

Patricia Cronin
Aphrodite
and the
Lure of Antiquity





Patricia Cronin
Aphrodite
and the
Lure of Antiquity

CONVERSATIONS WITH THE COLLECTION

Organized by
 Tampa Museum of Art

Lenders to the Exhibition

Patricia Cronin
Beth Rudin DeWoody
Santa Barbara Museum of Art

The publication *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection* commemorates the 2018 exhibition organized by the Tampa Museum of Art.

Tampa Museum of Art
Tampa, Florida
August 16, 2018 through January 6, 2019

Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection was made possible by the Vinik Family Foundation.



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Tampa Museum of Art

Cornelia Corbett Center
120 West Gasparilla Plaza
Tampa, Florida 33602

Designed by Bob Hellier, Tampa, Florida
Co-edited by Joanna Robotham and Branko van Oppen,
Tampa Museum of Art, Tampa, Florida
Copyediting by Cara Jordan
Printing by Roberts Printing, Inc., Clearwater, Florida
Printed in the United States of America
ISBN: 978-1-878293-09-1

FRONT COVER:
Installation view, *Aphrodite Reimagined*, Tampa Museum of Art, Bretta B. Sullivan Terrace, 2018. Unless otherwise noted, all photography by Philip LaDeau.

BACK COVER:
Installation view, *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection*, Tampa Museum of Art, Bretta B. Sullivan Gallery, 2018.

FRONTISPIECE:
Patricia Cronin (American, b. 1963)
Detail, *Aphrodite (Tampa Museum)*, 2018
Acrylic on canvas and dye sublimation on fabric
108 x 84 inches
Courtesy of the artist

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Foreword

The 2018 exhibition *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection* marked a pivotal moment in the Tampa Museum of Art’s exhibition program. Organized by Dr. Seth Pevnick, former Chief Curator and Richard E. Perry Curator of Greek and Roman Art, the exhibition focused on bridging the two branches of the Museum’s permanent collection: classical antiquity and modern and contemporary art. Moreover, it launched the exhibition series *Conversations with the Collection*, a new curatorial initiative that invites contemporary artists to work with our collection of Greek and Roman art. Since my arrival as Executive Director in 2015, I have encouraged the curatorial team to create programming that highlights not only the strengths of both collections but also shows how objects from antiquity and today connect in thoughtful, relevant dialogues. As *Patricia Cronin, Aphrodite, and the Lure of Antiquity* revealed, the past is always present.

We are grateful for our ongoing friendship with artist Patricia Cronin. Upon accepting our invitation to work on the inaugural *Conversations with the Collection* exhibition, Cronin approached this project with tremendous enthusiasm and appreciation for classical antiquity. Her passion and knowledge of the ancient world mirrored Dr. Pevnick’s scholarly interests. Together, they collaborated on a provocative, smart, and beautiful exhibition that presented familiar objects in the collection with new insight, while illuminating the breadth of Cronin’s artistic practice. On behalf of the Board of Trustees and Museum staff, we thank Cronin for her continued generosity and for sharing her work with our community.

I would also like to thank Dr. Pevnick, now Curator of Greek and Roman Art at the Cleveland Museum of Art, for organizing this landmark exhibition. During his tenure at the Tampa Museum of Art, Dr. Pevnick expanded the research and acquisitions of the collection with great thought and care. Dr. Pevnick and Joanna Robotham, Curator of Modern and Contemporary Art, envisioned the series *Conversations with the Collection* as a cornerstone of the museum’s exhibition program, and I look forward to future iterations of this exhibition. I congratulate Dr. Pevnick, Cronin, and the curatorial team on the success of this extraordinary project.

Without a doubt, Cronin’s monumental sculpture *Aphrodite Reimagined* (2018), commissioned for *Patricia Cronin, Aphrodite, and the Lure of Antiquity*, anchored the exhibition. The Tampa Museum of Art’s marble sculpture *Torso of Aphrodite* (Roman, first century AD), which was purchased as part of the 1986 acquisition of the Joseph V. Noble Collection, prompted Cronin’s study of the goddess. Dr. Pevnick’s text explores the significance of *Torso of Aphrodite* and the inspiration behind *Aphrodite Reimagined* in this publication’s main essay.

Aphrodite Reimagined has captivated our visitors since its debut in Cronin’s 2018 exhibition. Standing at nearly ten-feet tall, the sculpture was first installed outdoors on the Bretta B. Sullivan Terrace, where she faced the Hillsborough

River, her arm extending toward the Tampa skyline. The Museum’s serene waterfront, often dotted with leisure boats and playful dolphins heading out into Tampa Bay, was a fitting location for the “goddess born from the sea.” The sculpture was moved indoors and reintroduced in the exhibition *HerStory: Ancient Heroines and Everyday Women* in 2020.

Aphrodite Reimagined has been described as the perfect representation of the Museum’s collections, and, more significantly, it is demonstrative of the institution’s history and future ambitions. It is with great pride and excitement that we can announce that *Aphrodite Reimagined* is now officially accessioned into the Museum’s permanent collection. This major acquisition, spearheaded by Dr. Pevnick, was supported with lead gifts from the Vinik Family Foundation and Jim and Celia Ferman among other generous gifts from the community, funds from Tampa Collects, and gifted in part by the artist in honor of the 100th anniversaries of women’s right to vote and the Tampa Museum of Art in 2019. We are ever grateful to the many members of our community who participate in Tampa Collects, our collecting group, and their dedication to growing our holdings. Now with certainty, *Aphrodite Reimagined* remains at home at the Tampa Museum of Art.

I extend my deep gratitude to the Vinik Family Foundation for sponsoring the 2018–19 Season of Love, a series comprised of three exhibitions focused on the theme of love. *Patricia Cronin, Aphrodite, and the Lure of Antiquity* was the first show that opened in this series, followed by *Yayoi Kusama: LOVE IS CALLING* and, lastly, *Robert Indiana: A Sculpture Retrospective*, organized by the Albright-Knox Art Gallery. The Vinik Family Foundation’s generous support made this ambitious season possible and helped to bring the art of three internationally acclaimed artists to the Tampa Bay area.

Our success would not be possible without the ongoing commitment of community members, including Ruth and Martin Silbiger who generously supported the publication of this catalogue, and the financial generosity of the Board of Trustees and the Foundation Board of Directors at the Tampa Museum of Art. Their support encourages our staff to do our best work as we continue to grow in our aspirations. I am indebted to the team at the Museum for their dedication and passion for our mission. It is a privilege and a joy to work together in making the Tampa Museum of Art a beacon of creativity and inspiration.

Michael A. Tomor, PhD
Penny and Jeff Vinik Executive Director
January 2021

Curator’s Preface and Acknowledgments

The idea to engage contemporary artists in *Conversations with the Collection* arose in a curatorial meeting with Joanna Robotham, who wisely suggested Patricia Cronin as a possible partner. Although classical themes have not been her primary focus, Cronin has returned repeatedly in her work to ideas that resonate with classical archaeologists and art historians. Her interests in presence and absence, and in the ghosts and dreams that sometimes stand in for knowledge about human history, recall the persistent efforts of so many scholars to learn more about the ancient Greeks and Romans, often from fragmentary clues. Thus, it is fitting that through her creation of new artwork responding to the Tampa Aphrodite, an ancient object with a long and well-documented modern history, we have learned quite a lot—not only about those who made and cared for these types of objects many centuries ago, but also about those who discovered and cared for this particular sculpture more recently. Indeed, with this exhibition the Tampa Aphrodite has benefitted tremendously, both in the addition of knowledge about her appearance and whereabouts in recent centuries, and in her connection to new artworks and questions born of twenty-first century realities.

