times.

My first acquisition was a bronze acrobat candelabra, a cherished work that dances over my dining table. I wondered how I would travel across Europe and pass through customs with what looked like an enormous bronze spider in my hand luggage. Peter assured me I would not be questioned, and indeed, I was never once asked to unwrap the exotic-looking piece.

On my first trip to Rome to see Peter and Cinnie Rockwell, I set off with some trepidation on public transit to find their home in the Rome hills. Board the trolley, proceed two stops over the bridge, walk one block to the bus stop, board the number 44 from Trastevere, wind up the hills three stops, get off at Viale di Villa Pamphili, walk around the corner to number 9, ring the bell, and soon, out of the 20-foot doors, down a stone terrace, steps Peter to open the wrought-iron gate. His studio, a lofty and inviting space whose previous owner was also a sculptor, is a place where Peter can retreat from the bustle of the neighborhood and create his own world of monsters and gargoyles, acrobats and dancers, mermaids and fantastical faces, and occasionally, a life portrait. Like thousands of sculptors before him, Peter is surrounded by and steeped in the magnificent carving and sculpting traditions of Italy.

Meandering the streets of Rome with Peter Rockwell is one of life's delights. Drinking in his wonderful storytelling and vast art historical knowledge, dipping into Sant'Eustachio coffee bar for a quick shot of espresso, resuming our wanderings through the magnificent Pantheon, Hotel Ra-

*Peter Rockwell and Laurie Norton Moffatt in the artist's studio, 2008
Rome, Italy. Photo by Norman Rockwell Museum.*

phael, Trevi Fountain, Hotel Hassler, Spanish Steps, Keats-Shelley Museum, and Palazzo Altemps National Roman Museum, and ending the day by dining al fresco with Peter and Cinny on their rooftop terrace is a perfect day.

One autumn during olive-pressing season, I journeyed to the fishing village of Chioggia south of Venice to witness the sculpture capitals Peter was carving at a convent. With air hammer set up on site, Peter supervised the installation of columns and carved his gargoyles and monsters in situ. As in Rome, Peter had befriended the owners of the local trattoria, a favorite coffee bar, and all the workers on the job site, who loved their famous Pietro. Later that night, after strolling the evening promenade, I took a series of buses and ferries along the Lido to Venice, the lights sparkling like a necklace around Venice Bay.

Posing for Peter Rockwell as the artist's model was deeply moving. For four days as I posed, standing for Peter during 20-minute intervals, he was the subject of my own photographic essay of the artist at work. For each of us, it was a first experience of being closely examined: Peter, the artist, carefully eyeing contours, planes, and expression, intent on capturing essence, personality, and some unseen nuance; I, the subject, watching the artist at work, photographing his expressions, hands, and gesture, while feeling self-conscious under the unaccustomed scrutiny of the artist's gaze. When we were both done, I understood the bond that develops between a subject and artist, helping me better grasp the profound experience that Norman Rockwell's models consistently describe in their brush with the artist.

I remember the day I called Peter in Italy to tell him that the original of one of his father's works had just been found hidden behind a wall in Vermont after 35 years, proving that a copy had been on exhibit at the Museum. To my astonishment, he reacted with glee to the news that his father had joined, as he saw it, the club of masters such as Rembrandt, whose work had inspired forgeries that had fooled the experts. This led to hours of delicious discussion, on a subsequent visit to Rome, of famous art dramas throughout history, and the realization that accomplished forgers only go to the extraordinary effort and reward of such duplicity for the truly exalted artists—an ironic testimonial to his father's lasting greatness.

Norman Rockwell Museum is privileged to present this first retrospective of Peter Rockwell's work. I am honored to know Peter and Cinny as my friends—our friendship is one of the great gifts of my life.

Stockbridge
July 2009

CAUGHT IN MOTION

CAUGHT IN MOTION

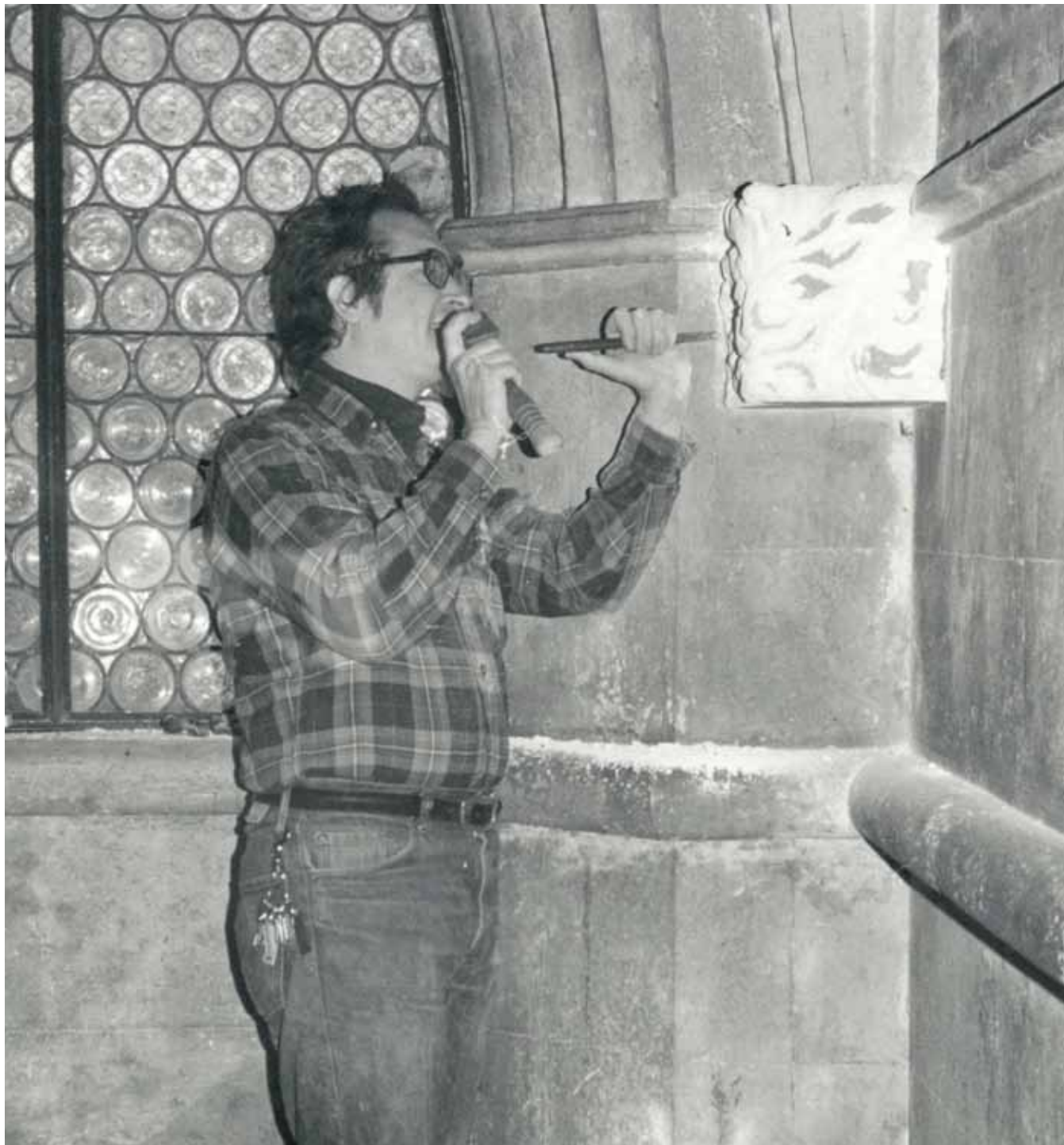
by Annette Grant

A freewheeling spirit animates Peter Rockwell's sculptures. There's his choice of subject matter: acrobats, gargoyles, monsters more endearing than scary. And there's a certain lightness of touch that makes even his larger, denser pieces seem open, almost airy.

"I am, whether I like it or not, a humorist as a sculptor," Rockwell said in a 1994 interview. On that occasion he was discussing *Grendel's Folly*, his then just-completed 11,000-pound limestone monolith carved with humanoid monsters. *Grendel's Folly* sits on the grounds of Norman Rockwell Museum in Stockbridge, Mass., home to his father's artwork.

That wit and charm are indeed his forte is evident even in his most abstract pieces, which prompt a smile and invite the viewer to reach out to stroke their textures and curves. The more obviously playful works, like the breezy bronze acrobats (1989) that dot the Museum's grounds, elicit laughs of pleasure and encourage movement. Sit quietly on a bench nearby and you'll see people walking around the sculptures to view them from all angles, and children climbing on and through them. This invitation to interact, a growing tradition in three-dimensional work everywhere, removes all remnants of "don't touch" from art. Rockwell's sculpture says instead, in surface and spirit, "please touch me."

Rockwell's most touchable works are his monsters, which are carved-in-rock playgrounds peopled with benign ghouls and grotesques. Children respond to them intuitively, and crawl over them with glee. Cunningly endowed with crevices, peepholes, pop-eyes, gaping mouths, and lolling tongues, these carvings hark back to Renaissance church decorations, though their ancestors can also be found worldwide from India to Peru. Quite a good number of grotesques and gargoyles exist in the United States, too, particularly as decorations on buildings in New York City, Albany, and Washington, D.C. (where



some of Rockwell's adorn the National Cathedral). They have also transmogrified into icons of American popular culture: witness *Frankenstein*, *The Terminator*, and *Shrek*, among others.

The original purpose of monster carvings is not fully known, though they are generally supposed to be protectors, or sometimes merely a way to decorate and disguise functional architectural elements, such as drain pipes. In Freudian terms, they're thought to represent, like nightmares, the worst aspects of ourselves, stripped of wickedness and rendered harmless and acceptable, more pimple than boil.

While monster carvings both past and present often have a sardonic element, an implied critique of society, very little of this exists in Rockwell's renditions (though he has said that the protruding tongues in his grotesques represent a massive raspberry, a "nah-nah" to the world). If he has a sour view of humanity, it rarely shows, or is so benign that it escapes notice. Like his father, Peter Rockwell seems to find gentle poetry in the human condition.

