A CONVERSATION WITH JOAN MARTER
ON THE LIFE AND ART OF DOROTHY DEHNER
February 23, 2022

MARIANNE ROSENBERG: This is sort of impromptu: it's been rescheduled… and rescheduled… and so we're happy you're here today. Really, we're very honored and flattered, and we mean that sincerely, to have Joan Marter here.

Joan Marter is President of the Dorothy Dehner Foundation; she knew her intimately. And in addition to that, Joan is a professor emerita at Rutgers University, specializing in Modern and Contemporary Art. She's also the author of a five-volume publication on women in American art, and also the catalogue *Women of Abstract Expressionism*. And she is the editor in chief of the Woman's Art Journal—yay!

And on that note, in this women-run gallery: Joan, it's over to you.

JOAN MARTER: Thank you, thank you. Well, I'm going to say a few things sitting down here and then I'll be walking around. I'm going to be talking about Dorothy Dehner; I can pass this around, this is a picture of her.

She lived for 94 years and she worked just about right up to the end, because at the end of her life she was doing fabricated work and was preparing the fabrications in a very interesting way. Downstairs, at the front entrance, you'll see *Balancing.* When she was working on fabricated pieces, she liked for them to make a Styrofoam model of the piece, so she could see it before it was actually fabricated in steel.

But she began… as a draftsman, as someone who was a painter. However, from the very beginning of her career she wanted to be a sculptor. And why wasn't she a sculptor from the beginning of her artistic career? Well, one of the reasons is that she went to the Art Students League. She had already been to Paris; she saw the latest art; she saw people working in abstraction; she saw the Russians; she saw the artists from the De Stijl group, and of course the French artists as well. And when she got back to New York, she saw, instead, that people were doing direct carving. And direct carving means that they were creating works that were incredibly old fashioned in her eyes. They were figurative works, and she was interested in abstraction.

So, she didn't make sculpture. Another reason why she didn't make sculpture until the mid-1950s—1955, to be exact—is that she married someone who also studied at the Art Students League in '20s, David Smith. They were married in 1927. And even though Dorothy talked a lot about sculpture and thought about making sculpture, she didn't make sculpture until she was separated from David Smith—actually, divorced from David Smith. In 1955 she started making sculpture.

And then, she kept going. As someone said, she was very prolific. And we have some wonderful examples of a range of Dorothy's work here in sculpture. We have the work that

she did in bronze; and she did these things I in very unique—I would say, not totally unique, but not very often practiced—way. And that's another reason I brought this photograph. Because in the photograph you can see that she is working in wax. And she built an armature of wood to hold up the piece, but she made the piece in wax.

There were many advantages and many reasons why she did that. It allowed her a certain spontaneity, but it allowed her actually to be a Constructivist, which is what she wanted to be. But she didn't want to work with welding. She knew what that meant because David Smith was a welder. It meant very large, very dangerous equipment that sent out sparks. You had to wear a helmet… I mean, she was very familiar with that and she didn't want to do it.

So this was the solution. Several artists, including this one that I'm wearing—this is Ibram Lassow—told her that he best thing for her to do was to work in wax. And so that's what she did. And not only that, she took her own photograph of herself. She set the camera up and photographed herself, looking very serious.

And this is an example, too—I love this catalogue cover. She didn't like it, but that's okay. She told me how much she didn't like it. This is the show that I organized, this is a piece that's in the collection of Glens Falls, the Hyde Collection in Glens Falls, New York, and this is one of her large constructions in bronze. These are cast bronze; they were done at a foundry after her wax models. Now, on this one in particular, she actually has little messages inscribed that you have to find. They're very special little messages.

But one of the things about wax, I think, in addition to the fact that it was easier for her to work in that way, is it's somewhat related to the fact that she also studied engraving, and etching. And so, working at the Atelier 17 alongside people like Louise Nevelson and others, she had many chances to experiment. And I think that's a good background… and in fact, her study at Atelier 17 and her sculpture work—they really are in the same period of time. She stared sculpture in '55, by the end of the '50s she was also making prints at Atelier 17. Very busy, very busy.

She worked in this method well into the '60s, then after that she changed to wood. And there's a wood piece of hers there in the center. And then after a period of time… she worked differently, I should mention now, because I'm sure all of you know Louise Nevelson's work, Louise was a friend of Dorothy's. They were very close friends from the Atelier 17 period, which is to say from the '50s. And they continued to be friends until the end of Louise Nevelson's life (she died first). Of course, Louise, as you know, worked in wood. Louise tended to work in found wood. I think Dorothy's work—I think you can tell form looking at something like that—these aren't little scraps. They were chosen in a very different way and put together.