For dedicating so much time and effort to this project, I first thank Patricia Cronin, who has taught me a great deal, and whom I now count as a true friend. Second, I thank my Tampa Museum of Art colleagues, without whom this project would not have happened: Michael Tomor, for believing in this idea; Joanna Robotham, for introducing me to Cronin and for advice and assistance throughout the planning, exhibition, and writing process; Emily McVeigh, Eric McGlynn, Philip LaDeau, Elise Tanaka, and Suzanne Williamson for ensuring a stunning installation and beautiful



OPPOSITE:
Torso of Aphrodite,
Roman, 1st century AD
Marble
H: 46 inches

RIGHT:
Patricia Cronin
Aphrodite Reimagined
(maquette), 2018
Cold-cast marble and resin
30 x 7 ½ x 8 ½ inches
Courtesy of the artist

photographs; Bob Hellier, for sage advice and a patient hand as catalogue designer; and many colleagues in other departments, whose hard work helps bring exhibitions to life. In addition, I am grateful to the Santa Barbara Museum of Art for lending an important ancient head of Aphrodite, and to Professors Michael Decker and Davide Tanasi at the Institute for Digital Exploration at the University of South Florida (USF IDEX) for sharing a digital 3-D model of the ancient torso that helped in the early stages of creating *Aphrodite Reimagined*. I also thank my family, who have listened to countless stories of Aphrodite, as well as Martin and Ruth Silbiger, whose generous donation helped to make this catalogue possible.

Finally, and sadly, I thank the late Dr. Richard E. and Mrs. Mary B. Perry, who did not live to see this exhibition, but who long encouraged me to persevere in my efforts to draw

connections between antiquity and the present day. They believed in the ideas underlying this exhibition long before the project took shape, and their generosity and foresight remain inspirational. I look back fondly on this exhibition, my last in Tampa, and I apologize for the delay in publication caused by my departure.

Seth D. Pevnick, PhD
Former Chief Curator and Richard E. Perry Curator of Greek and Roman Art
Tampa Museum of Art

PAGES 5–10: Installation views, *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection*, Tampa Museum of Art, Bretta B. Sullivan Gallery, 2018.







Patricia Cronin
Dione and Aphrodite, Parthenon (British Museum), 2018
 Acrylic on canvas and dye sublimation on fabric
 108 x 144 inches
 Courtesy of the artist



Patricia Cronin
Colonna Venus (Vatican Museums), 2018
 Polyethylene, acrylic on canvas, and dye sublimation on fabric
 84 x 132 inches
 Courtesy of the artist



NEXT PAGE:
 Installation view, *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection*, Tampa Museum of Art, Bretta B. Sullivan Gallery, 2018.



Patricia Cronin, Aphrodite, and the Lure of Antiquity

CONVERSATIONS WITH THE COLLECTION

Seth D. Pevnick

The Tampa Aphrodite, a fragmentary Roman marble sculpture of the goddess (cat. 2), called out to Patricia Cronin on her initial visit to the Tampa Museum of Art, in early 2017. This visit was the first of several, as she considered ideas for her own commissioned artwork to be featured in a 2018 exhibition in “conversation” with the Tampa antiquities collection. It was not only the beautiful form of the torso that caught her eye, but also the line drawing displayed nearby showing previous additions of a head, arms, and legs. Long interested in the overlapping chapters of human history and art history, Cronin suggested that she could reimagine the Tampa Aphrodite—not to show visitors exactly what the ancient sculpture looked like (something we will likely never know) but to help them understand the limits and extent of knowledge about the human past. Now that it is finished, the commissioned sculpture, *Aphrodite Reimagined* (cat. 1), delights with its size, beauty, and ingenuity, while also teaching and challenging viewers.

Those who gaze at her may also think and wonder about the ancient world and its many contributions to modern culture. Many may also ponder the nature of history, considering what we know and how we know it, as well as what we do not and cannot know. In what follows, I will explore these musings, first with regard to the Tampa Aphrodite, and then to *Aphrodite Reimagined* and other representations of the goddess. These conversations between and about objects across many cultures and centuries comprised the heart of the 2018 exhibition *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection*, the inspiration for this essay.

The Tampa Aphrodite and Its Modern History

Although we still lack the name of its sculptor and the precise date and place of its production—probably in the first century AD, in Rome or further south—we now know more about the modern history of the Tampa Aphrodite than ever before, thanks to certain questions raised and answered during the planning and production of *Aphrodite Reimagined*. Thus, it is worth repeating some of the history that I reviewed in a previous publication in order to make sense of a new discovery about its restorations.¹ The Tampa Museum of Art acquired the torso in 1986 from Joseph Veach Noble (1920–2007), together with more than 150 other ancient artworks that he had collected over many years.² Like his other large marble sculpture, a Poseidon/Neptune of the first century AD, Noble purchased the Aphrodite from a sale titled

¹ Seth D. Pevnick, “Collecting History and the Future of Collecting: Provenance, Provenience, and Current Issues Facing Classical Antiquities Collections,” *Gasp! Tampa Museum of Art Magazine* 1 (2010), 2–13.

² Suzanne P. Murray, *The Joseph Veach Noble Collection* (Tampa: Tampa Museum of Art, 1985; repr. 1986), 51.

FIGURE 1. Illustration and description for the Aphrodite sculpture now in Tampa. Published in Parke-Bernet Galleries, *Furniture and Sculpture for Garden and Terrace from Various Sources Including Several New York, Florida and Other Private Collectors*, New York, June 7–8, 1956, lot 137.

Furniture and Sculpture for Garden and Terrace at Parke-Bernet Galleries in New York in June of 1956.³ The auction catalogue included the following illustrated description (FIG. 1).

Starting from these details, Noble and others learned more about the sculpture, confirming its eighteenth-century discovery and subsequent treatment, condition, and whereabouts. The German classical archaeologist Adolf Michaelis, who studied the Smith Barry collection at Marbury Hall in Cheshire, England, in 1873, notes the resemblance of the ancient torso to an Elektra in a statue group in Naples and then specifies the nature of the Venus Victrix restorations in his 1882 book *Ancient Marbles in Great Britain*. (Venus, of course, refers to the Roman goddess of love and beauty, analogous to the Greek Aphrodite.) All ancient, according to Michaelis, are the

“torso as far as the knees, three quarters of the r. arm, l. arm except the hand which is missing.” Also ancient, “but not originally belonging to the statue, is the head of Venus with fillet and a large knot of hair on the crown.” Not ancient (described as “new”) are the “lower parts of the legs and half the l. forearm with the arrow.” In addition, Michaelis notes that “The head is of Greek marble, the body of marble with blackish spots, perhaps from Lower Italy.”⁴

Michaelis provides no illustration, but he refers to a nineteenth-century drawing published by the Comte de Clarac and subsequently reproduced by Salomon Reinach (FIG. 2). This shows a clear separation between “old” and “new” materials at the knees, if not at the neck or arms. It also shows a bow in the left hand, an arrow in the right (not the left, as Michaelis suggests). Michaelis notes that the Hon. J. [James Hugh] Smith Barry collected his sculptures in Rome

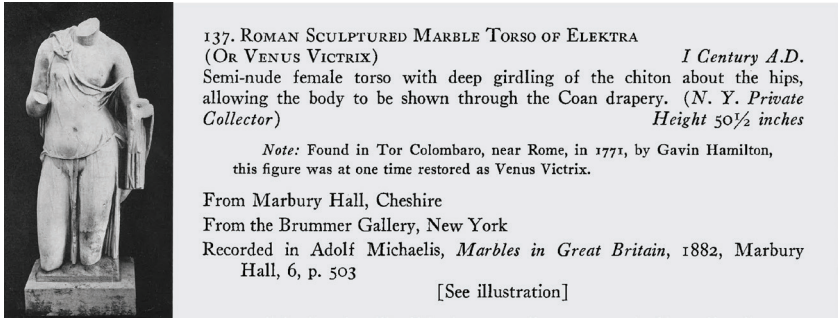


FIGURE 2. Line drawing showing the Aphrodite sculpture now in Tampa restored as Venus Victrix. Published in Pevnick, “Collecting History,” 5 (adapted by Bob Hellier from Salomon Reinach, *Répertoire de la statuaire grecque et romaine* [Paris, 1897], 318 [after Clarac IV, No. 14994B]).