Unlike some American sculptors—Daniel Chester French, David Smith, George Segal, and Mark di Suvero come to mind—Rockwell doesn't have a fixed style. His sculptures are distinctively his own, yet reflect a range of influences that span the 20th century. Some of the abstract pieces at first glance bring to mind the open-centered curvaceous mounds of Henry Moore, while others evoke the strange polymorphic works of Surrealist painters like Max Ernst and Salvador Dalí. There is even a hint of the sensual undulations that characterize the flower paintings of American modernist Georgia O'Keeffe, and the action-flow of Italian Futurist Umberto Boccioni, who gave us a 3-D version of continuity in 1913.

Rockwell's assorted acrobats and jugglers sometimes echo the elongation of Giacometti, the suspended motion of Matisse, or the antics of Calder's circuses. Both small and large, they have grace and humor (some even hang from their toes on rings), suggesting that the artist is winking at us and at art history as he molds his loopy, fantastical figures.

Rockwell practices two basic techniques. One is the "take-away," used for carving in stone. It requires a high degree of training, discipline, and a certain brinksmanship: if you make a mistake, you can't go back. The second is the "add-on," used for working in malleable material like clay that will later be cast in a hard material like bronze. This is a more forgiving method, and one that frees the artist to choose designs that could not be supported in stone. To work out his ideas, Rockwell makes maquettes, small versions of a much bigger project that require the artist's imagination and skill to see and produce writ large.

*Peter Rockwell carving at St. Paul's American Episcopal Church, c.1975
Rome, Italy. Photo courtesy of the artist.*

He also sculpts in relief, and here, too, his characteristic humor (often expressed as mischievousness) is on view. In one relief, he seeks to free the figure struggling to get out of the stone; in another, he essays a loose, spontaneous execution, a kind of *touché!* look. These pieces have fewer modern antecedents to draw upon, and refer instead to Renaissance masters like Michelangelo and Bernini. Luckily, should inspiration fail him, Rockwell lives in Rome, where examples of the masters are around every corner.

The light-heartedness of Rockwell's work can sometimes shade into the merely comic, but at its most successful it fuses form and content to catch the essence of whimsy. One figure, on the lawn outside Linwood House, a stone mansion on the Museum's grounds, does this especially well. *Boy Playing with a Dolphin* (1963-66), in Carrara marble, is both kinetic and serene, harking back to Classical sculpture in material and subject matter. One can't help but guess that Rockwell was tremendously pleased that the texture and striations of the stone played perfectly into his design, helping him create an illusion of action and effort and giving the sculpture a rare lifelike animation and beauty. It brings to mind the sentiment expressed by John Ruskin: "Fine art is that in which the hand, the head, and the heart go together."

PETER ROCKWELL: A LIFE IN ART

PETER ROCKWELL: A LIFE IN ART

by Stephanie Haboush Plunkett

What I really wanted to do was sculpture, and that is what I've done.
—Peter Rockwell

Deeply inspirational for the artist today, European masters Donatello, Bernini, and Rodin would have seemed unlikely heroes for the young Peter Rockwell, who fully intended to avoid a career in the arts because he considered them to be “too much in the family.” In 1954, when he began his studies at Haverford College in Pennsylvania, his father, Norman Rockwell, had been a famed illustrator for almost four decades, and brothers Jarvis and Thomas were immersed in the study of painting and poetry. “My father thought I was going to be the sensible member of the family,” said Rockwell, who majored in English literature with an eye toward a future in academia. “And then,” as a junior in college, “I announced that I was going to be the least sensible member of the family,” by expressing a desire to explore the world of sculpture.

The artist's change of heart was inspired by a series of events that began in his freshman year at Haverford, when a near-fatal fencing accident ended his serious engagement with the sport. Seeking replacement extracurricular activities and prompted by his mother, Mary Rockwell, to experiment with three-dimensional form, he eventually enrolled in a sculpture class and “fell head over heels in love with it.” Inspirational instructor J. Walter Kelly (1894-1976) was instrumental in establishing Rockwell's connection with the art form, and though Haverford had no fine arts major, made it possible for him to receive independent study credit for his work in the studio.

In 1958, after completing his degree in English, Rockwell enrolled at the Pennsylvania Academy of the Fine Arts in Philadelphia, where he continued to study sculpture for three years. Relishing his time at the



Pennsylvania Academy, he enjoyed the physical and mental demands of the experience. "There were no classes or grades," he recalled, "and the studios were open from 8 a.m. to 10 p.m. The whole point of the program was to discipline yourself, and I loved it." Rockwell soon discovered that he could think three-dimensionally, and learned to work in a variety of media, creating works from clay, plaster, and stone.

Today an accomplished artist and art historian, Rockwell has acquired a rare and exhaustive understanding of the history of stonecarving, an interest first piqued during his art school days. "Wallace Kelly was part of a group of mostly American and English carvers in the 1920s and 1930s who believed that...you should carve your stone directly, rather than carving it from a copy you'd made from another material," he said. Direct carving, a time-honored process with a lineage leading back to the art of ancient Greece, became a passion for the artist, and his expertise has led to historical consultation assignments throughout the world. In Italy, centuries-old structures like Orvieto Cathedral, Baptistry of Parma, Trajan's Column, Trevi Fountain, Villa Medici, Porta del Popolo, and even Bernini's angels on the Ponte Sant'Angelo have benefited from his expansive knowledge, as have collections specialists at the J. Paul Getty Museum, Metropolitan Museum of Art, and National Gallery of Art in the United States. His indispensable volume, *The Art of Stoneworking: A Reference Guide* (Cambridge University Press: 1993), remains one of the most important books ever compiled on the subject.

In 1961, a traveling fellowship awarded by the Pennsylvania Academy of the Fine Arts gave Rockwell the opportunity to explore the great sculpture of Italy first hand. Enthusiastic about the prospect, he journeyed from New York to Genoa with wife Cynthia and toddler son Geoffrey by Yugoslavian freighter, the "cheapest way to travel across the Atlantic." After a visit with Cynthia's parents, who were living near Pisa at the time, the Rockwells went to Rome, where they planned to live for six months. Unable to find a furnished apartment for a stay of that length, "we rented an unfinished apartment for a year. And that began the extension of our six months, and our six months in Italy has now extended for 46 years, and doesn't seem to be over yet."

An ideal setting for a sculptor, Italy offered unique opportunities including the chance to carve marble in the famed Tuscan city of Carrara, known for the fine white and blue-gray marble quarried there. "You can find the equipment, the stone, the tools, and the people who can help you learn," Rockwell has said. "Stonecarving is still a living trade in Italy," an essential aspect of the artist's training that has continued through the decades.

*Norman and Peter Rockwell working on The Connoisseur in Norman Rockwell's studio, 1961
Stockbridge, Massachusetts. Photo by Louie Lamone.*

Establishing a career as a sculptor abroad proved challenging at first, but prospects soon began to emerge. Rockwell's knowledge of Italian sculpture and antiquities was invaluable in his work as a tour guide in Rome, and he took on teaching at the Forum School and St. Stephen's to support his growing family. In the mid-1960s, he began exhibiting his work, and his first major commission was unveiled in 1967, an impressive four-panel bas relief created in collaboration with his father.

The Women's Memorial Bell Tower at Cathedral of the Pines in Rindge, New Hampshire, honors the patriotism and sacrifice of American women during wartime. Norman Rockwell was invited to create designs for sculptural reliefs to be installed in this 55-foot structure, and agreed to accept the assignment if he could choose the sculptor. "He picked me," Peter said, "and that kept us going for about four years." Elegantly carved and cast in bronze, the large-scale plaques rest atop each of the Tower's four archways, depicting women in and out of uniform, at work and at home.

In the early 1970s, Peter Rockwell was commissioned to design and carve a series of 11 gargoyles for the National Cathedral in Washington, D.C., a project perfectly suited to his interests. In use for centuries, architectural gargoyles have served both decorative and utilitarian functions, as their cleverly designed spouts were intended to carry water away from building roofs and sides. These fanciful sculptural figures inspired by human, animal, and plant forms have intrigued the artist, whose monsters, gargoyles, and grotesques emerge as a central theme in this work.

These curious creatures turn up frequently in the artist's public installations, especially those created for children, but they don't seem the least bit worrisome. "I've been told that I am unable to carve a frightening monster, that my monsters are funny," he said, "and that makes it nice because I've done a lot of monsters for children to climb on." Rockwell's fantastical faces peer out at enthusiastic, intergenerational audiences from public works like his *Monster Capital Fountain* in Philadelphia (1980), "friendly monster" sculptures at Plymouth Township Park in Michigan (1986), and *Climbing Stone* at Haverford College (1990).

Grendel's Folly, an animated assemblage of whimsical "monster" portraits, including the artist's own likeness, has greeted visitors to Norman Rockwell Museum since 1994. Created on location at the Museum's Stockbridge, Massachusetts, campus from a nine-foot block of Indiana limestone, which is known to carve easily and weather well, the piece was sculpted with an assortment of tools that included pneumatic hammers and hand chisels. "You have a feeling when you are carving sometimes that what is real is the finished carving, not the block," and that "you are bringing something to life

that is already there," Rockwell has said. He enjoys making art that engages people, and has "always liked doing sculpture that people want to touch."