So, she worked a period of time very successfully in wood and then at the very end of her life she did the fabrications. She didn't do them; she had them made for her, out of… in some cases, really they related to her drawings because they come from her drawings. And in a few cases they come from her bronze sculpture—she used the bronze sculpture as a model for a piece that became something like ten feet high or even larger. For example,

these are some of the late pieces of hers, the fabricated pieces. These are ten, twelve, fifteen feet high. And yet, she originally did some of these works in small bronzes. So that's where they come from.

Before I begin talking about the drawings, because they really fascinate me, do you have any questions? Because I don't want you to have to save your questions until the end. Does anyone want to ask a question now?

ROSENBERG: I actually have a question… she was working in wax… I assume these pieces are all unique? Because it's lost wax?

MARTER: Yes, it's lost wax, that's right. And she knew about the fact that this is lost wax… I'm glad you pointed that out actually, because that's important. Lost wax is a very old technique. It goes back in time. But it means that the piece is unique, absolutely, because in the process of putting… you make a maquette actually over this, but when you heat it, the wax runs out and the bronze runs in. That's how it works. And so they are unique pieces.

It's later, I think actually with some of the fabricated pieces, those are the only ones that really have several versions. Not versions, but several different copies. Because that's much easier to do in fabricated pieces.

Anybody else have a question?

ATTENDEE: You said that she went to Europe and then came back and studied at the Art Students League. Did she then, after disenchantment with the Art Students League… did she reach out to the European sculptors again after that, in the '50s or '60s?

MARTER: Yeah, I guess maybe I should explain a little more. When she went to the Art Students League she tried to get interested in William Zorach's teaching, which I think she found out very quickly that she wasn't interested in, and that was all there was. But she did find some instructors of great interest to her, one of them—a lot of people studied with these people. [Nicolottis?] was one that she studied drawing with. And more importantly to both of them, to Smith and Dehner, was Jan Matulka, who came to this country and was working in a kind of Cubist style, which was far beyond, let's say, some of the other people at the Art Students League at the time. And he was introducing things like putting sand on the paintings, and doing various… creating certain texture effects. And they were very interested in his work and his teaching.

She did not study with Hans Hoffman, which so many of the other artists associated with Abstract Expressionism did. But the other thing is that she knew many artists then in the 1930s. Once they finished their study, and once they had moved on and had actually moved to Bolton Landing, New York, they came back into the city and had many friends: John Graham, also been a student at the Art Students League, but also other people—Mark Rothko, other artists that we now associate very definitely with Abstract Expressionism.

Any other questions? I'm glad, you're helping me to clarify some of what I'm saying. She didn't dislike the Art Students League, she just disliked the way sculpture was being taught.

ATTENDEE: She didn't start making sculpture until later in her life?—

MARTER: Yes, 55.

ATTENDEE: —How many do you think there are of her sculptures?

MARTER: Oh, okay wow. Well, ha, you know it's interesting that you're asking this because Dorothy had professional photography taken of every bronze work that she created, and the interesting thing is that everything that had a name. And this drives me crazy now because a lot of pieces are exhibited as "Untitled," but everything had a name, and if I'm lucky, I find a picture through the studio and I can put the name to the work. At least, oh…. Maybe…. In terms of bronzes, there were probably about eighty, maybe even one hundred, bronzes. Some small and others quite large. And then there's the wood pieces. I don't have as much of a sense of how many wood pieces there were. Because there was a huge amount of her production that was in bronze. That's really where she started, and I think what she preferred. So, you know, as she got older, she decided that she needed to change and do something else. Or maybe she just didn't want to send the things off to the foundry anymore, I don't know. It's hard to say.

ATTENDEE: She was not influenced by her husband?

MARTER: Well, only in the sense that…well, there are a number of ways that she could have been ,because he was making sculpture all the time during their marriage. And he would say to her, "What do I call it?" and she would mostly title his works, but not only that. He would call her down to the studio—this is in Bolton Landing, the studio was at the edge of the property in the front—and so he would have her come down there and he'd say, "Well, where should this piece go? Does it look better here or here?" I don't know how often she did that, but she was very much aware of the sculpture that he made.