FIGURE 3. Photograph of the sculpture gallery in Marbury Hall, Northwich, Cheshire, England, 1929 (courtesy of the Friends of Anderton and Marbury).

“about 1776,” although more recent research shows that he was also collecting a bit earlier, from 1771 to 1776.⁵

Michaelis also refers in his work to a much earlier publication, James Dallaway’s *Anecdotes of the Arts in England* (1800), including the first two published references to



the Aphrodite sculpture now in Tampa. Dallaway refers to a “statue of Venus Victrix...much restored,” first as part of the Smith Barry collection at Beaumont in Cheshire, England, and then among the works discovered by the Scottish painter, archaeologist, and dealer Gavin Hamilton near Rome in 1771. According to Dallaway, Smith Barry owned thirty ancient artworks, including two excavated at Tor Colombaro, some nine miles outside of Rome on the famed Via Appia, in a villa of Roman emperor Gallienus (reigned 253–68 AD). These included the “draped Venus, now restored, and called ‘Victrix.’”⁶ By the time Michaelis saw them, the sculptures had been moved from Belmont (or Beaumont, as

Dallaway called it) to Marbury Hall, where he wrote that “the statues and busts are very unfavourably disposed in the dark Sculpture Gallery, which is more like a cellar.”⁷ In an undated photograph of this space (FIG. 3), our sculpture is visible among those along the righthand side, her left hand and its attribute missing.

3 *Furniture and Sculpture for Garden and Terrace from Various Sources Including Several New York, Florida and Other Private Collectors*, Parke-Bernet Galleries, New York, June 7–8, 1956. For the modern history of the Tampa Poseidon, or “Mr. Anson’s Neptune,” see Seth D. Pevnick, “The Tampa Poseidon = The Shugborough Neptune,” in *Collecting and Collectors: From Antiquity to Modernity (Selected Papers on Ancient Art and Architecture 4)*, ed. A. Carpino, T. D’Angelo, M. Muratov, and D. Saunders (Boston: Archaeological Institute of America, 2018), 197–209.

4 Adolf Michaelis, *Ancient Marbles in Great Britain*, trans. C. A. M. Fennell (Cambridge: Cambridge University Press, 1882), 503.

5 Michaelis, *Ancient Marbles*, 500–501; Gerard Vaughan, “James Hugh Smith Barry as a Collector of Antiquities,” *Apollo* 126 (1987): 4–11; Jonathan Scott, *The Pleasures of Antiquity: British Collectors of Greece and Rome* (New Haven, CT: Yale University Press, 2003), 143–47.

6 James Dallaway, *Anecdotes of the Arts in England or Comparative Observations on Architecture, Sculpture, & Painting, Chiefly Illustrated by Specimens at Oxford* (London: Cadell and Davies, 1800), 354, 373. Subsequent publications of letters written by Hamilton tell the same story; see G. J. Hamilton and A. H. Smith, “Gavin Hamilton’s Letters to Charles Townley,” *Journal of Hellenic Studies* 21 (1901), 312.

7 Michaelis, *Ancient Marbles*, 501.

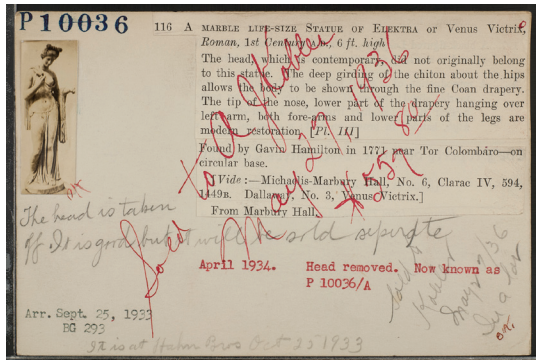
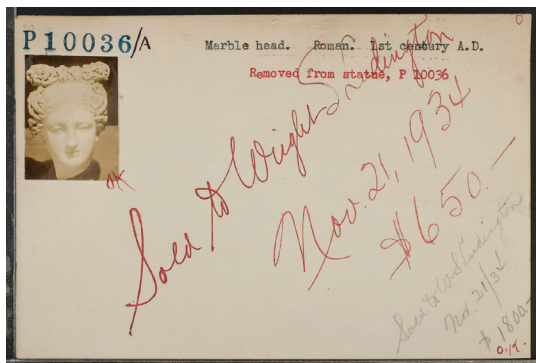


FIGURE 4. Brummer Gallery inventory card for P10036, first-century Roman life-sized marble statue of Elektra (Venus Victrix). Metropolitan Museum of Art, New York.
FIGURE 5. Brummer Gallery inventory card for P10036A, first-century Roman marble head. Metropolitan Museum of Art, New York.



Articles published in 1955–56 note that the sculpture was twice at auction in 1933, ultimately selling to the New York dealer Joseph Brummer.⁸ This much Noble likely gathered, but Brummer’s inventory cards, recently digitized by the Thomas J. Watson Library of the Metropolitan Museum of Art, provide a fuller understanding of a few critical years in the sculpture’s modern history. According to inventory card P10036, Brummer purchased the sculpture at Sotheby’s London on July 27, 1933, and received it in New York that September (FIG. 4).⁹

A small photograph mounted on the card matches the Clarac drawing and the sculpture gallery photograph (FIGS. 2–3).¹⁰ More importantly, the card twice confirms the removal of the head: in pencil, “The head is taken off. It is good but it will be sold separate”; and in red typescript, “April 1934. Head removed. Now known as P10036/A.” Also noted twice is the sale of the sculpture to A. J. Kobler, on May 27, 1936. Kobler, a New York newspaperman and real estate developer, died later in 1936, and it is uncertain whether he or his estate sold the Aphrodite, or when it was sold. Noble records Harry Brandt of Rye, New York, as owner of the Aphrodite prior to its 1956 sale, but it is not known when Brandt acquired her or from whom (leaving open the possibility of another owner/owners).¹¹

Turning now to P10036/A (the head), a separate inventory card includes a detail photograph, confirmation of removal from the torso, and the specifics of its sale (FIG. 5). Wright S. Ludington, renowned for his antiquities collection and generosity to the Santa Barbara Museum of Art, purchased the head on November 21, 1934. After first lending it to



FIGURES 6, 7. Installation views, *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection*, Tampa Museum of Art, Brett B. Sullivan Gallery, 2018.

that museum in 1941, Ludington donated the head in 1978.¹² Although Brummer retained a first-century AD date for the head, the considerable drill work in the hair suggests second-century workmanship, as it is now labeled. Thus, in addition to the difference in marble types, previously noted by Michaelis, the head and torso also diverge in production date.