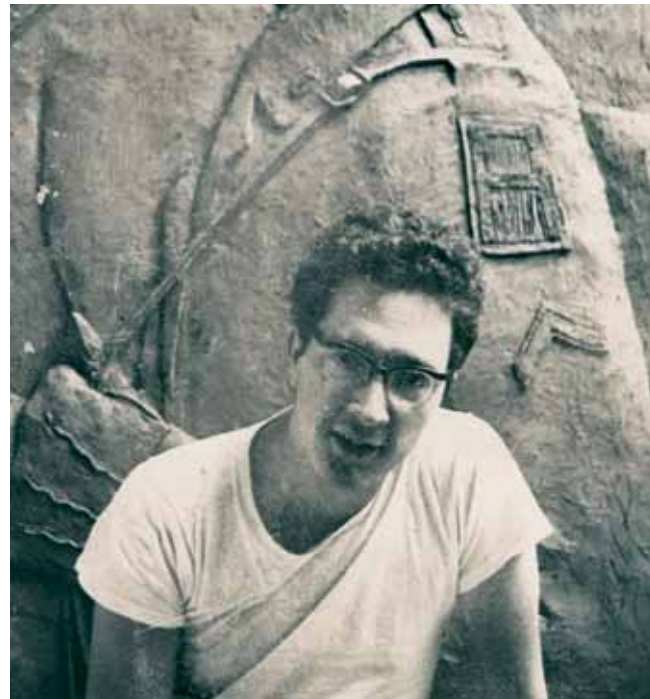
In the garden of St. Paul's American Episcopal Church in Rome, the city's first non-Catholic congregation, built in 1873, Rockwell's 1997 gargoyles and monsters appear alongside Roman and Etruscan sculpture, connecting the present with the past. Fascinated by art that is abundantly found in churches throughout Italy, Rockwell believes that imagery imparts experiences that cannot be expressed through the written word. "This is why we need art in our churches," he has said. "It reminds us that... our feeling for the infinite is beyond our ability to describe rationally."

One of Rockwell's favorite marble carvings among his own work is *Tree of Life* (1997), which stands in the garden at St. Paul's. "I am fascinated by the way a material such as marble, which is not at all tree-like or human, can be carved to seem tree-like or people-like without losing its nature as marble," said the artist, who enjoys working in the medium. Gian Lorenzo Bernini, the Baroque sculptor and architect, "succeeded in making marble look like both a tree and a woman without ever losing its marbleness. Thus, he communicated something about the nature of trees, humans and marble, all in the same work."

Another version of *Tree of Life* (2004), designed as a fountain and cast in bronze, is installed on the campus of Boston College, the oldest Jesuit Catholic University in the United States. Symbolic theological portrayals of Jesus Christ, The Holy Spirit, and Adam and Eve, are featured in this work, which takes the form of an olive tree with branches outstretched and budding with new life. "The material that I work in always participates in the process," the artist said. "A marble tree is different from a bronze tree in part because my mind reacts to what my hands tell it about the material as I work."

Throughout history, art and theology have come together to teach and inspire. Among Rockwell's commissions for the Catholic Church was an intensive collaboration with architects and builders on the creation of a cloister at the Chioggia Diocesan Museum near Venice in 2000. At its completion, the artist had carved 42 capitals, each one different, as well as 38 grotesques and an extensive series of terracotta masks for the cloister's façade. "Learning how a Roman sculptor or a Medieval or Renaissance carver had to function in the context of a building project was very exciting," he recalled. Many of the capitals atop the cloister's columns were actually carved after they had been raised.

Throughout the years, Rockwell's sculpture has also reflected an ongoing fascination with circus themes, and with animals and figures in motion. He fondly remembers family visits to the Ringling



Bros. and Barnum & Bailey Circus in New York City, and has rarely missed an opportunity to attend such performances, even as an adult. "One of the wonderful things about Italy [is that] it has a winter circus season," where Rockwell enjoys the opportunity to sketch and formulate concepts for new works. Lively, tumbling acrobats have enticed viewers to climb his public art in Pennsylvania, Michigan, Massachusetts, and beyond—an interactive form of engagement that the artist finds particularly satisfying.

Today, scholarly projects have taken the artist to India, to document the historical carving techniques of ancient stone temples, and to Pisa, to study the carving techniques of the city's famous Leaning Tower, which was "worked on for so long that [it reflects] the history of Tuscan carving." His keen interest in the cultural past continues to inform his art, inspiring a compelling contemporary vision that draws upon the diversity of our world. Whether sculpting fanciful utilitarian objects like ashtrays and candelabra, or abstractions that intuit pure form, Peter Rockwell conjures up the richness of his imagination to create artworks filled with wit and vitality. "My work is recognizably mine," said the artist, whose love of making things is clearly evident. "I look forward to continuing to do the things that I've been doing, and to enjoy doing them."

PAGE 24 Peter Rockwell with Cathedral of the Pines Memorial Tablets, 1965
Top two and bottom right photos by Steiner Foreign Features
Norman Rockwell Art Collection Trust

PAGE 25 Peter and Canny Rockwell with their children—John, Tom, Mary, and Geoffrey (clockwise from top left), 1966
Rome, Italy. Photographer unidentified. Norman Rockwell Art Collection Trust

AN INTERVIEW WITH PETER ROCKWELL

AN INTERVIEW WITH PETER ROCKWELL

What first drew you to sculpture?

I think the combination of hands and material, working in clay. But also, I discovered that I had a three-dimensional sense, not a two-dimensional sense. I didn't really start drawing until I was in my thirties. I never tried painting particularly. I have since gone into more two-dimensional works. I've done some woodcuts. I've done some lithographs.

Sculpture can be a difficult way to make a living. What was it like trying to get your career started? How did you support yourself and your family?

It was not easy. I think it was harder on my wife than it was on me. I eventually started to have shows in the mid- to late-60s. And then in 1968 I had two shows—one in Washington and one in Pittsburgh—which were quite successful. By the 70s, I was doing some tour guiding for one of the American high schools [in Rome] and for other groups, and I gradually moved into doing what I had said I wasn't going to do, which was teaching. But I turned out to get a certain amount of enjoyment from teaching, as long as it was part-time. My Italian got good enough so I could teach in Italian. So with one thing and another, things kept going. My daughter once said to me, "How did you make it through those early years?" I thought, "I don't know how we made it through," but we did.

What's a typical day at the studio like for you?

The only thing that's typical about my day is, generally, I get to my studio about 9 or 9:30 a.m. and I stay until 6:30 p.m. or so, and I don't go home for lunch, even though I live fairly near my studio.

Describe where your studio is located.

My studio is in Monte Verde, in Rome, which is up near the American Academy. It's, technically

speaking, in “Old Rome,” but the buildings aren’t Old Rome. It’s within very easy reach of public transportation, so I can travel downtown very easily.

Is it important to keep your studio and home separate?

I don’t believe your studio should ever be in your home. I did once. My first studio in Rome was in my home. It doesn’t work too well.

What kinds of materials do you sculpt in?

I work essentially in three different materials. I work in wax for bronze or resin casting, I work in stone for carving, and I work in clay—usually for terracotta, but once in a while for casting in resin. So, I use two different modeling materials and one carving material. I have also carved wood. I haven’t for the last few years, but I carved wood before I ever carved stone, because over in the United States it was possible to get wood when it was not possible to find much in the way of stone. I work in what are basically rather traditional materials. I work in plaster when it’s a large bronze that I’m going to do, like a commission.

Do you have a favorite medium?

It used to be that stone was my favorite medium, but now I’m more inclined to work in wax. I’ve worked less in stone [lately], although it’s about time I got back to it again.

Why do you prefer one material over another?

I don’t know. One is additive and the other is subtractive. How does anybody know why inspiration comes? It just happens to wander in and knock on the door and say, “Hello, I’m inspiration. You want to let me in?”

Describe some of the tools you use for different kinds of pieces.

When I’m carving stone—if it’s a very big stone carving—I usually use these little air hammers which you hold in one hand, and you hold a tool in the other hand. The way I often do stone carving is that I will see a piece of stone, and I’ll carve that off, and see where that leads me. Once in a while, especially if I’m doing a commission, I will do a small clay model for the piece and use that as the basis for the larger carving. I never do like many sculptors do, which is to make a clay model and then have other people carve an exact duplicate of it in stone. In all but one of the jobs I’ve done, I’ve done my own carving. Then there’s wax. I tend to get long thin tubes of wax and bend them into sort of an armature for a figure and heat it up on a little stove. I use warm wax modeling over these armatures, and then hot tools, which I use for modeling as well. And clay is

*Peter Rockwell, 2006. Stockbridge, Massachusetts
Photo by Norman Rockwell Museum*



obvious—you just add on. If it's going to be fired, you make sure that it is hollow and thin enough. If it's not going to be fired, you just add it on over an armature and then a mold-maker will make a casting of it.

How much of your work is done in your studio and how much of it is done elsewhere?

Well, I don't cast my own work. I take it to a bronze foundry and they do the casting. If it's a resin, there is a mold-maker who does the casting. In my studio what you will find are works in clay and wax, but also works in stone. When I've done the clay or the wax or the plaster, I have a mold maker-come in to make a mold and then take it to the bronze foundry, and the bronze foundry does the actual casting of it, or the mold-maker does the casting of the resin.

What are some of the challenges presented by the different carving mediums?

Each stone you carve is different. It's not so much the challenge of the material, as it is the challenge of being able to project the material into space in some way that I enjoy. I think probably the most challenging project I ever worked on was a cloister in Chioggia, which is the other Venetian lagoon city. It's at the south end of the lagoon, so they decided to build a cloister behind the cathedral as a Diocesan museum. I carved 42 capitals, each one different, plus a whole series of grotesques and gargoyles, and a doorway as well. Just the sheer amount of carving that I had to do was a challenge. Also, it was a stone that is fairly challenging called Assyrian stone, which is a hard limestone and is different from, say, Indiana limestone, which is a medium limestone and quite easy to carve. Assyrian stone tends to chip away if you're not careful. If you ever go to Chioggia, remember to look at the cloister!

Do you complete preliminary sketches or studies?

It depends on the work. If the work is a commission, I will do preliminary sketches to show to the client, but if I'm just doing the work for myself, I don't usually do preliminary sketches. It also depends on its size. If it's a large piece, I might do preliminary sketches, whereas most of the work I do is not large and therefore I don't do preliminary sketches. I did some sketches for Grendel's Folly at the Norman Rockwell Museum. But I did sketches for a six-foot piece, and they delivered us a nine-foot piece of stone. They were a week-and-a-half late in delivering the stone since they'd made a mistake in quarrying, and so they decided to give us more than we had asked for. So my sketches weren't really good anymore. I just started carving at the top and went from there.