The other thing that he did was, after he made some of the sculpture, he would put it out on the property. So there are pictures of all of these sculptures that are all around the property, and they've actually been photographed. So I'd say she had a lot of exposure to his work, yes. But, he was following… interesting that I discovered this later, that he went to all her shows once she started to show her work. And then he told other dealers that they should go and see her show, he got in touch with dealers, but he also tried to get to her. He wasn't meeting with her, but he would send her little notes, and he was indicating to her that she needed to simplify more in terms of some of the sculptures that she was creating. So… even though later there wasn't as much contact with him, she was certainly aware of his work.

Any other questions? … Okay, one of the things that I wanted to do, then, is to talk about the drawings.

There are not a whole lot of them here, but some of them are quite wonderful, and I especially like the one over there in the corner, at the top. And I think I want to say something about this because I was an art student myself: I studied at the Tyler School of Art, and I did watercolors at various times. And watercolor is not an easy medium, because you don't make mistakes when you're doing watercolors. You make what you want—and stay with it.

Dorothy worked in an experimental way. She was interested in wet-on-wet. So she would actually wet the paper—you can actually see that very definitely here—she would actually run a brush across the paper and wet it down. And then I think to some extent she allowed the paper, at least partially, to dry—in some cases even more completely to dry—and in some cases she would go back and work on pen and ink on top of the surface that she had created. In some cases you actually see the colors sort of spread out, because she's working wet-on-wet.

So it's very experimental, it's very spontaneous, and those are characteristics that we associate with Abstract Expressionism. And she's not the only one—I know there are several other artists. Mark Rothko is the one that likely comes to mind. But to make this work you have to know how to control the water that you're applying, as well as the color that you're applying, and make the two work together. So it's tricky. And she has many, many drawings. She worked… again, these start around 1950. Actually, there's one there that's dated 1949—oh, no, it's the one behind me here that's dated 1949—but she continued to do drawings always. And there are always around this size, some of them are even a little larger, but they are generally around this size.

And as you can see, they're abstract. Now, that's not because Dorothy never worked with the figure or ever did anything that was realistic, because as some of you may know—I don't think there's any way I can show it to you here very easily—but there are times when she does things that are representational. She does a figure walking in a landscape… she does—this one is very well-known because it comes from the Natural History Museum: it's a prehistoric bird. And before she stared the ones that you see here, she also did a very famous series called the *Life on the Farm* series, which were done in tempera. And she did those while she was living with David Smith.

So it wasn't as though she never worked in a figurative style. It's just that when she started working independently in New York—because she really didn't come to show her work in New York until 1950—that's when her exhibitions started, and once she did that she was making drawings like this. And that's what she preferred to show.

I think the one I like the best is the one over ether on the top on the left, but all of these have an interesting combination of material and shapes. And that actually leads me to the *I Ching*, because I've been thinking about this a lot.

The *I Ching*… these are works that are really curious, and they haven't been shown. Which is really great, and I'm so glad that the gallery Rosenberg was really interested in them, and has taken them out of the plastic wraps that were in the studio and shown them. And I found them in lists of works that Dorothy has done, but as far as I know they have not been

shown in a gallery. And I don't quite understand exactly what she was doing by calling them *I Ching*. Because the only thing that I see that is like I Ching and what we know about it are the sticks. The sticks are kind of like yarrow sticks, they're called. And that is one of the methods that people use to practice what they call divination, which could be telling the future, or getting the answer to a riddle, or getting an answer to some problem that one wants to have answered. And they do it by, from what I understand, throwing the sticks or manipulating them in certain ways. There's also the use in divination of coins, which she does not do; she doesn't have coins.

Now, I Ching, I should mention, is a form of divination, it's called, which is telling the future and other things, that goes back three thousand years. It's Chinese, and how did Dorothy know about this? Well, she was very interested in… just I can tell it in terms of her titles, she has a *Cenotaph for Li Po*, for example. She has another work that has a reference to Chinese. She also knew John Cage, and initially I thought it was because Louise Nevelson was friendly with John Cage, but I also realized that Dorothy went to the same place where John Cage was a frequent attendee, you might say, and that is the Eighth Street Club, or the Artist's Club, it's also called. John Cage was one of the most frequent visitors—participants, we might say—in the club.