To recap, then, the Tampa Aphrodite was discovered, fragmentary, outside Rome in 1771. Soon it was joined to a head from another sculpture and given newly carved limbs and attributes. By 1776, the “restored” sculpture had joined the antiquities collection of Englishman James Hugh Smith Barry, in whose family it remained for more than 150 years, receiving many distinguished visitors. In 1933, the composite sculpture was bought by New York dealer Joseph Brummer, who separated the head and torso, presumably discarding the eighteenth-century additions. Tastes had changed over centuries, shifting from a desire for complete sculptures (even if composite), to a preference for wholly ancient sculptures (even if fragmentary). The head went to California, while the torso changed owners at least thrice more, going from New York to Maplewood, New Jersey, home of Joseph Veach Noble, and eventually to Tampa.

With this exhibition, the head and torso, long joined to one another but originally deriving from different sculptures, were brought together once more. Shown side by side, rather than physically united, the head and torso remind us of the shifting histories of objects, of the multiple faces of ancient deities, and of the undying lure of antiquity (FIG. 6).

8 Cornelius C. Vermeule, “Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain, Part One,” *American Journal of Archaeology* 59, no. 2 (April 1955): 142. Cornelius C. Vermeule and Dietrich von Bothmer, “Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain, Part Two,” *American Journal of Archaeology* 60, no. 4 (October 1956): 336.

9 The Brummer Gallery Records were donated to the Metropolitan Museum in 1980, through Ella Baché Brummer, wife of Ernest Brummer. Transferred to the Cloisters Archives in 1993. For Brummer Gallery Records, see “The Brummer Gallery Records,” Metropolitan Museum of Art, accessed March 18, 2020, <http://libmma.contentdm.oclc.org/cdm/landingpage/collection/p16028coll9>.

10 I have not been able to locate a copy of the Sotheby’s *Catalogue of Antiquities*, July 27, 1933, but I believe both the photograph and the listing on the Brummer inventory card were likely taken from there, with our statue as lot 116.

11 Coincidentally, the Tampa Poseidon also passed from Brummer to Kobler and eventually to Brandt, although here, too, details and dates are lacking; see Pevnick, “The Tampa Poseidon,” 201.

12 Head of Aphrodite, Roman, second century AD, Marble, SBMA 1978.4.9, Gift of Wright S. Ludington.

Aphrodite Reimagined

The same fascination that once drew collectors like Smith Barry to Italy continues to prompt interest in museum collections today. It also inspires artists like Patricia Cronin, who welcomed this new knowledge about the head once attached to the Tampa torso in her own work. Many mysteries still remain about the Tampa Aphrodite, so Cronin's "complete" commissioned sculpture maintained the intrigue of certain missing pieces. Working first at small scale (cat. 7) and then much larger (cat. 1), Cronin employed shifts in size and materials—using cold-cast marble for the torso and translucent, glass-like resin for the head, arms, and legs—to ensure that viewers not approach *Aphrodite Reimagined* as a straightforward replica of an ancient sculpture.

Instead, while Cronin has done extensive research into this and other representations of Aphrodite, studying historical sources, photographs, and even a digital 3-D model of the Tampa Aphrodite, her finished sculpture acts as a metaphor for shifting certainties about human history, challenging assumptions about both past and present. What do we think is real and true? How does our understanding of history change as more scholarly research and archaeological discoveries come about? Taking into account its planned display on an outdoor sculpture terrace, Cronin knew that the shifting light, changing over the course of each day and throughout the year, would also change our perceptions of her sculpture. At the same time, through a perfect harmony of scale, material, and form, the goddess and her space in Tampa have taken on a spiritual quality, almost as if *Aphrodite Reimagined* has made the Bretta B. Sullivan Terrace into a contemporary cult chamber of sorts—a place not for burnt offerings, of course, but for quiet contemplation and artistic inspiration, as well as for selfies and social media posts (FIGS. 8–10).

As the goddess of love and beauty, Aphrodite might be considered timeless, and it is worth noting how the clear chronological distinctions between the Santa Barbara head and the Tampa torso fall away in Cronin's melding of the two, despite—or perhaps because of—their different materials. Although decidedly contemporary, *Aphrodite Reimagined* feels at home with ancient sculptures. And just as ancient sculptors portrayed the deity in a wide range of poses and guises to try to capture her multifaceted nature—often shown nude or partially clad in clinging drapery to emphasize her connections to physical desire and fertility, but also in powerful poses to demonstrate her connections to warfare, seafaring, and political life—Cronin sought to explore other aspects of this complex deity.



FIGURES 8, 9. Installation views, *Aphrodite Reimagined*, Tampa Museum of Art, Bretta B. Sullivan Terrace, 2018.

Thus, inspired by her Aphrodite research, Cronin embarked on a series of paintings concurrent with her commission. Each painting takes as its subject a different sculpture of Aphrodite in another museum collection. But rather than painting conventional representations of these sculptures, Cronin created multilayered paintings that give the effect of silhouetted statues floating like sails across seas of beautiful blues (cats. 9–16). Also part of this series is a two-part cast glass sculpture, Cronin's first work in this medium (cat. 8). A sculpture of absence rather than presence, *Aphrodite (Metropolitan Museum)* takes the shape of the negative space surrounding the front and back of an absent Aphrodite sculpture. For Cronin, the two halves—cast in a green-blue color to match both ancient glass and the sea—reference the scallop shell from which Aphrodite famously emerged.

Inescapably, many of these paintings and sculptures recall the most famous ancient statue of the goddess, the so-called *Knidian Aphrodite*, created by the great Athenian sculptor Praxiteles in the mid-fourth century BC. The first monumental female nude in Greek art, the painted marble sculpture once stood in a circular shrine at Knidos, allowing admiration from all sides. The urn beside her, for bathwater, provided a connection to mundane human activities and to her watery realm. Although this statue is now lost, literary descriptions and Roman replicas (including several painted by Cronin) provide good clues about its original appearance. Still, many questions remain, and Cronin's paintings remind us that these surviving marble sculptures—beautiful as they are—do not perfectly replicate the Praxitelean original. Looking at these sculptures, in other words, is not the same as seeing the *Knidian Aphrodite*. In Cronin's words, "History is unfinished, murky, hard to see, get a firm grasp of. . . . These paintings reflect that and how necessary and complex it can be to look back. Obscuring our view is a comment on the impossibility of knowing, the simultaneity of the presence of what we know and the absence of what we don't. I want the paintings to act as ghosts, dreams of the sculptures rather than the physical marble sculptures."

Ancient masterpieces may be physically lost, their original meaning and form unknowable, but so long as we read, talk, and think about them, they continue to exist and inspire. In this sense, *Aphrodite Reimagined* has given contemporary form to timeless ideas. For a museum dedicated to both the art of classical antiquity and the art of our time, Patricia Cronin could hardly have created a more powerful sculpture.

FIGURE 10
Patricia Cronin
Detail, *Aphrodite Reimagined*, 2018
Cold-cast marble and resin
H: 121 inches (307.34 cm)
Courtesy of the artist



A Conversation with Patricia Cronin and Joanna Robotham

Joanna Robotham, Curator of Modern and Contemporary Art, Tampa Museum of Art [JR]: What inspired you to select the Tampa Museum of Art’s *Torso of Aphrodite* as the basis for your project?