You carved Grendel's Folly with the help of other artists. Have you collaborated on other pieces?

I did one other commission with other people at Haverford College, where seven of the students were taking a course which involved working with me, and I enjoyed it. I enjoyed teaching people

how to carve while we were carving the piece. What was nice about doing Grendel's Folly was that we got the stones in pairs so that the other artists could carve four other pieces, which surround the larger sculpture. In the beginning they helped me rough out the main carving, and then they went and worked on those other carvings on their own.

When you're painting a sculpture, as you do with ceramics and some other pieces, how do you make decisions about color?

The problem with how you choose color is, of course, the color you paint onto most ceramics is not the color it will come out as. When you use glazes, all you have is a sample of what the color will look like after it's fired. For me, it's a chance to take gambles and have fun taking risks with colors. I do sometimes also paint my sculptures using acrylic paint. I don't try to be realistic with colors. I like bright colors.

How do you sell your work?

I generally sell out of my studio. People come in to visit—people who hear about me, or people who may have seen my website.

As you get older, do you find your work production slowing down?

Yes, I have slowed down. I haven't done any stone carvings in a couple of years. Last fall, I did hardly anything, then I told myself between Christmas and New Year's that I was going to make a New Year's resolution to do a piece of sculpture a month for the year 2008. So far, I am up there with it: I've done nine pieces of sculpture this year so far.

How do you see your work progressing into the future?

You mean will I make [pieces] 10, 11, and 12?

Well, how do you see your work continuing?

I have a big project going with a professor from Columbia University on carving in India. Then I have two exhibitions. And those are sort of where my mind is, and I don't know what I will do after that. I'd love to get a commission. But it's always been this way: I've never really had a long-term life plan. I have a show ahead of me; I have the writing on India ahead of me; I have a project on the leaning tower of Pisa that we're working on.

The leaning tower of Pisa?

We're studying the carving technique of the leaning tower of Pisa, because it was worked on for so long that it's almost a history of Tuscan carving. So we're studying that, especially the capitals, of which there are many, and analyzing them for the technique and how the technique changed over time.

Could you talk about your work as a conservation consultant?

Starting in the mid-70s, a friend of ours was working at a place called ICCROM—the International Centre for the Study of the Preservation and Restoration of Cultural Property—a UN-type agency that deals with the conservation of cultural property. He and I had talked a lot about the history of stone carving, which was something of a hobby of mine, and he said, “You really should be lecturing on this,” and he had me in to lecture for his courses in architectural conservation. That led to me lecturing for the Italian Central Restoration Institute courses in stone conservation. Then, the stone conservators who had been through the course and liked my teaching would call me in as a consultant when they would run into something where they wanted to know how a sculpture was carved. I’ve done a lot of consulting on monuments in Italy, and also some in the United States. I’ve consulted at the National Gallery of Art in Washington, and at the Getty and the Museum of Fine Arts in Boston—whenever people want to know something about this history of stone carving or about how something was carved. Take the Trevi Fountain: I did a big consultancy on that. I described the ways the different parts of it were carved, and then I wrote that up [for] a book on the restoration.

You’ve done a lot of your own writing on the subject, haven’t you?

I’ve written a fair amount of articles, and I’ve written a couple of books. Art historians don’t really deal with technique very much. There aren’t very many technical historians. In the area of stone carving, there are a couple of people who work on ancient Roman stone carving, but there’s nobody who works on the whole broad field of stone carving as I do.

How do you feel your work has progressed over the years?

I’ve become much more willing to accept a very loose surface, and I sometimes worry about that. Maybe I should be trying to be more realistic, but I get over that worry. When you work in three different mediums and three different ways, it isn’t necessarily that your work progresses quite as if you’re working in just one medium. Although my stone carvings have progressed and changed, my small bronzes have tended to stay in the area of acrobats. I like the acrobats so I keep doing them. At the moment, I’m sort of in a stopped period with the stone carvings, but I think I’ll probably start up again. I had a very active period in the beginning of this decade. I sometimes worry that I don’t have a central enough style, but then my friends tell me that my work is recognizably mine.

Is there any type of material you’ve disliked or been unable to work with?

No, I can’t particularly think of something that I’ve tried to do that I haven’t been able to do. At one

*Entrance to Peter Rockwell’s Studio, 2008. Rome, Italy
Photo by Norman Rockwell Museum*



point, I thought I was going to write an autobiography and I wasn't able to do that...

Did you start it?

I got about one paragraph in.

What sculpture interests you at the moment?

At the moment, I am more excited about Indian stone carving than I am about almost anything else. I'm always excited about Bernini. I've always liked Donatello's work very much. I've always liked Calder's sculpture very much, although I'm not abstract the way he is. But I'm sort of at an age where my passions may have calmed down a bit.

What do you want to be remembered for?

I feel I've done enough to be remembered, so I'm not particularly worried about that. I enjoy doing sculpture; I enjoy selling sculpture. It's very hard to try to say where you're going at this stage in life. I'm in my seventies. I've been a long way, I've done a lot of things—a lot of sculpture and a lot of traveling—and I don't look forward to any great conquest at this point. I look forward to being able to continue to do the things that I've been doing, and enjoy doing them.

—Interviewed by Corry Kanzenberg and Jeremy Clowe, September 29, 2008. Interview compiled and edited by Corry Kanzenberg.

A SCULPTOR'S RETROSPECTIVE

tumblers and acrobats

trees of life

fantastical faces

abstractions

the art of the portrait

public commissions

TUMBLERS AND ACROBATS

I have always been fascinated by circuses.

—Peter Rockwell

The animated tumblers and acrobats, who bring excitement to every circus performance, have captivated Peter Rockwell since boyhood. He fondly remembers family trips to New York City to enjoy Ringling Bros. and Barnum & Bailey Circus, and still savors the opportunity to enjoy a show, whatever the time or place. “One of the wonderful things about Italy,” where Rockwell lives, “[is that] it has a winter circus season.” He takes full advantage of the opportunity to sketch the human form in motion when the circus comes to town each December. When his children were young, they were perfect accomplices. “My daughter finally said to me, ‘Daddy, do we have to go to another circus?’ So I said, ‘No, you don’t have to go to the circus, I’ll go alone.’ So I went alone.”

“In a good circus act, you see people using their bodies for the sheer enjoyment of movement,” Rockwell said. “That’s what I like to capture with my acrobats.” Lively tumblers transform utilitarian objects and entice viewers to climb his public art, an interactive engagement that he finds particularly satisfying.

Acrobatic Family 1998

Painted resin

Collection of the artist



TUMBLERS AND ACROBATS

40

Acrobats 2007
Bronze
Collection of the artist



TUMBLERS AND ACROBATS

Trapeze Candelabra 2007

Bronze

Collection of the artist



TUMBLERS AND ACROBATS

44

Acrobat Candelabra II 2005

Bronze

Collection of the artist



TUMBLERS AND ACROBATS

46

Trapeze Acrobats 1971

Bronze

Norman Rockwell Museum Collection
Gift of Lorraine Graham Morss
in memory of Dr. Kenneth Graham



TREES OF LIFE

I have been fascinated with trees ever since my childhood in Vermont.

—Peter Rockwell

To Peter Rockwell, trees symbolize the development of human life. Early in the artist's career, sculpting these monolithic natural treasures seemed an almost insurmountable task, but a personal approach to the subject soon emerged. The tree motif illustrating the interconnectedness of all life on earth is illuminated in his art by intertwined acrobatic figures, which form the trunks and branches of his mythic creations.

Tree of Life 2001

Resin

Model

Commissioned by Boston College
Collection of the artist



TREES OF LIFE

50

Family Tree 1980s
Portuguese Rose marble
Private collection



TREES OF LIFE

52

Tree of Life 2001

Resin

Model

Commissioned by Boston College
Collection of the artist



FANTASTICAL FACES

I guess I've always done monsters because they relate to earth and stone. They're a fantasy.

—Peter Rockwell

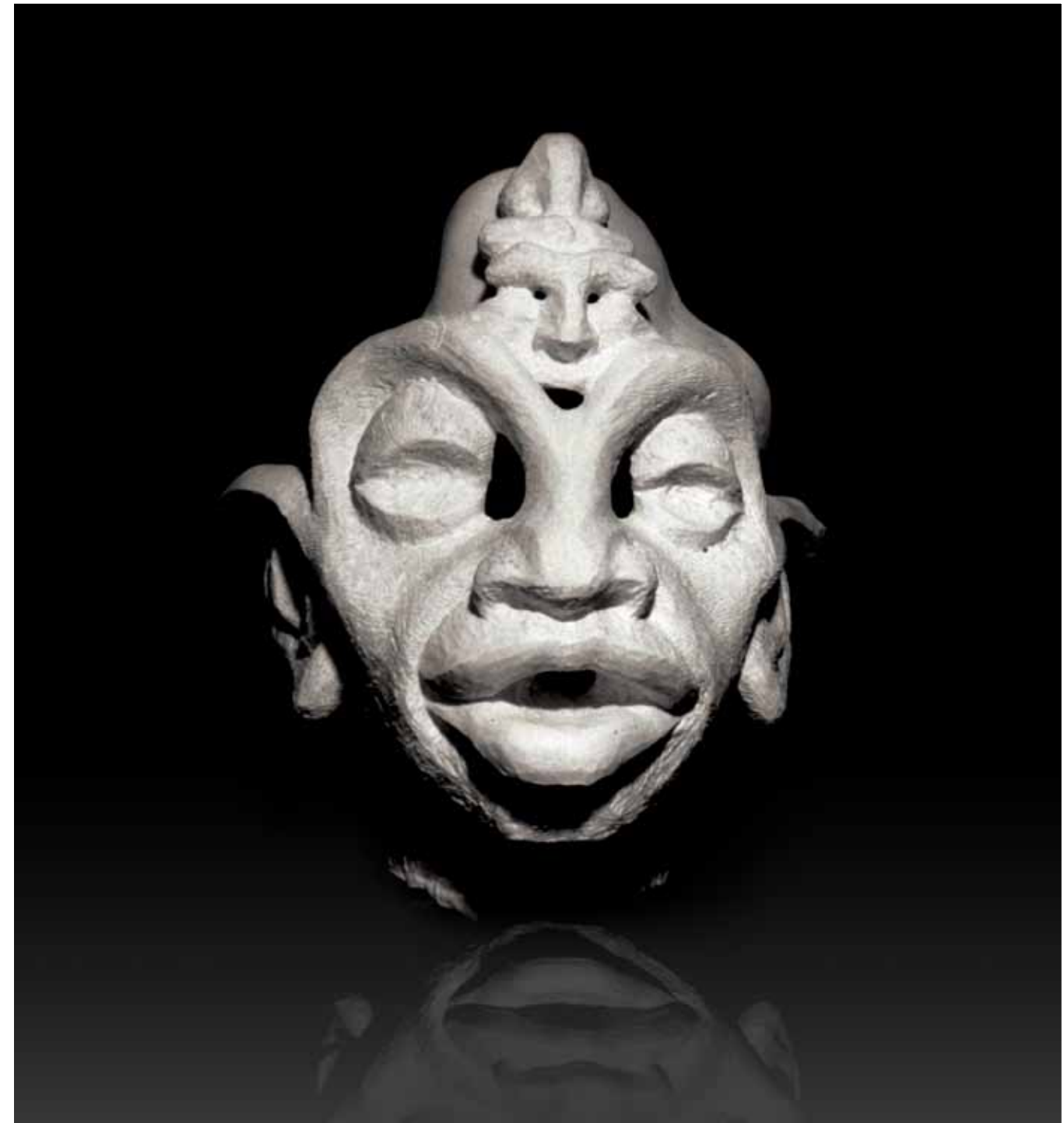
Peter Rockwell's art invites us to enter the world of mermaids, monsters, and the imagination. Fantasy emerges as a prevalent theme for the artist, who feels that subjects based in unreality give him "more of a freedom of abstraction." Far from gruesome, his lively figural inventions are usually lighthearted. Admittedly "incapable of creating a nasty creature," his art offers playful reflections on "humanity in a different guise."

