

worker at a College Settlement in N.Y.  
~ 1898. Then on to Friendly Aid House  
from 1898-1902. Since 1902 she has  
been at Greenwich House, N.Y. but  
she has not confined her interest  
to Greenwich House alone. She  
has been most active in social,  
religious and political work in  
many college and communities.

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## Mary Kingsbury Sinkovitch

Mary Kingsbury Sinkovitch is a  
very prominent social economist, and  
is listed with the great American  
women of today. She is of especial  
interest to those of us on the St.  
Croix, as she spends her vacations here,  
in fact her summer home, known  
as the "Mansion House" is only a  
few hundred yards from my home.

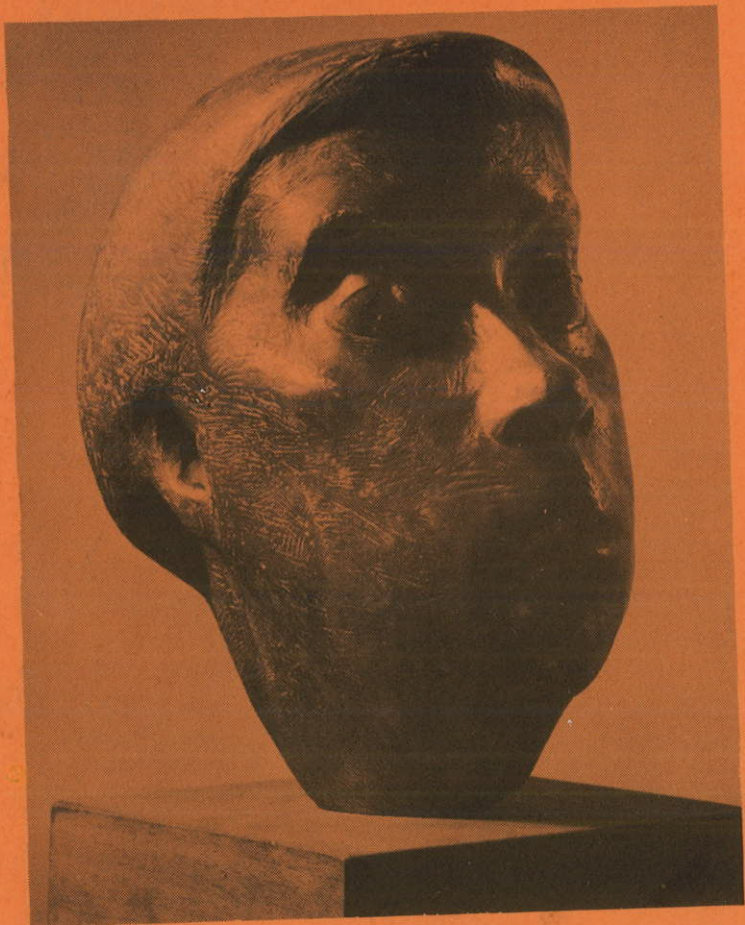
Mrs Sinkovitch was born at  
Chestnut Hill, Mass. Sept. 8, 1867. She  
was the daughter of Col. Isaac  
Franklin, and Laura Davis Kingsbury.

She was graduated from Boston  
University 1890, and studied at  
Radcliffe College the following year.  
She received a fellowship from  
Women's Industrial and Educational  
Union of Berlin. She also studied  
at Columbia University. Here she met  
Mr. Vladimir Sinkovitch, who she  
married in 1899. They have two  
children, Stephen and Helena.

Mrs Sinkovitch was head

Donor Barbara Barnes  
8/12

**HELENA SIMKHOVITCH**



**SCULPTURE**

**1949 - 1979**



# ***HELENA SIMKHOVITCH***

*An Exhibition of Sculpture*

*1949 - 1979*

July 10 - 31, 1979

The St. Stephen Art Centre  
Milltown Boulevard  
St. Stephen, New Brunswick, Canada

*Cover: Isabel Bolton*



# F O R E W O R D

A high cedar hedge in Robbinston partially shields one of the most gracious Federal houses in Maine from the heavily travelled road that leads to the Canadian border. The house sits majestically on a hill, and its lawns slope down to the Saint Croix River with the coastline of Canada on its far side. It is here that a sculptor, who has studied and exhibited in the two art centers of the world, Paris and New York, works. The sculptor is Helena Simkhovitch, and her subject matter is primarily portraiture. The sculptured portrait follows a tradition that extends back in history to ancient Egypt and Mesopotamia. The function of portrait sculpture has varied from one part of the world to another and from one period to another. It has had religious, social or historical significance and it has also existed solely for itself as a work of art. Just as its function has varied over the centuries, so have the approaches to portraying the individual.