John Cage, as you know, is a composer; but what we also know about him is that he was interested in chance, and he was interested in improvisation, and he was interested in Zen (Zen Buddhism). But he was also interested in playing with tarot cards—that was another things that he used. And somehow there was a combination between tarot cards, or he substituted I Ching for tarot cards, and tarot cards are also something that is about telling the future, or getting the answer to a question, or whatever.

Now, the most interesting thing about John Cage in this period to me, is his famous composition called *4'33"*. Are you familiar? Somebody's familiar with it. Okay, so *Four Minutes, Thirty-Three Seconds* is kind of about chance because it's about ambient sound. It's someone sitting at a piano, but they don't play the piano. They just open the front of the piano and then close it again, and open it again, and close it again. And what people hear is what's called ambient sound. It could be from the outside; it could be from the room; it could be a fan that's on; or whatever. And that is chance sound, or sound that was not previously… is not controlled by the composer. And that's exactly what he liked.

So there's this idea of chance, and I think that fascinated Dorothy. I don't know whether she ever practiced the idea of asking a question and seeking an answer. I can imagine when John Cage went to Louise Nevelson's house—Louise Nevelson had parties at her house where she had lots of people—I can imagine them perhaps using some of the I Ching properties and interests to enjoy themselves, perhaps exchange ideas with one another.

So there are various things that Dorothy had opportunities to learn. And I felt that it was much later, then, that she would have known John Cage, but since he was so active at the Club—and I'm sure she went to the Club, there's no question about that—it goes way back. It goes back into the early '50s, when she first was coming to New York. And remember when Dorothy came to New York, she had been in Bolton Landing for decades at that

point. She came back and forth for various reasons, but really did not live in New York. When she came back to New York, one of the first things she did was get a studio. She found this place at 41 Union Square on the eighth floor, and that became the studio for the rest of her life, and it's still the studio. Her work is still there in the studio; the archives for the Dehner Foundation are in the studio; and that was the studio that Dorothy had.

But she didn't really have much exposure to New York for many years. She had lived in New York obviously when she went to the Art Students League, but then there was this long period of time when she was in Bolton Landing. So she I'm sure felt that the answer to finding people, meeting people, was to go to the Club. So many people did, you know, in the early 50s. It was a meeting place; it was a place for exchanging ideas. They had little sessions where people talked, and then there were discussions and people asked questions. Once in a while they even did some dancing there, but in any case it was a very active place. Not so many women, but interestingly Louise Bourgeois was there too, so there's another sculptor that she had a chance to meet in the early 50s, because Louise Bourgeois was an active member of the Club.

So that's where the *I Ching* comes from. But the fact that this comes along later in her career, which is to say these works were in the '60s, means that she's gone through a number of things. She started to work in wood, and perhaps there's a link between working in wood and she suddenly realizes, "Yeah, you know this kind of reminds me of aspects of I Ching." You can still buy yarrow sticks—I mean, they advertise them on Amazon. So Dorothy must have known about this. And I still haven't quite figured out—I must admit I haven't studied these that much—I can't figure out exactly what it is that she's showing here. Maybe somebody here has an idea. But I've looked through various books on I Ching and I still don't know exactly what it is, but maybe it's expecting too much of these… maybe these are a chance to show what she thinks of when she thinks of I Ching. Or maybe it's simply making a relationship with I Ching to interesting designs, because they remind me, among other things, of… she did some collage work and these are collages. In a way, that's what they are.

Okay, any questions? Or comments about John Cage?

ATTENDEE: Was she well-received in her life?

MARTER: Yes. She was. I mean I was looking through some of this not so long ago, because I realized that in the '50s, when she started making her work, she was put in the Whitney Annual [Biennial] show. And that's a big honor, to be in the Whitney Annual—still is an honor to be in the Whitney Annual—and she was put in for her sculpture of course.

So, yes. She did very well, she had a dealer—she always had a dealer—and she had Willard Gallery. Marian Willard was a very good dealer. And I can tell from the catalogues—I have the original catalogues with Dorothy's notations in them—that when she showed her work in, let's say '57, next to it she puts the name of the person who bought it. So she was selling quite a bit. But she was also… I don't know that she had museum exhibitions, I mean she was in the Whitney show but that's a [proof?] show. She didn't have solo exhibitions right away. Her first one was 1965, and that was at the Jewish Museum, and that was a

retrospective—that was a major retrospective. This was a retrospective, and this show that I organized went to the Corcoran Gallery in Washington, D.C. and also to Glens Falls. To the Hyde Collection.

Anybody else have a question?