In 1965, Rockwell worked on a commission to design 11 gargoyles for the National Cathedral in Washington, D.C., which charged his interest in further exploration of the monster in art. "Monsters seem to me a wonderful way of combining the abstract with the realistic," he has said. "A monster could have two noses and three mouths and yet you still see what it is, whereas a pure abstraction [is enjoyed] just for the quality of the form."

Carnevale in Bianco 1995

Carrara statuary marble

Collection of the artist



Jack-in-the-box c. 2001

Sandstone

Collection of the artist



Who Am I 1999
Painted resin
Collection of the artist



Flying the Baby Home 2003

Bronze

Collection of the artist



Mermaid in Bath 2007
Painted resin
Collection of the artist



Untitled 2005
Glazed terracotta
Private collection



ABSTRACTIONS

I found that I had a natural three-dimensional sense that was satisfied by working in sculpture."

—Peter Rockwell

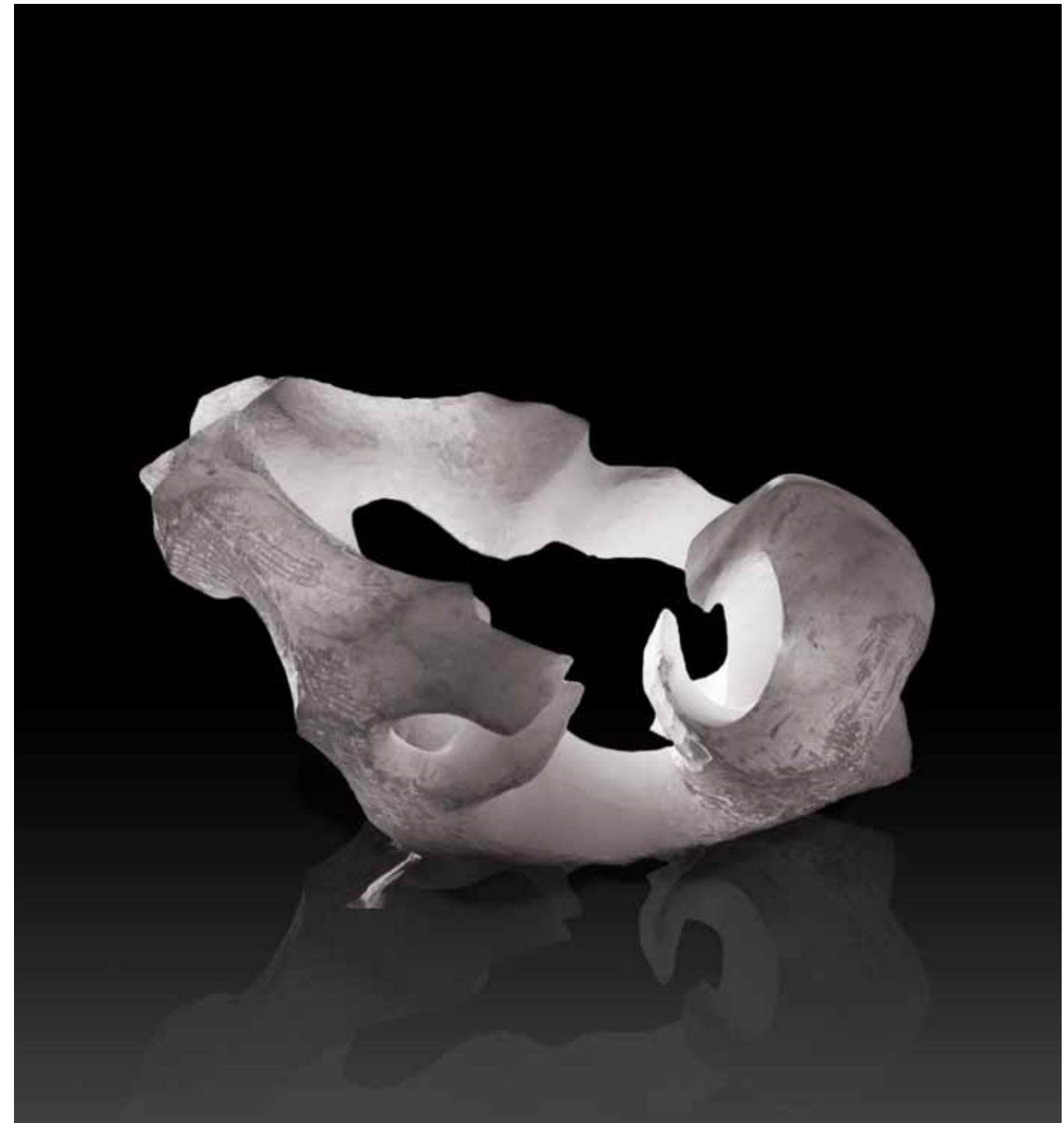
Though he works in a variety of media, Peter Rockwell has always taken pleasure in sculpting stone. In Italy, he enjoys access to the fine marble quarried in the Tuscan city of Carrara, where equipment, tools, and experienced carvers are always accessible. "Stonecarving is still a living trade in Italy," an aspect of life there that has provided ongoing inspiration.

When working in stone, Rockwell uses air hammers and chisels to find the form within. A process of discovery ensues as pieces are removed from a larger block, moving him "slowly into the carving." Each stone, whether marble or limestone, has unique qualities. "It's not so much the challenge of the material, as it is the challenge of being able to project the material into space in some way that I enjoy." Experienced in direct carving methods, he sometimes creates a model in clay before translating his design in stone.