The sculpture in the present exhibition displays the artist's interest in capturing the essence of her subjects. Her concern is the permanent and unchangeable aspects of a personality, the reality underlying the changing, external appearance. During one period of Roman art, sculptors paid meticulous attention to every facial detail in a portrait. When asked her opinion of this approach, Helena Simkhovitch said she saw no purpose in including every line in a person's face: this would mean portraying the person during only one moment of his or her life.

Helena Simkhovitch's portraits are constructed to arrive at an appearance of simplicity. She grasps the individual features of the sitter and achieves an admirable likeness, but the architecture of the portraits is conceived abstractly. In her Portrait of Dorothy Dehner, for instance, an oval face projects from the triangular background created by the arrangement of the hair and rests on a cylindrical neck. In profile a tension is created in the portraits by the delineation of the features which oppose the apparently simple line of the back of the head. Viewed from all angles, and in every light, each portrait is unified by an interplay and interlocking of planes.

Helena Simkhovitch was born in New York. From her childhood she was exposed to the art collections formed by her father, Professor Vladimir Simkhovitch, the distinguished historian, scholar, and collector of ancient arts. Her first remembrance of the attraction sculpture had for her was when she saw a monumental fifth century head of Athena in her father's studio. Its awesome grandeur and mystery, the manner in which it existed three-dimensionally in space and the effect changing light had upon it had a great impact on her, and was soon to influence her choice of the professional career she was to follow. She studied at the School of Architecture at Columbia University before going to Paris to study sculpture.

In Paris, Helena Simkhovitch worked at several of the Montparnasse academies, receiving critiques from the sculptors Charles Despiau, Aristide Maillol, and, at the Academie Colarossi, Marcel Gimond with whom she worked for several years. When she left Paris and returned to the United States she worked independently in her own studio.



In the late 1940's, a friend who had been living in Europe told her that the only sculpture of importance in our time was being produced in France. She accepted the challenge to prove otherwise and decided to organize an exhibiton of American women sculptors to be shown in Paris. Germaine Richier, a friend, was the only French woman sculptor to have gained prominence at that time. The idea of presenting the Parisian gallery visitor with an exhibition of work by American women sculptors was an adventurous one, and it was as successful as it was adventurous. This large exhibition of the works of six well known New York women artists, including Simkhovitch, was called New York Six. It was held in the Petit Palais, the traditionally chauvinistic Museum of the City of Paris and was received extraordinarily well by the press and the public.

In the early 1950's, Helena Simkhovitch conceived the idea of an outdoor sculpture exhibition to be held in the courtyard behind the house in which she and her husband lived on West Tenth Street in New York. She was able to interest her friend Louise Nevelson in the project, and, with Nevelson's support, a number of leading New York sculptors. Their participation, a sensitive installation, and the unusual juxtaposition of, for the most part, linear sculpture with the tensility of vines in the walled garden, resulted in a unique visual experience, in that spring of 1954. Sculpture — in a Garden was repeated, always with distinguished participants, during the springs of 1956 and 1958. This miniature Biennale received much attention from critics, collectors, artists, the general public, and the press here and abroad. The concept, of sculpture in a city garden, was widely imitated.