ATTENDEE: I was hoping you could speak more about the relationship between the drawings and her process for sculpture?

MARTER: Okay, so I think that… given the fact that making sculpture requires you to not be quite as spontaneous as doing the drawings… in other words, you're working wet-on-wet. Actually, this whole process requires you to work rather quickly through various sequences, but I'm sure she had to allow the work to dry somewhat before she put on those pen and ink lines, because otherwise they would be bleeding out into the wet. The sculpture couldn't be as spontaneous because it required—depending on how big they were, but this was a fairly big work—she has to build some kind of armature for it, and then she has to add the pieces of wax. I think it's a really interesting thing that she was using strips of wax. There were other artists that did things making sheets of wax that they applied to make the piece, but she's using little fragments.

And I think one thing you could say that is more spontaneous is the drawings that she did. And she draws—she incises, she makes a drawing but she has to incise it into the wax. She sometimes she makes little designs, sometimes she puts in messages, and that's the spontaneous part. Okay so that, you can say, is more limited. I mean there's thinking of these artists as Abstract Expressionists—and [Lazlo?] always wanted to claim that he was an Abstract Expressionist, even though he was welding metals and dripping metals down, you know, combining metals, he was part of Abstract Expressionism—and I think in retrospect, we would put her among the Abstract Expressionists as well. But by its very nature, sculpture is more demanding, we might say, of some level of control, so that the artist can't just be wildly working. It's not the same as drip painting or whatever, to create something like this.

ROSENBERG: What I find so interesting in her work is that these magnificent watercolors—and they really are totally captivating, and there's some more drawings of hers downstairs, and there's a smaller *I Ching* downstairs as well that I invite you to see—is that unlike certain sculptors (I'm thinking, for example, Henry Moore) where the drawings are studies for the sculpture and everything relates to sculpture, in her case they don't.

MARTER: That's right, that's a very good point.

ROSENBERG: She's just a consummate artist, where she's working on paper and *that's* what she's doing. It's not a study for a sculpture. And when she's sculpting, that's what she's doing. And even the *I Ching* is completely, again, another wing of what she does. She's really a multifaceted artist, and I find it very captivating.

MARTER: And I think that's an important thing. You mentioned something very important, because artists did make sketches that they then translate into sculpture. And she is not

doing that. This is much more spontaneous from that standpoint—that she's putting these things together, putting pieces together, but she's not looking down at a drawing that she had as a preparation for the final sculpture. She doesn't do that. And I have a feeling also that she's changing it as she's working, because she is working with wax and that's easy to take one piece off and substitute something else. I think it's a really important point that you've made, that the drawings and the sculpture are separate from one another.

But the interesting thing to me also is that she's doing them at the same time. I mean I don't know whether she came to the studio one day—she lived somewhere else and then she came to the studio, it was just a studio—and she decided "Well, today I think I'm going to work on drawings," or did she perhaps in some cases work on drawings at her house and her apartment, and then leave the sculpture in the studio? It's hard to know that. But she definitely was making both. And as far as the prints were concerned, I mean, I think most of those prints were done at Atelier 17 because she needed the equipment to print the works, to complete them really, and I don't know if there was any other time that she was doing that.

Okay, so there's nothing very much here that I can talk about in terms of the little bronzes—they're very tiny—but these do relate, actually, to larger works. Look at this little thing. I mean when she was making something like this, one can see that she was almost thinking of a monumental sculpture. Because it has the quality—in terms of the creation of it, with this tall part and the smaller parts—that this could be an outdoor sculpture piece. So in that sense, she might… I don't know that… there isn't anything that looks exactly like this, but this was the kind of piece that later on she was able to use to have a fabricated piece made. And there are a number of small pieces that are like that, that end up as large pieces in painted steel. And those are shown—well here's a good example of it. This is a piece that started out as a drawing, actually, and then it became a painted steel sculpture. And this is another thing that was probably originally a drawing, related to a drawing in some way. These are all fabricated pieces.

Anybody have any other questions? We might go into that next room, then.

Wood certainly had certain advantages because you could complete the work in your studio. You didn't have to prepare it and then send it off to a bronze foundry to have it cast. So when she was working in wood, she had several friends who were also working in wood, and of course the most notable being Louise Nevelson. But I think you can tell that these don't look like Louise Nevelson. For one thing, Louise Nevelson liked to go to construction sites. She would drive around in a car—sometimes people would say it was a stretch limousine, because she would then load all of this material from a construction site, or maybe even a house that was torn down, and she'd find wood.