Alabaster Newborn 1970s

Volterra alabaster

Private collection

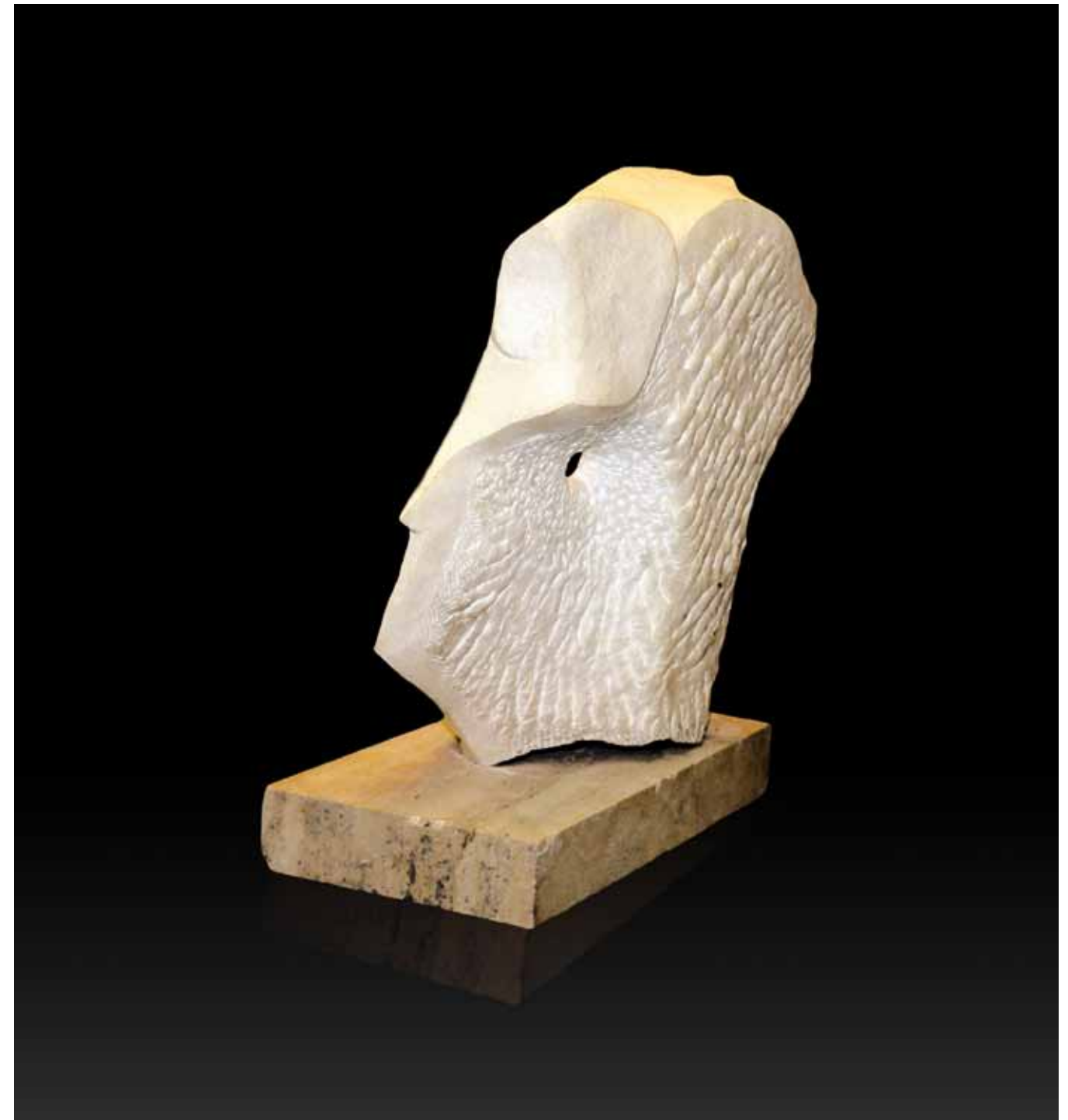


ABSTRACTIONS

Marble Flower 1984
Carrara statuary marble
Private collection



Profile 2003
Carrara statuary marble
Collection of the artist



Rising Mermaid 2006
Carrara statuary marble
Collection of The Butler
Institute of American Art



ABSTRACTIONS

Dreaming Happily 2003
Carrara statuary marble
Collection of the artist



THE ART OF THE PORTRAIT

When someone poses for you, you don't want them to be quiet. You want them to talk, you want their face to move, because that's what we see in a person—all different expressions.

—Peter Rockwell

As an art student at Haverford College, Peter Rockwell was taught that a sculptor should be able to capture the essential likeness of a sitter in three hours. In 1960, the artist practiced this directive. Upon returning home to Stockbridge, Massachusetts, he invited the town's retired men to pose for him. While they sat, models shared stories of regional history, which Rockwell particularly enjoyed. When creating a portrait, he notes, "you're trying to get some feeling for the person."

Among his early works of portraiture, Rockwell generated a series of sculptures in the early 1970s capturing his father's likeness. The experience was a role reversal for the sculptor, who, in his youth, posed for many of Norman Rockwell's illustrations.

Bust of Norman Rockwell 1973

Bronze

Norman Rockwell Museum Collection
Gift of Peter Rockwell

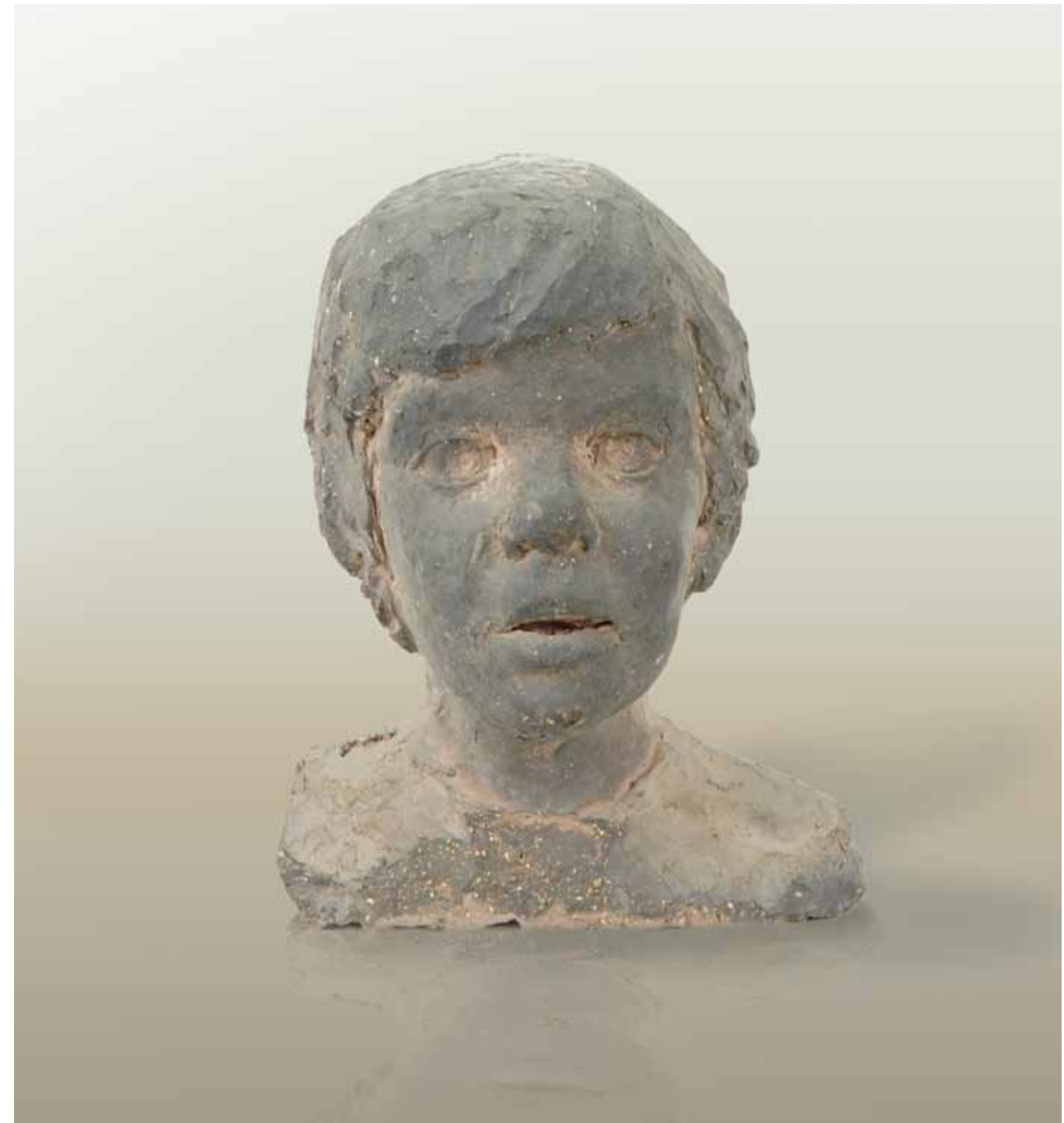


we'll be taking out reflection at the bottom.

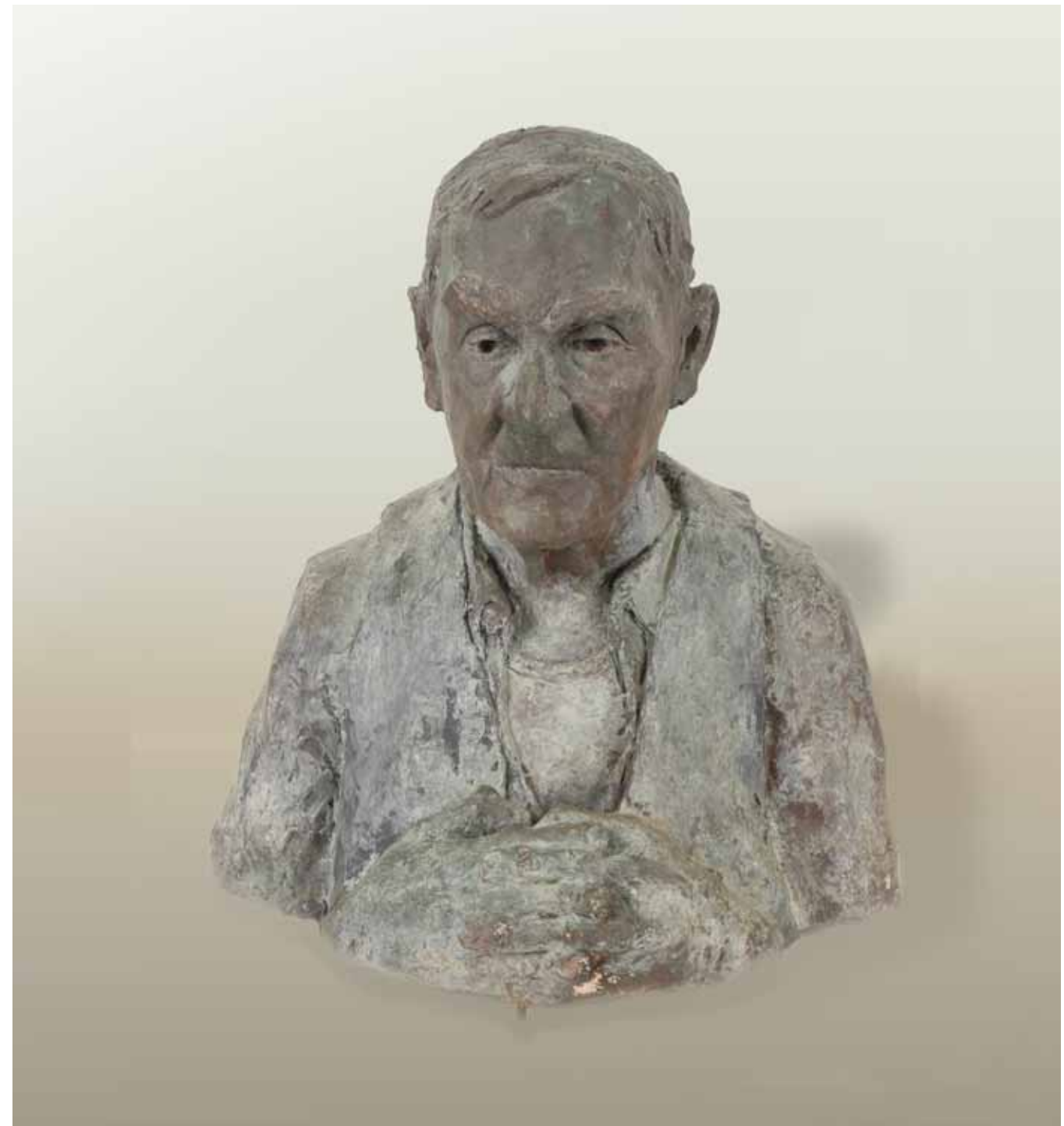
Portrait of a Child 1961

Unfired clay

Norman Rockwell Art Collection Trust



Bust of an Old Man 1959-1961
Plaster with patina
Norman Rockwell Art Collection Trust



Posing for Pop, a Fantasy 1973

Bronze with onyx base

Norman Rockwell Museum Collection,
Gift of Peter Rockwell



PUBLIC COMMISSIONS

I really enjoy doing art that goes in public places.

