

Long Island's Best 2026 Inspiration Artwork:

Women Sculptors in the Collection



Clarina Bezzola

Swiss, b. 1970

One at a Time, 1998

Steel, glass, fabric, polyester filling, and rubber

Gift of Jan Staller

2024.10

Clarina Bezzola was born Switzerland and lives and works in New York. Clarina is a performance artist, sculptor, painter and trained classical singer.

Bezzola's work investigates human consciousness. With the arise of consciousness and the identification of the self humans began to feel isolated – hence, fear and feelings of vulnerability arise. Each of us has his or her own individual way of dealing with the discomforts that result from feeling isolated and alone in the world. Some of us shield themselves with physical armors or walls while others wear masks or uniforms to deceive. Through the mediums of performance, sculpture / installation, painting and drawing and sometimes photography Bezzola investigates the struggle of the individual trying to find its place in society.



Dorothy Dehner

American, 1901-1994

Landscape, 1976

Bronze

Gift of the Dorothy Dehner Foundation for the Visual
Arts, Inc.

1997.2

Originally intending to pursue a career in theater, Dorothy Dehner turned to art following a 1925 trip to Italy, Switzerland and Paris, where she was stimulated by modernist art movements, particularly cubism. Her early work, produced during the years of her marriage to the sculptor David Smith, was in a two-dimensional format, often in a relatively realist style. After separating from Smith in 1950, Dehner studied engraving at Stanley Hayter's Atelier 17, and in 1955 she began experimenting with bronze casting. Her works, such as *Landscape*, are often constructed of planar elements and emphasize contour rather than mass. While abstract, her art consistently refers to the natural world. In the mid-1970s, Dehner began creating ensembles of stacked wood elements, and in the early 1980s she worked on a monumental scale in Cor-Ten steel.