Patricia Cronin, Artist [PC]: Before I visited the museum, I didn’t know which type of works in the Antiquities Collection—vases, jewelry, or sculpture—would spark my imagination. The first object I saw was the museum’s Aphrodite torso fragment (first century AD), and I thought it was extraordinary. Through conversations and researching the collection with Dr. Seth Pevnick, Chief Curator and Richard E. Perry Curator of Greek and Roman Art, the nineteenth-century photographs of incorrect eighteenth- or nineteenth-century restorations intrigued me and posed interesting questions about authenticity and ownership, as well as gender and worship in the ancient world. The life that objects lead long after the artist’s death is terrifying for me, as an artist, to contemplate. This inspired the conceptual puzzle-solving portion of my artistic practice—to imagine and hand sculpt the missing parts that had disappeared from this sculpture along the way.

Aphrodite Reimagined is a twenty-first-century/ancient hybrid monumental cult statue of Aphrodite in cold-cast marble and resin installed on the outdoor second-floor Sullivan Terrace. By using both opaque materials—stone to reference the Tampa Museum’s ancient female torso—and translucent materials—blue-green sea glass-colored resin for my hand-modeled head, arms, lower legs, flowing drapery and feet—both aspects of Aphrodite become visibly unified. The celestial Aphrodite (Aphrodite Ourania) representing transcendent principles and the “common” Aphrodite who was the goddess of the people (Aphrodite Pandemos) come together in Aphrodite, goddess of *mixis*, the mingling of specific and imagined bodies across centuries. With the changing light throughout the day, *Aphrodite Reimagined* transforms from a uniform whole into a more fractured appearance. This acts as a metaphor for our shifting certainties about history. What do we think is real, true? How does our understanding of history change as more research by scholars and discoveries from archaeological excavations come to light?

JR: Much of your practice revolves around the concept of “giving presence to absence.” This is especially evident in the new works created for the exhibition *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection*. In addition to the monumental sculpture *Aphrodite Reimagined*, you created a new series of paintings that reflect the interstitial space between the present and the past, as well as the physical and ethereal. How do the paintings reflect your investigations of history and place? At what moment in the process of working on the sculpture did you start to think about creating the Aphrodite paintings? How did working in different media influence your thinking about Aphrodite and the various interpretations of her?

PC: I had finished sculpting the maquette for the monumental *Aphrodite Reimagined* when, in January 2018, I traveled to Rome as a visiting artist at the American Academy in Rome specifically to research the heavy concentration of Aphrodite sculptures in Roman museums. I was so inspired by them, especially the *Knidian Aphrodite* at Museo Nazionale’s Palazzo Altemps that is supposedly the closest copy of the famous lost one by one of the greatest sculptors of the ancient world, Praxiteles (active c. 375–330 BC). They had a didactic wall label that identified what was original and what was reconstructed, and that fascinated me. When I returned home to New York, I started experimenting with painting her. Because Aphrodite is born from the sea, I didn’t want to use oil paint. And since I’d never worked with acrylic paint before, I didn’t know the rules, so I created a new take on assemblage painting. It was a fortuitous discovery.

Usually, viewers experience a painting from one position. When they move around, nothing changes in the painting. The *Aphrodite Reimagined* paintings consist of multiple layers of unstretched pieces of fabric (sheer, canvas, and plastic) removed from the painting’s traditional supports, inviting viewers to walk around to see what the “off register” layering of different translucent, transparent, and opaque materials reveals. This series problematizes painting by refusing to prioritize the “high art” materials of canvas, paint, the touch of the artist’s hand, and brush strokes over “common materials,” such as protective plastic tarps, and mechanically reproduced prints of the abstract paint residue from the painting process onto separate sheer fabric.

These multilayered paintings challenge abstract and representational painting’s historical associations with image, recognition, chance, gesture, and aesthetic purity (wholeness) with painted silhouettes of famous Aphrodite statues floating in a sea of blues—cerulean, cobalt, turquoise, and ultramarine—that are layered over blue plastic tarps and covered with abstract paint traces that seeped through the canvas while painting the silhouettes and is baked into sheer fabric in a dye-sublimation process. They float like sails on a ship, hanging on the wall with grommets, which are also references to the ancient port cities where temples to Aphrodite existed. By obscuring Aphrodite, the layering complicates our access to her, putting the viewer in the position of someone searching for knowledge, history, and the truth. All elusive, constantly changing, shifting, undulating. We keep searching, knowing that we may never have a clear answer. History is unfinished, murky, and hard to see and to get a firm grasp of. It will never be finished. These paintings reflect that and how necessary and complex it can be to look back. Obscuring our view is a comment on the impossibility of knowing. The ghosts of Aphrodite contrast with the opaque certainty of stone sculptures, creating a visual rhyming of what is visible, what is veiled, what is solid, what is translucent, what is present, and what is absent.

We ask gods for help, protection, and intervention. Supplicants worshiped gods and goddesses for safety, health, marriage, fertility, harvests, safe sea voyage, and victory in battle. Here, water-based acrylic paint and the protective plastic tarps, which protect the things we value, literally help tell her story.

In the *Theogony*, the Greek poet Hesiod described Aphrodite as the “foam-born goddess” [line 196].¹ Here, the seafoam sits on the top layer of sheer fabric like an apparition. These paintings posit an artistic interruption, an intervention in the past reading of these historic sculptures. By not prioritizing the artist’s hand by fully revealing the brushstroke—and instead hiding it below the abstract “seafoam” on commercially printed fabric—I’m problematizing the myth of the great white heterosexual male artist.

With these paintings, I feel like I’m joining these other sculptors in chasing Praxiteles’s *Knidian Aphrodite*, which allows me to reevaluate and subvert historical approaches to statuary and to revisit and reinvent ideas about the human, the heroic, and the divine.

JR: How did the Tampa Museum of Art’s collection and your collaboration with Pevnick broaden your understanding of the ancient world?

PC: I tried to imagine what people in the ancient world, specifically the women and men who would have worshiped Aphrodite at one of her many temples, would have petitioned her for and what those rituals were like. Through studying the collection, the Tampa Aphrodite, and the smaller domestic Aphrodite sculptures, as well as my conversations with Dr. Pevnick, and lots of reading about and researching other Aphrodite sculptures in Rome, I came to have a deeper appreciation and, also, many more questions about what it was about her that captivated ancient audiences, worshipers, and artists. It was important in the process of being the inaugural artist in the *Conversations with the Collection* series that I was afforded time to spend on the second-floor terrace and in the galleries, so the monumental sculpture and the new series of paintings were scaled specifically for the museum’s architecture. This site-specific installation of *Aphrodite Reimagined* adds power to a solemn, somewhat spiritual experience that one can have on the terrace gallery, especially at sunset.

But also, because Aphrodite is the goddess of beauty, I needed to define my relationship to beauty—a political or theoretical relationship to beauty—which I’m still working on. I reread Elaine Scarry’s *On Beauty and Being Just*.² I’m

¹ Hesiod, *Theogony; and, Works and Days*, translated by Catherine M. Schlegel and Henry Weinfield (Ann Arbor: University of Michigan Press, 2006), 29.
² Elaine Scarry, *On Beauty and Being Just* (Princeton: Princeton University Press, 1999).

Patricia Cronin
Aphrodite (Metropolitan Museum), 2018
Cast glass
20 x 4½ x 10 inches (each half)
Courtesy of the artist

thinking about her investigations into two definitions of the adjective “fair.” One is loveliness of countenance and the other is about equitable distribution: that beauty doesn’t take us from, but in fact leads us to justice. But it’s all still rolling around in my head, which is why I have to keep making these paintings until I figure it out.