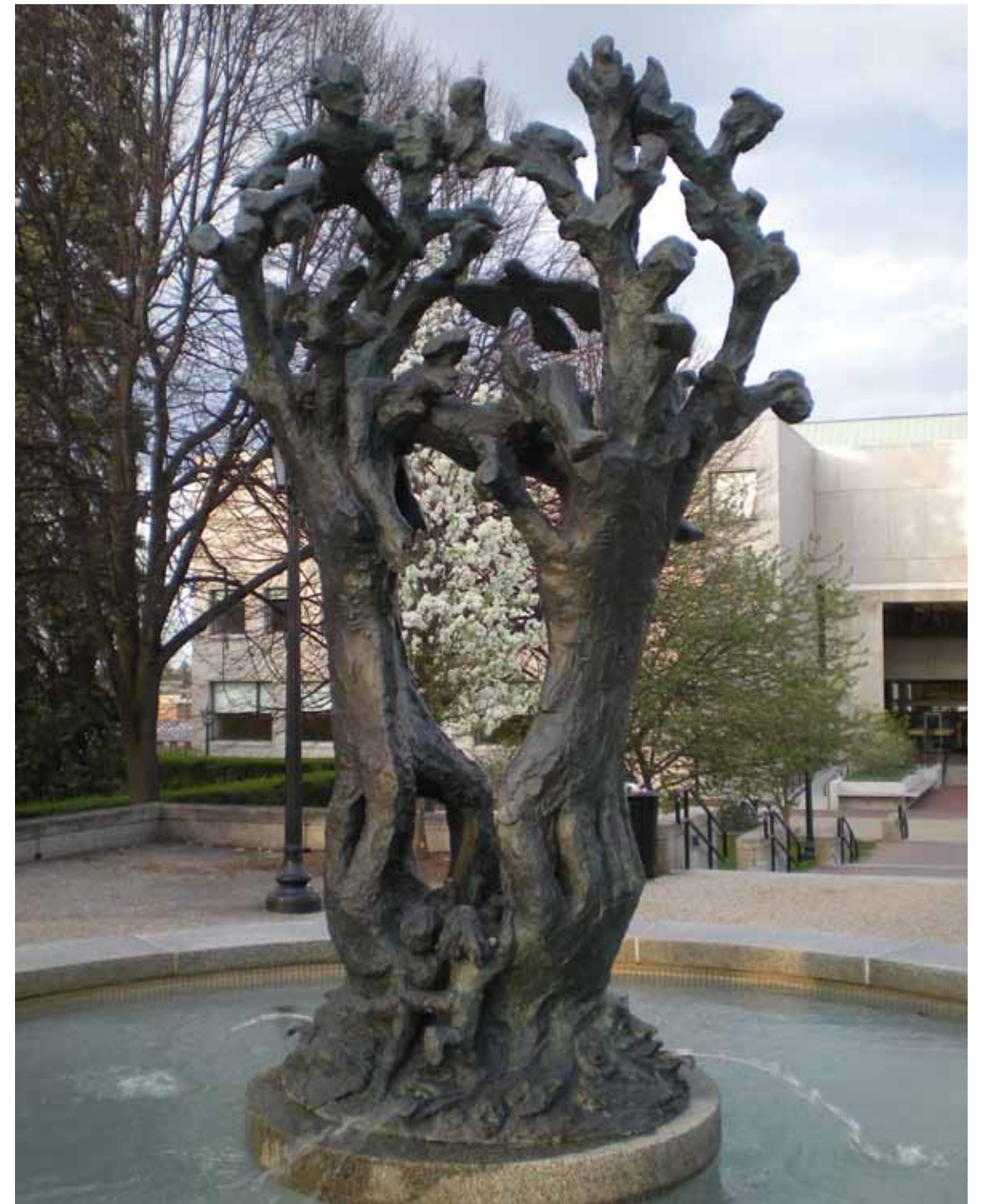
—Peter Rockwell

Peter Rockwell has always taken pleasure in the frequent calls for public installations of his artwork. Historically inspired architectural elements, fine stone carvings, memorials, fountains, and playground sculptures comprise his diverse body of commissioned work. Rockwell carves many of his largest public sculptures on-site, leaving him open to the observations of bystanders, and he notes that this aspect makes it “an art which is more like performance.” His outdoor “climbing” sculptures inspire both visual and tactile enjoyment, enticing people—especially children—to clamber over the sculpted forms.

Fountain 2004

Bronze

Commissioned by Boston College,
Boston, Massachusetts



PUBLIC COMMISSIONS

Grendel's Folly 1994
Indiana limestone
Commissioned by Norman Rockwell
Museum, Stockbridge, Massachusetts



Three Figure Tumblers 1988

Bronze

Commissioned by Norman Rockwell
Museum, Stockbridge, Massachusetts



Boy Playing with a Dolphin 1963-1966
Bardiglio Nuvolato marble
Norman Rockwell Museum Collection



EXHIBITION CHECKLIST

EXHIBITION CHECKLIST

Crouching Woman 1958-1961
Carrara marble
Norman Rockwell Art Collection Trust

Portrait of a Child 1961
Unfired clay
Norman Rockwell Art Collection Trust

Boy Playing with a Dolphin 1963-1966
Bardiglio Nuvolato marble
Norman Rockwell Museum Collection

Pregnant Woman 1966
Carrara marble
Private collection

The Juggler Fountain 1970
Bronze
Norman Rockwell Museum Collection

Family Fantasy 1971
Bronze
Collection of the artist

Father and Child 1971
Carrara marble
Private collection

Self Portrait in my Studio 1972
Bronze
Private collection

Bust of Norman Rockwell 1973
Bronze
Norman Rockwell Museum Collection,
Gift of Peter Rockwell

Posing for Pop, a Fantasy 1973
Bronze with onyx base
Norman Rockwell Museum Collection, Gift
of Peter Rockwell

The Burning Bush 1974-1976
Carrara marble
Norman Rockwell Museum Collection

<i>Alabaster Newborn</i> 1970s Volterra alabaster Private collection	<i>Three Figure Tumblers Vaulting Over</i> 1986 Imitation bronze Norman Rockwell Museum Collection by commission
<i>Family Tree</i> 1970s Bronze Private collection	<i>Two Figure Tumblers</i> 1986 Polyester resin Norman Rockwell Museum Collection by commission
<i>Flowers</i> 1970s Carrara marble Private collection	<i>Three Figure Tumblers</i> 1986 Imitation bronze Norman Rockwell Museum Collection by commission
<i>Muybridge Fan</i> 1970s Bronze Private collection	<i>Three Figure Leap Frog</i> 1986 Polyester resin Norman Rockwell Museum Collection by commission
<i>Embrace</i> 1980 Bronze Private collection	<i>Single Figure Tumbler</i> 1986 Polyester resin Norman Rockwell Museum Collection by commission
<i>Embracing Couple</i> 1980 Bronze Private collection	<i>Three Figure Cartwheel</i> 1986 Polyester resin Norman Rockwell Museum Collection by commission
<i>Embracing Couple</i> 1980 Bronze Private collection	<i>Four Figure Cartwheel</i> 1986 Polyester resin Norman Rockwell Museum Collection by commission
<i>Marble Flower</i> 1984 Carrara statuary marble Private collection	
<i>Three Scenes from Family Life</i> 1985 Painted resin Private collection	

Three Figure Tumblers 1988
Bronze
Norman Rockwell Museum Collection
by commission

Two Figure Tumblers 1988
Bronze
Norman Rockwell Museum Collection
by commission

Balancing Act 1989
Bronze
Private collection

Family Tree 1980s
Portuguese Rose marble
Private collection

The First Child 1980s
Bronze
Private collection

Oh Ravishing Root 1993
Fourteen drawings from the book
by Dikla Peebles and Peter Rockwell
Ink and colored pencil on paper
Collection of the artist

Grendel's Folly 1994
Indiana limestone
Norman Rockwell Museum Collection
by commission