Dorothy, I think, doesn't work that way. These pieces of wood are actually things that don't look like they're necessarily scraps. Some of them might be, but she imagines them… I mean, it's a completely different thing, because as you know Louise was working in boxes, with these tall boxes and everything, and Dorothy knew her work…completely, you might say, because after she met Louise she developed this interest in photographing Louise's work. So she went to Louise's house, and she supposedly photographed all the work that

Louise had done up to the time that they first met one another, so she had some knowledge of Louise's work, and then continued to go to her house because of their friendship up until the end of Louise's life. So she knew about it.

What's so striking—and the lighting here does a very good job of showing us this—is the fact that these pieces are silhouetted, and they create a kind of drawing in space, both of them do. And the other thing is that she manages, especially in this one, to use different woods that create a sense of color within the sculpture, so that there's a variation from one part of them to the other. The Metropolitan Museum, for example, owns one of her… probably one of her largest pieces that was made in wood, but she has many others as well. The other place where you can see good examples of Dorothy's work in wood, the other institution—when it's open—is the Women's Museum [The National Museum of Women in the Arts] in Washington, D.C.

KADIE ROSS [Gallery Director]: These both actually came up from the Women's Museum in Washington, D.C., these two sculptures.

MARTER: When you say they came up…

ROSS: They were originally on consignment down there.

MARTER: Oh, they were on consignment, okay. Because I know they came from a private collection

ROSS: Yes, but they were sent on consignment to the Women's Museum.

MARTER: She did a piece called *The Piano*—and of course she played the piano herself—so there's this really tall thing that's keys going up a surface. So, very interesting.

So do you have any questions about Dorothy's wood sculpture? I don't think we used… we didn't get so much wood sculpture for this exhibition.

ATTENDEE: Question about her process… did she ever work with wood at Bolton Landing? Everything is quite finished; do you know if she had someone to assist her in making those works?

MARTER: She might have… well, she's using very clean pieces of wood. Louise is the one who had assistants, and I think there was a lot of nailing and hammering and everything like that. These don't have that feature, and I've never checked totally but I don't think there were very many nails associated with these pieces. I think they were actually glued together. Okay, so in that sense, they're more fragile. But anyway.

And then downstairs, as we've mentioned, there is a fabricated painted steel piece called *Balancing,* which I think is a very good example of her later work. I don't think it's in here. But when she was… you know, you have to imagine she was in her 80s when she was doing these, when she was creating these fabricated pieces. So she was relying upon drawings and also, more so than not, also sculpture, small… here are some. They're not in

color, so they don't look very much like wood pieces, but those are two wood pieces… so she did have some small pieces, in some cases not much larger than the two that are in there, and then they would become the model for a large scale piece.

Dorothy has works in various sculpture gardens in various places. One of them is Storm King Art Center; maybe some of you have been there. They just wrote to me recently and showed me they were going to do some renovations and cleaning of her piece that is there, which is also called *Cenotaph*, and she also has a piece—I hope, still—at the deCordova Museum in their sculpture garden. I haven't head from them in a while, but that's one of her largest pieces. And also, there's the piece that is at Glens Falls, which maybe some of you have seen, which is called *Sanctum with Window*. It's an enormous piece that's outside the museum.

So, any other questions?

ROSENBERG: I have a question: you've used the term "fabricated" several times in relation to her later work. Can you describe, insofar as Dorothy is concerned, what the fabrication process entailed? I mean, she did the drawing, and then she entrusted it to somebody?

MARTER: Yes, or as I was saying, in some cases it's based on a small sculpture. And so she gives them the small sculpture, or she gives them the photograph of the small sculpture, and then they create a piece in steel from that. And it's done in the way that… some of them are Corten, some of them are black steel. And so there are a few examples that are actually in multiples. Yeah, there are a few. And also, I mentioned this idea of that she had a maquette made of some of them in Styrofoam, so she could see the way that it was going to look when it was enlarged.

Well, Dorothy would be very glad to be getting all of this attention. She hasn't had a retrospective in a while now, and I'm hoping that at some point there'll be another retrospective of her work.

ROSENBERG: Well, she certainly deserves it. We are so appreciative—we feel so privileged to have listened to you speak, from a knowledge point and a personal point, and bring it all to life. Thank you, Joan—thank you, thank you.