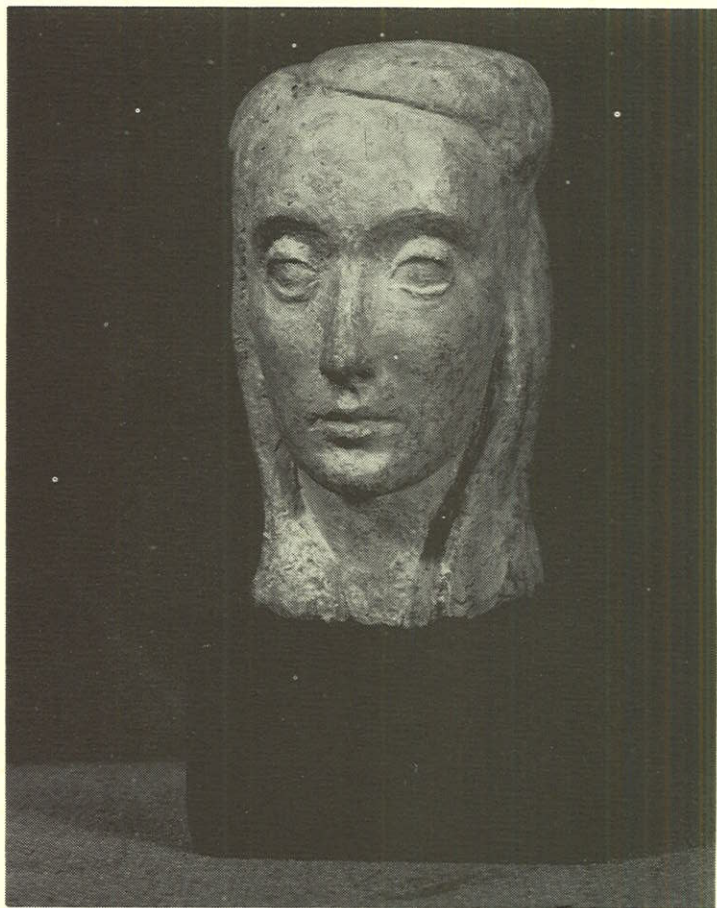
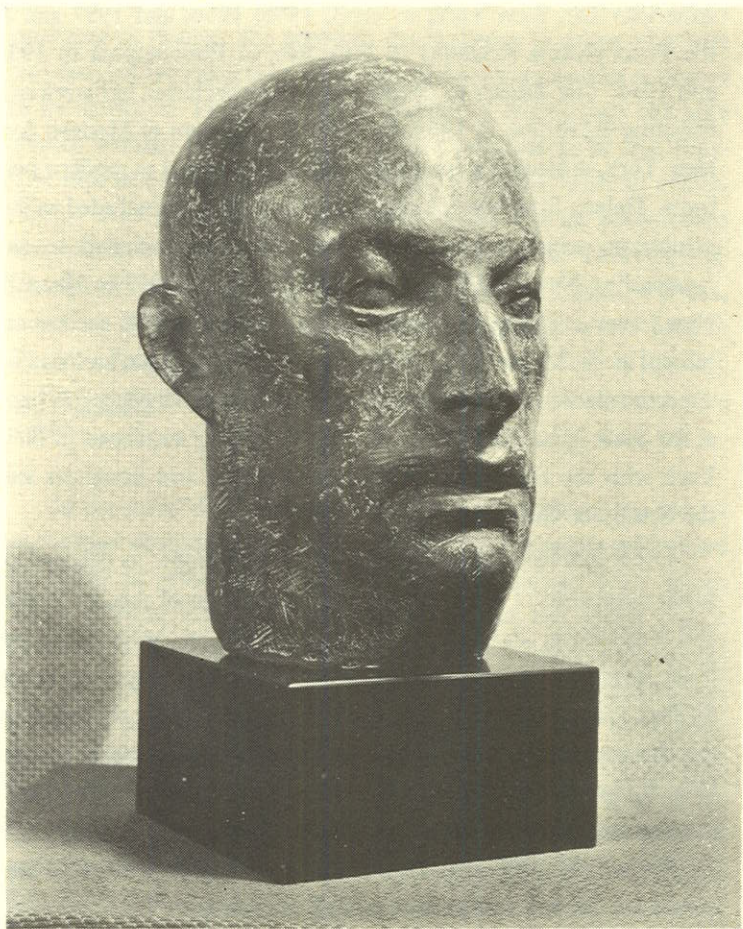
Helena Simkhovitch exhibited at the Whitney Museum of American Art, New York, in 1953, 1955, 1956, and 1957 and at the Pennsylvania Academy of Fine Arts in Philadelphia in 1953 and 1954. The American Federation of Arts included her work in a traveling exhibition in 1952. In 1955 the Museum of Modern Art, New York, organized a traveling exhibition devoted to modern portraits. Helena Simkhovitch was the only American included in the exhibition, which toured into 1956. She was included in the outstanding Newark Museum exhibition, held in 1965 in Newark, New Jersey, of Women Artists of America, 1707-1964; she has exhibited at the Maine Coast Artists Gallery in Rockport, and was invited to exhibit in the Bicentennial exhibition of 76 Maine Artists, at the State Museum in Augusta. She has yearly exhibited in New York with the Federation of Modern Painters and Sculptors and the Sculptors Guild.