We began this conversation a couple weeks after the 2016 U.S. election. I was pretty despondent, and this project was an opportunity for me to go back in history to research where the segregation of the sexes and ensuing subjugation began. I went back to Sarah Pomeroy’s *Goddesses, Whores, Wives and Slaves*,³ Rachel Rosenzweig’s *Worshipping Aphrodite*,⁴ Christine Kondoleon and Phoebe C. Segal’s *Aphrodite and the Gods of Love*,⁵ and Mary Beard’s *Women and Power*.⁶ In a social-political climate that’s extremely hostile to women, it has been a tonic to devote my attention to the history of cult worship of a female deity, a female authority in public.



3 Sarah B. Pomeroy, *Goddesses, Whores, Wives and Slaves: Women in Classical Antiquity* (New York: Schocken Books, 1975).
4 Rachel Rosenzweig, *Worshipping Aphrodite: Art and Cult in Classical Athens* (Ann Arbor: University of Michigan Press, 2004).
5 Christine Kondoleon, with Phoebe C. Segal (eds.), *Aphrodite and the Gods of Love* (Boston: MFA Publications, 2011).
6 Mary Beard, *Women and Power: A Manifesto* (London: Profile Books, 2017).

Works in the Exhibition

- | | | |
|--|---|--|
| 1 Patricia Cronin (American, b. 1963)
<i>Aphrodite Reimagined</i> , 2018
Cold-cast marble and resin
H: 121 inches (307.34 cm)
Tampa Museum of Art, Museum Purchase with lead gifts from the Vinik Family Foundation, Jim and Celia Ferman, generous gifts from the community, funds from Tampa Collects, and gifted in part by the artist in honor of the 100th anniversaries of women’s right to vote and the Tampa Museum of Art in 2019, 2021.001 | 6 <i>Head of Aphrodite</i>
Roman, 2nd century AD
Marble
H: 11 ½ inches
Santa Barbara Museum of Art, Gift of Wright S. Ludington 1978.4.9 | 12 Patricia Cronin
<i>Aphrodite of Cnidus (Palazzo Altemps)</i> , 2018
Polyethylene, acrylic on canvas, and dye sublimation on fabric
108 x 84 inches
Courtesy of the artist |
| 2 <i>Torso of Aphrodite/Venus</i>
Roman, 1st century AD
Marble
H: 46 inches
Tampa Museum of Art, Joseph Veach Noble Collection, purchased in part with funds donated by W.R.B. Enterprises, Inc., Judy and Bob Blanchard, and Jeanne and Jack Winter 1986.134 | 7 Patricia Cronin
<i>Aphrodite Reimagined (maquette)</i> , 2018
Cold-cast marble and resin
30 x 7 ½ x 8 ½ inches
Courtesy of the artist | 13 Patricia Cronin
<i>Aphrodite of Cyrene (Turkey)</i> , 2018
Polyethylene, acrylic on canvas, and dye sublimation on fabric
108 x 84 inches
Courtesy of the artist |
| 3 <i>Statuette of Aphrodite/Venus</i>
Roman, c. 100 BC–AD 100
Bronze
H: 6 ¾ inches
Tampa Museum of Art, Joseph Veach Noble Collection, purchased in part with funds donated by Vincent Bekiempis 1986.139 | 8 Patricia Cronin
<i>Aphrodite (Metropolitan Museum)</i> , 2018
Cast glass
20 x 4 ½ x 10 inches (each half)
Courtesy of the artist | 14 Patricia Cronin
<i>Aphrodite (Tampa Museum)</i> , 2018
Acrylic on canvas and dye sublimation on fabric
108 x 84 inches
Tampa Museum of Art, Gift of Patricia Cronin in honor of Dr. Seth D. Pevnick, Richard E. Perry Curator of Greek and Roman Art, 2009–2019, 2019.013 |
| 4 <i>Statuette of Aphrodite/Venus</i>
Roman, c. 100 BC–AD 100
Bronze
H: 6 ¼ inches
Tampa Museum of Art, Joseph Veach Noble Collection 1986.140 | 9 Patricia Cronin
<i>Colonna Venus (Vatican Museums)</i> , 2018
Polyethylene, acrylic on canvas, and dye sublimation on fabric
84 x 132 inches
Courtesy of the artist | 15 Patricia Cronin
<i>Aphrodite of Cyrene (Baths of Diocletian)</i> , 2018
Polyethylene, acrylic on canvas, and dye sublimation on fabric
108 x 96 inches
Courtesy of the artist |
| 5 <i>Torso from Aphrodite/Venus Statuette (Anadyomene type)</i>
Roman-Egyptian, 1st–2nd century AD
Alabaster
H: 6 ¾ inches
Tampa Museum of Art, Gift of Roger and Dana Dunn 2014.004.001 | 10 Patricia Cronin
<i>Capitoline Venus (Capitoline Museums)</i> , 2018
Acrylic on canvas and dye sublimation on fabric
108 x 84 inches
Courtesy of the artist | 16 Patricia Cronin
<i>Dione and Aphrodite, Parthenon (British Museum)</i> , 2018
Acrylic on canvas and dye sublimation on fabric
108 x 144 inches
Courtesy of the artist |
| | 11 Patricia Cronin
<i>Aphrodite of Capua (Naples National Archaeological Museum)</i> , 2018
Polyethylene, acrylic on canvas, and dye sublimation on fabric
108 x 84 inches
Courtesy of the artist | 17 Patricia Cronin
<i>Memorial to a Marriage</i> , 2002
Carrara marble
27 x 47 x 84 inches
Courtesy of the artist |