Acrobatic Candelabra 1995
Bronze
Private collection

Carnevale in Bianco 1995
Carrara statuary marble
Collection of the artist

Stations of the Cross 1996
Fourteen woodcuts
Collection of the artist

Acrobatic Family 1998
Painted resin
Collection of the artist

Who Am I 1999
Painted resin
Collection of the artist

Balancing Act Candelabra 2000
Bronze
Collection of the artist

Model for The Tree of Life 2001
Resin
Collection of the artist

Model for The Tree of Life 2001
Resin
Collection of the artist

Model for The Tree of Life 2001
Resin
Collection of the artist

Model for The Tree of Life 2001
Resin
Collection of the artist

Model for The Tree of Life 2001
Resin
Collection of the artist

Jack-in-the-box c. 2001
Sandstone
Collection of the artist

Dreaming Happily 2003
Carrara statuary marble
Collection of the artist

Fish Fun 2003
Bronze
Collection of the artist

Flying the Baby Home 2003
Bronze
Collection of the artist

Giacobruegel 2003
Painted resin
Collection of the artist

Mermonster 2003
Resin
Collection of the artist

Merpersons at Play 2003
Bronze
Collection of the artist

Merpiper 2003
Resin
Collection of the artist

Profile 2003
Carrara statuary marble
Collection of the artist

The Rising Eye 2003
Carrara statuary marble
Collection of the artist

Trapeze Man 2003
Bronze
Private collection

Trapeze Woman 2003
Bronze
Private collection

Trapeze 2004
Bronze
Collection of the artist

Acrobat Candelabra I 2005
Bronze
Collection of the artist

Celebration of a Wedding 2005
Bronze
Private collection

Untitled 2005
Glazed terracotta
Private collection

Untitled 2005
Glazed terracotta
Private collection

Untitled 2005
Glazed terracotta
Private collection

Untitled 2005
Glazed terracotta
Private collection

Untitled 2005
Glazed terracotta
Private collection

Untitled 2005
Glazed terracotta
Collection of the artist

Multiface 2006
Glazed terracotta
Collection of the artist

Rising Mermaid 2006
Carrara statuary marble
Collection of the artist

Acrobats 2007
Bronze
Collection of the artist

Acrobat Candelabra II 2007
Bronze
Collection of the artist

Mermaid in Bath 2007
Painted resin
Collection of the artist

Wheee! 2007
Bronze
Collection of the artist

Portrait of Laurie Norton Moffatt 2008
Resin
Collection of the artist

EXHIBITION HISTORY

EXHIBITION HISTORY

Solo Exhibitions

2009 Norman Rockwell Museum, Stockbridge, Massachusetts
 2008-09 Butler Institute of American Art, Youngstown, Ohio
 2004 Temple University Gallery, Rome, Italy
 2001 Al Ferro di Cavallo Gallery, Rome, Italy
 1998 Saint Stephens School, Rome, Italy
 1997 TriArt Gallery, Louisville, Kentucky
 1997 Saint Paul's American Church, Rome, Italy
 1996 Churches of S. Pieretto and S. Martino, Chioggia, Italy
 1990 Haverford College Library, Haverford, Pennsylvania
 1986 Mickelson Gallery, Washington, District of Columbia
 1985 Actor's Theatre, Louisville, Kentucky
 1985 Plymouth Arts Council, Plymouth, Michigan
 1983 Bartholet Gallery, New York, New York
 1982 Bartholet Gallery, New York, New York
 1982 Sparta Gallery, Sparta, New Jersey
 1981 Byck Gallery, Louisville, Kentucky

1979 Byck Gallery, Louisville, Kentucky
 1977-78 Mickelson Gallery, Washington, District of Columbia
 1976 Kingpitcher Gallery, Pittsburgh, Pennsylvania
 1976 Newman Galleries, Philadelphia, Pennsylvania
 1975-76 Swearingen-Byck Gallery and Actor's Theatre, Louisville, Kentucky
 1974 Mickelson Gallery, Washington, District of Columbia
 1973 Shore Galleries, Boston, Massachusetts
 1972 Kingpitcher Gallery, Pittsburgh, Pennsylvania
 1971 Mickelson Gallery, Washington, District of Columbia
 1970 Shore Galleries, Boston, Massachusetts
 1970 Newman Galleries, Philadelphia, Pennsylvania
 1970 Wellfleet Gallery, Wellfleet, Massachusetts
 1969 Galleria Lancillotto, Rome, Italy
 1968 Pittsburgh Plan for Art, Pittsburgh, Pennsylvania
 1968 Mickelson Gallery, Washington, District of Columbia
 1967 Artists and Students Gallery, Rome, Italy
 1966 Via Appia Antica, Rome, Italy

Group Exhibitions

2005-06 Venite Adoramus, Rome, Italy
2003 AAM Gallery, Rome, Italy
2002-03 Fiera della Lavorazione della Pietra, Strada in Casentino, Italy
2000 Il Castello di Poppi, Poppi (AR), Italy, Sette Artisti Stranieri in Casentino
1989 Sala Uno, Rome, Italy, Roman Americans
1979 The J.B. Speed Art Museum, Louisville, Kentucky, Collecting Contemporary Art
1976 U.S.I.S., Milan, Italy, Three American Sculptors
1975 Rassegna di Scultura Dantesca Contemporanea, Ravenna, Italy
1973 U.S.I.S., Rome, Italy, American Artists in Rome
1972 The Katonah Gallery, Katonah, New York
1971 U.S.I.S., Rome, Italy, American Artists in Rome
1969 VI Biennale della Scultura, Città di Carrara
1969 Image Gallery, Stockbridge, Massachusetts
1968 Cooperstown Art Association, Cooperstown, New York
1968 U.S.I.S., Rome, Italy, American Artists in Rome
1967-68 Museum of Modern Art, New York, Jewelry by Contemporary Painters & Sculptors
1964-67 A.S.C. Gallery, Rome, Italy
1961 Berkshire Art Association, Pittsfield, Massachusetts
1961 Peggy Best Gallery, Stockbridge, Massachusetts, Southern Berkshire Sculptors
1960-61 Pennsylvania Academy Fellowship Show, Philadelphia, Pennsylvania

Public Commissions

2007 Two Climbing Figures, Township Offices, Canton, Michigan

2005 Stations of the Cross, Boston College, Boston, Massachusetts
2004 Tree of Life, Boston College, Boston, Massachusetts
1999-2000 Capitals, Gargoyles, Grotesques, Portal, and Decorative Terracotta Masks, Museo Diocesano d'Arte Sacra, Chioggia, Italy
2000 Monument for the Anglican House of Peace, Cloister of the Anglican Seminary, Jerusalem
1997 Piazza Sculpture, Comune di Meolo, Venice, Italy
1997 The Stations of the Virgin, Casa Spirituale "Il Covolo," Crespano del Grappa, Vicenza, Italy
1997 Garden Sculptures, St. Paul's American Church, Rome, Italy
1995 War Memorial, Comune di Ortignano Raggiolo, Tuscany, Italy
1994 Grendel's Folly, Norman Rockwell Museum, Stockbridge, Massachusetts
1994 Sarcophagus of Padre Raimondo Calcagno, Chiesa dei Filipini, Chioggia, Italy
1990 Holy Water Font, Christ Church, Tacoma, Washington
1990 The Climbing Stone, Haverford College, Haverford, Pennsylvania
1988 Acrobats, Norman Rockwell Museum, Stockbridge, Massachusetts
1986 Playground Sculptures, Plymouth Township Park, Plymouth, Michigan
1980 Monster Capital Fountain, South Street Park, Philadelphia, Pennsylvania
1978 Wolf Memorial, Sailor's Grove, Fairmount Park, Philadelphia, Pennsylvania
1965 Gargoyle Designs, Washington Cathedral, Washington, District of Columbia
1964 Women in Civilian Service, Clara Barton, Pioneer Women, Women of the Combat Forces. Tablets for The Women's Memorial Bell Tower, Cathedral of the Pines, Rindge, New Hampshire

ABOUT THE AUTHORS

Annette Grant was an arts editor for the *New York Times* for 25 years, during which she ran the Weekend Section, was cultural editor of the Sunday Magazine, and oversaw the art, photography, architecture, and dance pages of the Sunday Arts & Leisure section. She also contributed articles to the paper on topics ranging from Ancient Egyptian sculpture to Renaissance armor to Impressionism and Surrealism to Gregory Crewdson's modern high-tech photography. Recently, she spent five months with *Art & Auction* magazine as a guest editor, and continues there as a consultant and writer.

Corry Kanzenberg is Curator of Archival Collections at Norman Rockwell Museum. The co-curator of *The Fantastical Faces of Peter Rockwell: A Sculptor's Retrospective*, she has generated exhibitions drawn from the Museum's permanent collections, including *A Day in the Life: Norman Rockwell's Stockbridge Studio and Norman Rockwell: Illustrator in Chief*, and continues to create new documentation on the artist's life and career. She is a graduate of the University of Hartford, where she studied art history.

Laurie Norton Moffatt is Director and CEO of Norman Rockwell Museum and author of *Norman Rockwell: A Definitive Catalogue*, the catalogue raisonné of the artist's work. A graduate in art history from Connecticut College, she completed her masters in business administration at the University of Massachusetts, and holds an honorary doctorate in arts from Massachusetts College of Liberal Arts. An active community leader, she has served as co-chair of the Berkshire Creative Economy Project and is president of the Williamstown Art Conservation Center. She is also a member of the board of trustees of the American Association of Museums.

Stephanie Haboush Plunkett is Chief Curator and Deputy Director of Norman Rockwell Museum. The co-curator of *The Fantastical Faces of Peter Rockwell: A Sculptor's Retrospective*, she has organized many exhibitions during her tenure, including *American Chronicles: The Art of Norman Rockwell*, *Lit Graphic: The World of the Graphic Novel*, *Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960*, and *The Art of the New Yorker: Eighty Years in the Vanguard*. The author of two American Library Association Notable children's books, she has also held positions at Brooklyn Museum, Brooklyn Children's Museum, and Heckscher Museum of Art.

ABOUT THE ARTIST

Peter Rockwell is a noted sculptor, and a leading authority on the art and history of stone carving. Born in New Rochelle, New York, in 1936, he is the youngest son of illustrator Norman Rockwell. He graduated from Haverford College with a degree in English Literature in 1957. Having fallen in love with sculpture as an undergraduate, Rockwell went on to study at the Pennsylvania Academy of the Fine Arts in Philadelphia. In 1961, he was awarded a traveling fellowship to study at the Scuola di Marmo in Carrara, Italy. He has lived and worked in Rome ever since.



Rockwell's sculpture has been exhibited widely in solo and group exhibitions in Italy and throughout the United States. He has created pieces for numerous public commissions, including the National Cathedral in Washington, D.C., Haverford College, Boston College, and various sites in Italy. His work is included in the collections of the National Portrait Gallery in Washington, D.C.; ICCROM in Rome; the Bridgeport Museum of American Art in Bridgeport, Connecticut; the Butler Institute of American Art in Youngstown, Ohio; and Norman Rockwell Museum in Stockbridge, Massachusetts. Rockwell is author of *The Art of Stoneworking* (1993), one of the most important books in the field. He has lectured widely on the subject, and has served as a consultant and stone-carving expert at historical and archeological sites in Italy, India, Pakistan, and Turkey.