Courtney Leonard

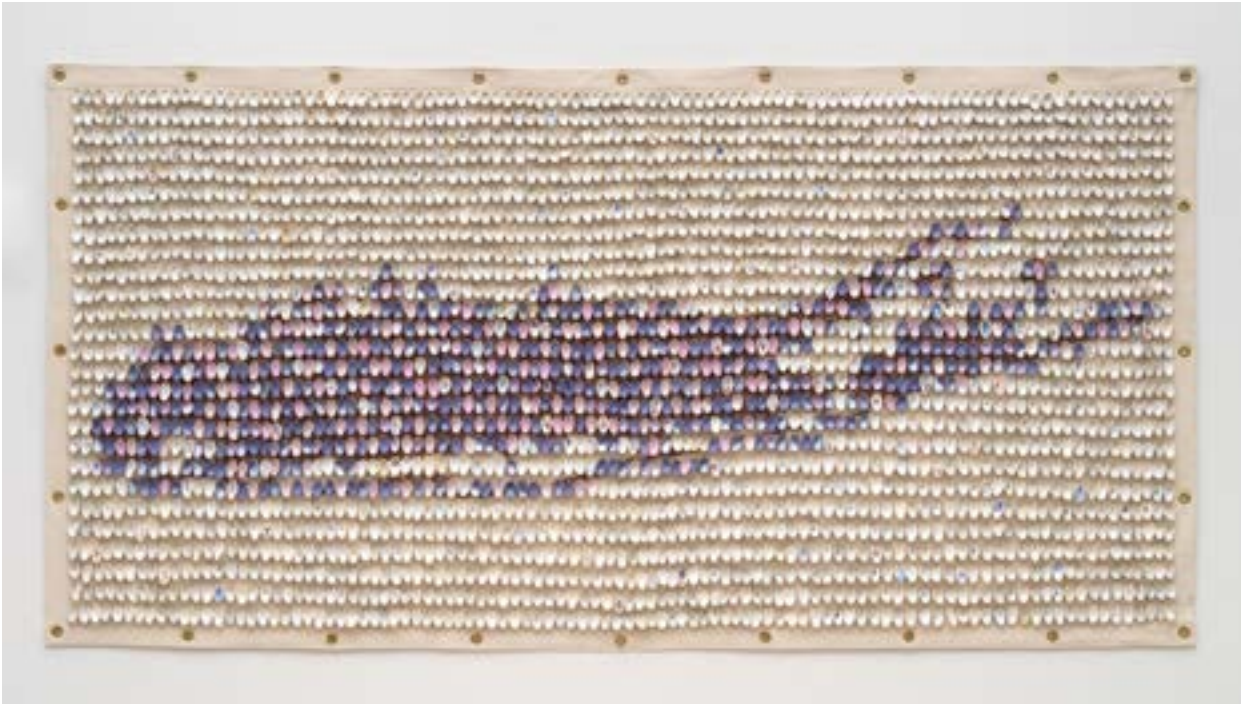
Shinnecock, b. 1980

BREACH: Logbook 21 | SCRIMSHAW STUDY 1, 2021

Ceramic (coiled micaceous clay) and 22kt gold luster, with
wood and gold acrylic shelf

Museum Purchase

2022.8



Courtney Leonard

Shinnecock, b. 1980

CONTACT 2,023..., 2023

Canvas, ceramic, brass, and artificial sinew

Museum Purchase with Partial Funding from the Town of
Huntington Art Acquisition Fund

2023.1



Courtney Leonard
Shinnecock, b. 1980

***She Dreams of Home*, 2004**
Ceramic

Museum Purchase with funds provided by Andrea B. and
Peter D. Klein and the Town of Huntington Art Acquisition
Fund

2024.1

Courtney M. Leonard (Shinnecock, b.1980) is an artist and filmmaker, who has contributed to the Offshore Art movement. Leonard's current work embodies the multiple definitions of "breach", an exploration and documentation of historical ties to water, whale and material sustainability. In collaboration with national and international museums, cultural institutions, and indigenous communities in North America, New Zealand, Nova Scotia, and the United States Embassies, Leonard's practice investigates narratives of cultural viability as a reflection of environmental record.



Evelyn Beatrice Longman

American, 1874-1954

***Youth Eternal*, 1920**

Marble, with bronze water spout

August Heckscher Collection

Bronze frog and plaque conserved in 2021 in memory of artist and friend Norine E. Lyons from Bob, Karolyn, Andrea and Emily Harwood.

1959.352



Evelyn Beatrice Longman

American, 1874-1954

***Robert and Emily DeForest 50th Wedding
Anniversary Medal, 1922***

Gold-plated bronze

Gift of Mrs. Priscilla de Forest Williams

1999.11

The first sculptor to achieve full membership at the prestigious National Academy of Design and the only woman taken on as a studio assistant by Daniel Chester French, Evelyn Beatrice Longman received her early sculpture training with Lorado Taft at the Art Institute of Chicago. She executed work for the 1901, 1904, and 1915 World's Fairs and received many serious commissions for monuments, doors, and friezes throughout her career. Longman also executed portrait busts, fountains, and single figures representing universal themes. Her figure *The Genius of Electricity* surmounted the dome atop the original AT&T building in New York City and is now located outside the AT&T Discovery District in Dallas, Texas. The fountain *Youth Eternal* was commissioned by August Heckscher and originally intended to be set in an alcove at the end of a sculpture hall. The figures are modeled after Heckscher's grandchildren, Lionel, Virginia, and Nancy, the children of his daughter Antoinette and her husband Oliver Brett, Viscount Esher. The purity of line that characterizes Longman's work is seen in the bas-reliefs surrounding the drum of the basin.