18	Patricia Cronin <i>Memorial to a Marriage</i> , 2002 Plaster 5 ½ x 9 ½ x 19 inches Courtesy of the artist	24	Patricia Cronin <i>Memorial to a Marriage #4</i> , 2002 Archival pigmented inkjet print on Innova soft texture paper Sheet size: 24 x 30 inches Framed: 29 x 35 inches Courtesy of the artist	30	Patricia Cronin <i>The Sleeping Faun</i> , 2006 Watercolor on paper Image size: 12 x 15 inches Framed: 20 ½ x 24 ½ inches Courtesy of the artist	36	Patricia Cronin <i>Queen of Naples (Ghost)</i> , 2007 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Courtesy of the artist	42	Patricia Cronin <i>Ghost #29</i> , 2006 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Courtesy of the artist	48	<i>Ring with Gorgoneion Bezel</i> Greek, 6th–5th century BC Gold H: ¾ inches Tampa Museum of Art, Charlotte Dunwiddie Collection, bequest of Charlotte Dunwiddie 1995.029.001
19	Patricia Cronin <i>Memorial to a Marriage</i> , 2002 Bronze Edition 1/10 3 ½ x 7 x 9 ½ inches Courtesy of the artist	25	Patricia Cronin <i>Memorial to a Marriage #5</i> , 2002 Archival pigmented inkjet print on Innova soft texture paper Sheet size: 24 x 30 inches Framed: 29 x 35 inches Courtesy of the artist	31	Patricia Cronin <i>Clasped Hands of Robert Browning and Elizabeth Barrett Browning</i> , 2006 Watercolor on paper Image size: 12 x 15 inches Framed: 20 ½ x 24 ½ inches Courtesy of the artist	37	Patricia Cronin <i>Ghost #6</i> , 2006 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Courtesy of the artist	43	Patricia Cronin <i>The Queen of Naples</i> , 2006 Dye Sublimation on silk 120 x 60 inches Courtesy of the artist	49	<i>Drachm (coin) of Apollonia Pontica: Anchor and Crayfish (O); Gorgoneion (R)</i> Greek (Thrace), minted 450–400 BC Silver Diameter: ¾ inches Tampa Museum of Art, Gift of Roger and Dana Dunn 2014.004.004
20	<i>Cinerarium (Cinerary Urn)</i> Etruscan, c. 200–150 BC Ceramic 18 x 17 x 7 inches Tampa Museum of Art, Gift of Robert and Janette Moody, 1986.285.a–b	26	Patricia Cronin <i>Memorial to a Marriage #6</i> , 2002 Archival pigmented inkjet print on Innova soft texture paper Sheet size: 24 x 30 inches Framed: 29 x 35 inches Courtesy of the artist	32	Patricia Cronin <i>Medusa</i> , 2006 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Collection of Beth Rudin DeWoody	38	Patricia Cronin <i>Ghost #27</i> , 2006 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Courtesy of the artist	44	Patricia Cronin <i>Ghost #6</i> , 2006 Dye Sublimation on Silk 120 x 60 inches Courtesy of the artist	50	<i>Guttus (Oil Vessel) with Gorgoneion</i> Roman, 1st century AD Lead Diameter: 3 ⅝ inches Tampa Museum of Art, Gift of Sandy and Karen Blatt in memory of Harold Maltz and William H. Blatt 1998.026
21	Patricia Cronin <i>Memorial to a Marriage #1</i> , 2002 Archival pigmented inkjet print on Innova soft texture paper Sheet size: 24 x 30 inches Framed: 29 x 35 inches Courtesy of the artist	27	Patricia Cronin <i>Memorial to a Marriage</i> , 2004 Curable ink on twill 96 x 145 inches Courtesy of the artist	33	Patricia Cronin <i>Tomb of Judith Falconnet</i> , 2006 Watercolor on paper Image size: 12 x 15 inches Framed: 20 ½ x 24 ½ inches Courtesy of the artist	39	Patricia Cronin <i>The Fountain of the Hylas and the Water Nymphs</i> , 2006 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Courtesy of the artist	45	Hiram Powers (American, 1805–1873) <i>Greek Slave</i> , 1849 Marble H: 15 ¼ inches Tampa Museum of Art, Gift of Barbara Shipley Lemonopoulos in honor of Costas B. Lemonopoulos 1994.019		
22	Patricia Cronin <i>Memorial to a Marriage #2</i> , 2002 Archival pigmented inkjet print on Innova soft texture paper Sheet size: 24 x 30 inches Framed: 29 x 35 inches Courtesy of the artist	28	Harriet Hosmer (American, 1830–1908) <i>Faun Head from The Sleeping Faun</i> , 1865 Marble 8 x 6 ½ x 6 inches Collection of Patricia Cronin	34	Patricia Cronin <i>Zenobia in Chains</i> , 2006 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Collection of Beth Rudin DeWoody	40	Patricia Cronin <i>Ghost #19</i> , 2006 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Courtesy of the artist	46	<i>Right hand (sculpture fragment)</i> Ptolemaic (Greek-Egyptian), 2nd–1st century BC Bronze (hollow-cast) L: 4 ¼ inches Tampa Museum of Art, Joseph Veach Noble Collection 1986.142		
23	Patricia Cronin <i>Memorial to a Marriage #3</i> , 2002 Archival pigmented inkjet print on Innova soft texture paper Sheet size: 24 x 30 inches Framed: 29 x 35 inches Courtesy of the artist	29	Harriet Hosmer (American, 1830–1908) <i>Baby Satyr Head from The Sleeping Faun</i> , 1865 Marble 5 ½ x 5 x 5 ¼ inches Collection of Patricia Cronin	35	Patricia Cronin <i>Portrait of Wayman Crow</i> , 2007 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Collection Beth Rudin DeWoody	41	Patricia Cronin <i>Ghost #22</i> , 2006 Watercolor on paper Image size: 15 x 12 inches Framed: 24 ½ x 20 ½ inches Courtesy of the artist	47	<i>Left hand (sculpture fragment)</i> Ptolemaic (Greek-Egyptian) or Roman-Egyptian, undated Bronze (hollow-cast) L: 3 inches Tampa Museum of Art, Gift of Martin and Marianne Weil, given in honor of R. Andrew Maass, Director, 1993.028.013		

Patricia Cronin Biography

For more than twenty-five years, **Patricia Cronin** (b. 1963) has employed a highly original interdisciplinary approach to figurative and conceptual art, which is infused with feminist values and examines issues of gender, sexuality, and social justice. Her oeuvre compellingly resists categorization into major bodies of work, focusing instead on themes of marriage equality, feminist art history, and the international human rights of women and girls transiting across two-dimensional and three-dimensional platforms. She challenges conventional understandings of these genres by deploying historical images and forms, injecting specific political concerns into them, and transforming the old into something critically and formally anew.

Born in 1963 in Beverly, Massachusetts, Cronin received her BFA from Rhode Island College (1986) and her MFA from Brooklyn College, CUNY (1988). She was awarded the Yale University Summer School of Music and Art Fellowship, Norfolk, Connecticut (1985), and a fellowship to attend the Skowhegan School of Painting and Sculpture, Skowhegan, Maine (1991).

In 2002, Grand Arts, Kansas City and Deitch Projects, New York, presented Cronin's *Memorial to a Marriage*, a monumental Carrara marble mortuary sculpture depicting a double portrait of herself and her then partner, now wife, Deborah Kass, which was permanently installed on their burial plot in Woodlawn Cemetery, Bronx. This work served as a protest, simultaneously addressing gay marriage before it was legal anywhere in the United States, when the only official documents a homosexual couple could acquire were about sickness and death (healthcare proxies and wills), and the absence of women honored in public art in New York City and beyond. This iconic work is the first marriage equality monument in the world. The marble and its many bronze variations have been included in exhibitions and collections in the US and internationally.

Two survey exhibitions have been organized of Cronin's work thus far. The first, *Patricia Cronin, The Domain of Perfect Affection, 1993 to 2003*, was organized by Sandra Firman at the UB Art Gallery, University at Buffalo, Buffalo (2004) and focused on her early *Erotic Watercolors* (1990s) through *Memorial to a Marriage* (2002). This exhibition was accompanied by a catalogue with essays by Firman and renowned professor of Modern European art at the Institute of Fine Arts, New York University, and curator of twentieth-century art at the Solomon R. Guggenheim Museum, Robert Rosenblum.

In 2012, the Newcomb Art Museum, Tulane University, New Orleans, presented *Patricia Cronin, All Is Not Lost*, encompassing two major series of Cronin's work from 2002 to 2012, pairing *Memorial to a Marriage* (2002) with *Harriet Hosmer: Lost and Found, A Catalogue Raisonné* (Milan: Edizioni Charta, 2009). This volume of art-historical research and hand-painted images of Hosmer's neoclassical marble statues is a unique artistic intervention that examines the

intersection of the ivory tower (scholarship) and the marketplace (sales) of the first professional female sculptor. A catalogue accompanied the exhibition with essays from contemporary art curator Helen Molesworth and Stanford University art historian Alexander Nemerov.