Other activities have taken her back to Europe: as delegate to three congresses of the International Association of Art, in Venice and Yugoslavia, and as lecturer on Sculpture in America for the State Department throughout Europe. In this country she served for four years on the U.S. Commission for UNESCO, representing the International Association. She has been decorated by the French Government for her contributions to the wider understanding and acceptance of American art abroad.

These, then, have been the activities of a concerned artist. Her own work, in her Robbinston studio, continues.

By Hugh J. Gourley III  
*Director, The Colby College Museum of Art*

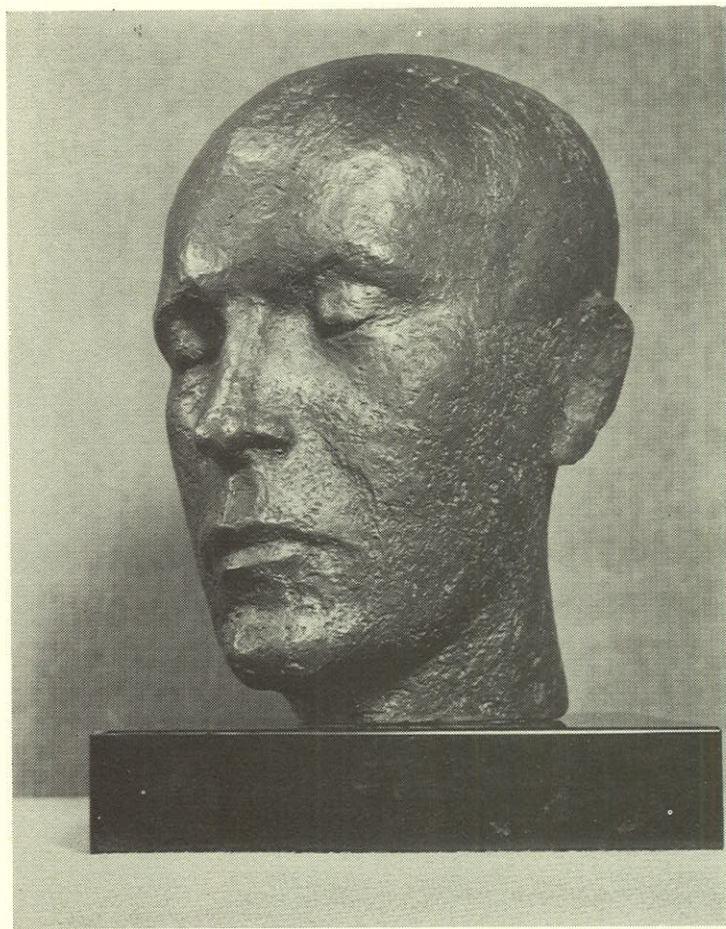
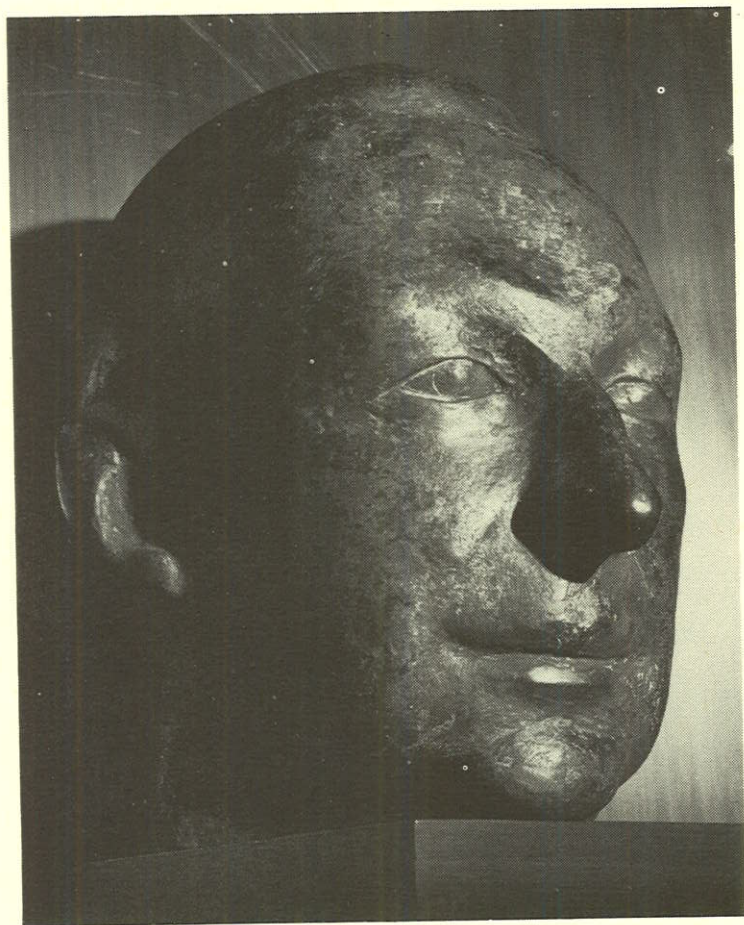


