Katinka Mann

American, 1925-2022

Green 2, 1984

Dimensional photographic cutout, Cibachrome print

Gift of the Artist

2001.8



Katinka Mann

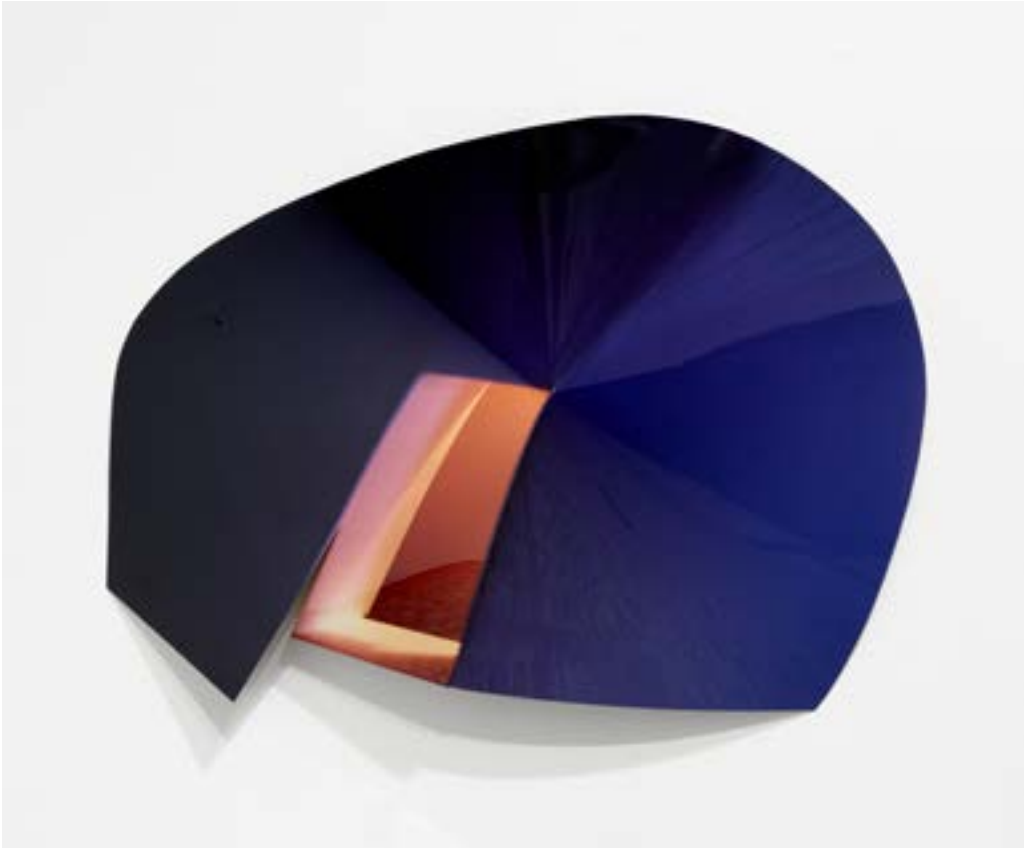
American, 1925-2022

Untitled, 1997

Lithograph on Somerset velvet paper, ed. 71/100

Gift of American Abstract Artists

2005.3.22



Katinka Mann

American, 1925-2022

Navy, 1996

Cibachrome photo construction

Gift of Joan Mann Diamond

2024.11

Since the mid-1980s, Katinka Mann has employed permutations of the trapezoid in her paintings, shaped canvases, and sculptures to explore depth perception and spatial illusion. The interplay of light and shadow upon the reflective, angled planes of *Green 2* produces confounding optical effects. It is difficult to discern surface from depth, form from shadow, and recession from projection. Although the sculpture appears to be made of heavy enameled metal, Mann constructed it out of a polyester-based photographic print.



Berta Margoules

American, 1907-1996

Stabat Mater, c.1950

Bronze

Gift of Dr. Helen Boigon

1996.12

Berta O'Hare Margoulies was born in Lovitz, Congress Poland. Her family migrated to Belgium during World War I and from there to the Netherlands and then the United Kingdom and then to the United States where she graduated from Hunter College in 1927. She then began studying sculpture at the Art Students League and from there she moved to Paris where she studied at the Academie Colarossi, Academie Julian and the Ecole des Beaux-Arts. In 1937 Margoulies was one of the founders of the Sculptors Guild. In 1939, she executed a relief sculpture at the United States Post Office, Canton, New York. Throughout her life, she also held various jobs as a translator, research worker, and social worker.