In 2015, *Shrine for Girls* was chosen by Commissioner Okwui Enwezor as an official solo collateral exhibition of the 56th Venice Biennale. Curated by acclaimed Italian curator Ludovico Pratesi and occupying the entire Church of San Gallo, *Shrine for Girls* was a meditation on the global plight of exploited women and girls. Three recent horrific acts of violence in Ireland, India, and Nigeria inspired Cronin to gather clothes from around the world, arrange them on the three altars to act as "relics" to honor what the artist called "gender martyrs," and give them a semblance of dignity that they were denied in life. A comprehensive publication, *Shrine for Girls, Venice* (Milan: Silvana Editoriale, 2015), features texts by art historians and curators, including Pratesi, Maura Reilly, and Phong Bui. It then traveled to the FLAG Art Foundation, New York (2016); the LAB Gallery, Dublin, Ireland (2017); and Museum Catharijneconvent, Utrecht, The Netherlands (2021).

Cronin's work has been the subject of solo exhibitions at institutions worldwide, including Brent Sikkema Gallery, New York (1997), White Columns, New York (1998); Grand Arts, Kansas City, Missouri (2002); Deitch Projects, New York (2002); University at Buffalo, Buffalo, New York (2004); American Academy in Rome Art Gallery, Rome, Italy (2007); Brooklyn Museum, Brooklyn (2009); Newcomb Art Museum, New Orleans (2012); Musei Capitolini, Centrale Montemartini Museo, Rome, Italy (2013); Venice Biennale, Venice, Italy (2015); the FLAG Art Foundation, New York (2016); the Armory Show, New York (2017); and the Lab Gallery, Dublin (2017).

Cronin is the recipient of numerous awards, including the Rome Prize from the American Academy in Rome, Louis Comfort Tiffany Foundation Award, Anonymous Was a Woman Award, New York Foundation for the Arts Artist Fellowship, two Pollock Krasner Foundation Grants, and Civitella Ranieri Fellowship. She has been a trustee of both the American Academy in Rome and the Civitella Ranieri Foundation.

Museum and Public collections that hold works by the artist include Deutsche Bank, New York; Fuhrman Family Collection, New York; Gallery of Modern Art, Glasgow, Scotland; Kelvingrove Art Gallery and Museum, Glasgow, Scotland; Leslie-Lohman Museum of Art, New York; National Gallery of Art, Washington, DC; Perez Art Museum Miami, Miami; Smithsonian National Portrait Gallery, Washington, DC; Tampa Museum of Art, Tampa, Florida; and Woodlawn Cemetery, Bronx, New York.

Cronin is professor of art at Brooklyn College, CUNY, and lives and works in Brooklyn as well as East Atlantic Beach, New York.

Seth D. Pevnick Biography

Seth Pevnick joined the Cleveland Museum of Art as Curator of Greek and Roman Art in March 2019, taking responsibility for the care and development of the collection of art of the ancient Mediterranean world, including the art of Egypt and the Ancient Near East. In 2021, he curated *Replication and Reinterpretation, Old and New*, his contribution to the Cleveland Museum of Art exhibition *Stories from Storage*. Previously he spent nearly a decade at the Tampa Museum of Art, serving as Richard E. Perry Curator of Greek and Roman Art (2009–19), as well as chief curator (2013–19) and acting director (July 2014–April 2015). While in Tampa, Pevnick curated numerous antiquities exhibitions, including *Poseidon and the Sea: Myth, Cult, and Daily Life* (2014–15), which traveled to two other venues, and several thematic installations of the permanent collection augmented with loans: *Contests, Combat, and Commemoration* (2018); *Animals in Ancient Art* (2016); *Utility and Aesthetics in Ancient Art* (2012); *Worlds Apart: Myth and History, Gods and Mortals, Heroes and Hybrids* (2011); and *From Life to Death in the Ancient World* (2010). He also organized and collaborated on multiple exhibitions of modern and contemporary art, including three exploring connections with classical antiquity: *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection* (2018); *Inspired by Nature: Vases, Birds, and Flowers* (2018); and *Echoes of Antiquity: Revisiting and Reimagining the Ancient World* (2015).

In addition to editing and contributing to the *Poseidon and the Sea* catalogue, Pevnick has written for other museum exhibition catalogues as well as academic journals, conference proceedings, and archaeological excavation reports, especially in the area of ancient Greek vase-painting. A forthcoming article, “LYKOS KALOS: Beyond Youthful Beauty,” will appear in *Hesperia: Journal of the American School of Classical Studies at Athens*. Other recent publications include “The Tampa Poseidon = The Shugborough Neptune,” in *Collecting and Collectors: From Antiquity to Modernity (Selected Papers on Ancient Art and Architecture 4* [2018]), and “Riders and Victors: Competing on Horseback in Archaic and Classical Greek Art,” in *The Horse in Ancient Greek Art* (2017). A longtime member of the Archaeological Institute of America (AIA), he currently serves on both the Museums and Exhibitions Committee and the Cultural Heritage Committee, and as a Board Member of the Cleveland Archaeological Society. He is also Adjunct Assistant Professor of Art History at Case Western Reserve University.

Prior to his employment at Tampa, from 2008 to 2009 Pevnick served as curatorial assistant in the Department of Antiquities at the J. Paul Getty Museum, Getty Villa, where he co-curated *The Chimaera of Arezzo*, a collaborative exhibition with the Republic of Italy. Pevnick holds a PhD in archaeology from the University of California, Los Angeles, and a BA in classical archaeology from Dartmouth College. The recipient of numerous academic fellowships and honors, he has studied at the American School of Classical Studies at Athens (2006–7) and the American Academy in Rome (2019). Pevnick lives with his family in Shaker Heights, Ohio.

Joanna Robotham Biography

Joanna Robotham joined the staff of the Tampa Museum of Art as the Curator of Modern and Contemporary Art in 2016. She previously held the Neubauer Family Foundation Assistant Curator position at the Jewish Museum in New York City, where she worked for over 10 years. In June 2020, Ms. Robotham curated the exhibition *Frank Stella: What You See*, an intimate survey of the artist’s printmaking oeuvre. She recently curated the Fall 2019 exhibition series *Ordinary/Extraordinary: Assemblage in Three Acts: Jean-Michel Basquiat, Purivs Young, and Haitian Vodou Flags*. Past original curatorial projects at the Tampa Museum of Art include *Vapor and Vibration: The Art of Larry Bell and Jesús Rafael Soto* (2018), as well as *Mernet Larsen: Getting Measured, 1957–2017* (2017), a retrospective of Mernet Larsen’s paintings. In 2021 and 2017, Ms. Robotham was part of the curatorial team for *Skyway: A Contemporary Collaboration*, a triennial of artists working in the Tampa Bay area and mounted at four museums across the region. At the Jewish Museum, she curated *Becoming Jewish: Warhol’s Liz and Marilyn* (2015) and organized the exhibition *Masterpieces & Curiosities: Nicole Eisenman’s Seder* (2015). She received her M.A. in Curatorial Studies from the Center for Curatorial Studies at Bard College and earned a B.A. in Art History and Political Science from the University of Washington.



Patricia Cronin
Studio view with *Aphrodite*
Reimagined maquette and head
2018
Courtesy of the artist

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Pages 4, 32, Figure 10: Photographs by Patricia Cronin; courtesy of the artist.

Figure 1: Scan taken from Parke-Bernet Galleries, *Furniture and Sculpture for Garden and Terrace from Various Sources Including Several New York, Florida and Other Private Collectors* (New York, 1956).

Figure 2: Line drawing by Bob Hellier; courtesy of the artist.

Figure 3: Photograph courtesy of the Friends of Anderton and Marbury, England, U.K.

Figures 4–5: Photographs courtesy of the Brummer Gallery Records, Metropolitan Museum of Art, New York, N.Y.

CONVERSATIONS WITH THE COLLECTION



 Tampa Museum of Art