# C A T A L O G U E

1. PORTRAIT HEAD — Lead, H. 10".
- \* 2. BARBARA — Lead, H. 11".
3. MARY KINGSBURY SIMKHOVITCH — Bronze, H. 14".  
Lent by The Greenwich House Music School, New York, New York.
- \* 4. MAN'S HEAD — Lead, H. 12¼".  
Lent by the Wadsworth Atheneum, Hartford, Connecticut.
5. "LA JEUNE GRECQUE" — Terra Cotta, H. 6".
- \* 6. FALCOU — Bronze, H. 12".
7. ANNA MARIA ARMI — Brass, H. 12".
8. TORSO — Bronze, H. 26".
- \* 9. PROJET — Brass, H. 5½".
10. ISABEL BOLTON — Brass, H. 14½".  
Lent by The Whitney Museum of American Art, New York, New York.
11. DR. L.G. — Bronze, H. 13".  
Lent by Dr. and Mrs. Louis Greenstein.

12. MARGUERITE TJADER — Bronze, H. 16½".  
Lent by Mrs. M. Tjader-Harris.
13. THE PIANIST RAY LEV — Bronze, H. 9".
- \* 14. DOROTHY DEHNER — Bronze, H. 11".
15. PORTRAIT OF J. — Bronze, H. 13".  
Lent by Mr. and Mrs. James F. Miller.
16. RUTH II — Lead, H. 5½".  
Lent by Mrs. R. Rohland-Sloane.
17. FRANCIS STEEGMULLER — Bronze, H. 12½".  
Lent by The Colby College Museum of Art, Waterville, Maine.
18. PERSONAGE — Bronze, H. 10½".
19. H.S. — Brass, H. 9".  
Lent by Frank Didisheim.
- \* 20. CARLOS — Plaster, H. 11½".  
Lent by Charles C. Woolley.
21. E.H.R. — Bronze, H. 13".
22. ELLEN — Brass, H. 11½".  
Lent by Mrs. E. Tucker.
23. DAPHNE I — Bronze, H. 5".



## NOTES

The sculptures are listed in chronological order.

The height of each sculpture is measured exclusive of its base.

Each sculpture is a unique cast excepting for:

- \* 2. A terra cotta version in a private collection in England.
- \* 4. The original terra cotta in the artist's collection.
- \* 6. The original terra cotta in a private collection in France, and a second bronze cast in a private collection in Canada.
- \* 9. A second bronze cast in a private collection in the United States.
- \* 14. A second bronze cast in a private collection in the United States.
- \* 20. The unique bronze cast in the Ulrich Museum of Art, Wichita, Kansas.