Rhoda Sherbell

American, b. 1933

Aaron Copland, 1976

Bonded bronze

Gift of Dr. Mark Weinstein and Susan Honig Weinstein

1999.25

As one of the youngest artists to have a solo exhibition at the Brooklyn Museum, Rhoda Sherbell has often been referred to as a “child prodigy.” At the age of sixteen, she received a full scholarship to the Art Students League in New York, where she studied under renowned artists William Zorach and Reginald Marsh. Sherbell’s subjects are often prominent public figures. She is acclaimed for her ability to capture not only the likeness of a person, but also the complexities of their humanity.

Aaron Copland (1900-1990), was a prominent twentieth-century American composer. Born in Brooklyn in 1900, he grew up attending performances by the New York Symphony and at the Brooklyn Academy of Music. While attending the American Conservatory at Fontainebleau in France, he sold his first composition. Although he held many titles—conductor, teacher, and writer—Copland is best known for his innovative compositions that incorporate popular styles of American music, such as jazz and folk. This portrait of Copland not only accurately portrays his physiognomy, but also provides great insight into the man himself. Sherbell’s honest, aged portrayal conveys a sense of Copland’s wisdom, while his unkempt hair alludes to his inventive creativity. His gaze is focused, perhaps determined, but his eyes express the satisfaction of a long and gratifying life.



Esphyr Slobodkina

American, b. Russia, 1908-2002

A Gioso, c. 1988

Mixed media construction

Gift of the Artist

1997.12.59



Esphyr Slobodkina

American, b. Russia, 1908-2002

***The Sadly Sagging Educational Spiral*, c. 1988**

Mixed media construction

Gift of the Artist

1997.12.60



Esphyr Slobodkina

American, b. Russia, 1908-2002

The Typewriter Bird, 1960-61

Mixed media construction

Gift of the Artist

1997.12.61



Esphyr Slobodkina

American, b. Russia, 1908-2002

***East River*, 1985**

Mixed media construction

Gift of the Artist

1997.12.62



Esphyr Slobodkina

American, b. Russia, 1908-2002

Full Steam Ahead, 1960s-1980s

Mixed media construction

Gift of the Artist

1997.12.63

Esphyr Slobodkina's creative life found expression in a wide variety of artistic media and in many related fields, including interior design, architecture, textiles, millinery, and dressmaking. She is probably best known, however, as the author and illustrator of the children's classic *Caps For Sale*. Born in Siberia, Slobodkina moved to the United States in 1928 and the following year enrolled at the National Academy of Design in New York, where she met fellow Russian Ilya Bolotowsky, whom she later married. While Slobodkina's earliest work is Impressionist, under Bolotowsky's tutelage she began working in a flattened, abstract style that incorporated line, interlocking shapes and pure color, and in 1937 Slobodkina and Bolotowsky were among the founding members of American Abstract Artists. The hard-edged geometric works of Slobodkina's maturity derived from her early constructions, created from plain or painted wood shapes attached by wire or hinges to a flat surface. Nurtured by the Russian craft tradition, Slobodkina was particularly attentive to textural contrasts and harmonious palettes. Her charm is perhaps best seen in her found-object constructions, such as the whimsical and playful *Typewriter Bird*, fabricated from the keys and workings of a discarded typewriter.



Elizabeth Strong-Cuevas

American, 1929-2023

“Jazz”, Lightning I, 1992

Bronze

Gift of the Artist

2015.1

In an article for Art Times American artist Elizabeth Strong-Cuevas stated: “We may get thoughts and feelings from a distant past. Intuition and feeling are all part of the inspiration to make something,” alluding to her instinctual, yet psychological approach to sculpture. Strong-Cuevas’ works commonly depict variations of the human head modeled to reflect her desire to relate the styles of the past to ideas of the future, as seen in “*Jazz*,” *Lightning I*. The bolt-shaped cut, which reminds the artist of oriental calligraphy, does not split a single head, but rather separates two. Strong-Cuevas describes these “double profiles” as her attempt to convey the “underlying unity of minds.” She also associates this piece with the Hindu deity Shiva, who is known to represent contradictory ideas, with one head signifying creation and the other destruction.



Ruth Vollmer

American, 1903-1982

Tangents, 1970

Acrylic plastic

Gift of Eva Ingersoll Gatling

1997.19.6

Born in Munich in 1903 as Ruth Landshoff. She had many connections to the teachers and students at the Bauhaus. Ruth and her husband, Hermann Vollmer, moved to New York in 1935. Vollmer began work designing window displays for Bonwit Teller, Tiffany's, Lord & Taylor, and other department stores. Her displays experimented with wire, steel, and copper mesh to create figural forms. In 1944 she received a commission from the Museum of Modern Art for its fifteenth anniversary exhibition, *Art in Progress*. Vollmer continued to work with wire mesh and exhibited her work *Composition in Space* at the Museum of Modern Art in their 1948 exhibition *Elements of Stage Design*. In 1950, she was commissioned to create a mural for the lobby of 575 Madison, where she created a large wall relief that used wire rods and wire mesh to play with light, texture, and transparency. By 1970 Vollmer's practice had taken on a new dimension, exploring complex geometrical forms and mathematical concepts, particularly spirals and platonic solids.



vanessa german

American, b. 1976

Oh when you're low, I'll be there to hold you tight to me,

c. 2005–2009

Mixed media

Gift of Heather Arnet and David Shumway

2024.8

vanessa german is a self-taught sculptor, painter, writer, activist, performer, and poet whose work is deeply rooted in themes of identity, empowerment, and social justice. Her practice blends collage, assemblage, and sculpture to create visually striking and spiritually resonant works. Her “power figures” and “tar baby” sculptures embody strength, resilience, and transformation. Figures like the one here emerge through an intricate layering process: german began with a found doll, then built outward with an eclectic mix of materials, many of which she sourced from her Pittsburgh neighborhood. This process reinforces a deep connection between art and community.

In her work, german references the spiritual and historical lineage of Central African *nkisi nkondi*, guardian statues imbued with protective and ritual power. Like these traditional figures, her sculptures have symbolic objects embedded into them and act as vessels for healing, protest, and ancestral connection. Through her multidimensional practice, german challenges oppression while celebrating Black identity, history, and collective resilience.



Mary Callery

American, 1903-1977

Tree, n.d.

Brass

Gift of the Estate of Mary Callery

Conserved in 2019 through the Adopt a Work of Art
Program with funds from the Andrea B. and Peter D.
Klein Conservation Fund.

1981.12



Mary Callery

American, 1903-1977

Gate, 1963-64

Brass

Gift of the Estate of Mary Callery

1980.1.1

Although trained in a classicizing style, Mary Callery became interested in modern art while living in Paris between 1930 and 1940, when the encroaching war forced her return to the U.S. She befriended many avant-garde artists, including Picasso, Leger, and Matisse, and she amassed a remarkable collection of their works. She visited Picasso's apartment in Paris and his sculpture studio at Boisgeloup, north of Paris. He was a great inspiration to Callery, teaching her new ways of seeing, and he encouraged her to work from her imagination, rhetorically asking: "What do you need a model for? You know that the human body has a head...and two legs..." Picasso's welded iron sculptures of the 1930's certainly inspired her own approach. Indeed, Callery's work has been described as "drawing in space," just as the sculptor Julio Gonzalez had described Picasso's work. Best-known for her attenuated figures and acrobats, Callery's lyrical forms often belie the industrial nature of their creation.