THE NAKED & THE NUDE
IMAGES FROM THE SCULPTURE SERIES
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SKY BERGMAN
IMAGES FROM THE SCULPTURE SERIES
What makes sculpture, and particularly Rodin's sculpture, so attractive to photographers? The first ones who knocked at the door of the artist's studio were as fascinated by the man as by his work; they wanted to enter the sculptor's universe, to benefit from his glory. Many of them competed to gain the attention and the interest of the master: Druet, Bulloz, and also Haweis and Coles, Steichen, Coburn, Kasebier, to name only the most important ones. Interest has not lessened with time, and after the death of the sculptor, others followed: Choumoff, Sougez, René-Jacques, Rudomine, Lavrilliers have in turn enriched the interpretation of Rodin's work while also reflecting the esthetics of their time. To wish to add one's name to such a lineage is a veritable challenge which Sky Bergman has answered with brilliance.

But let us go back. Rodin entirely controlled the reproduction of his works; he proved to be very much a director, indicating the angle of the shot, the light and the background. The photographer was there to show the strength of the sculpture. Let us be very clear: the entire sculpture, never a detail. He was the only one with the right to fragment and to break up his plasters in photographs of his work. As a result, after his death, the way was clear for those who wanted to embrace the challenge of photographing fragments of his work: they were going to realize what they were never allowed to do when he was alive. The talent of her predecessors did not paralyze Sky Bergman; she returns with magnifi-
to the challenge of photographing fragments of Rodin’s work. This was the very foundation of his vision of sculpture.

Bergman’s camera carves and selects according to a particular angle, letting the sculpture unfold its various shapes. If she rarely stops on faces, perhaps it is because, against all expectations, they express less life than the bodies which retain her attention. She exploits to perfection a tight framing to translate the humanity and the sensuality of the gestures of these women and these men of stone: an embracing arm, a lightly touching hand, faces stretching toward one another. Between stone and flesh, distinction becomes difficult, the marbles respond to the caresses of light. A usually frozen world comes alive through the magic of photography: a mother affectionately holds her child, couples are surprised in their embrace.

Sky Bergman envelops the chiseled shapes in a translucent haze which allows the sculptures to move in and out of shadow and take form; capturing the ambiance so unique to the sculptor’s studio, filled with plasters and marble.

This series of photographs reveals to us what we have not as yet seen in Rodin’s work. In fact, it presents us with a great number of possible interpretations of the master’s work. Through the journey of her photographs, Sky Bergman creates her own imaginary sculptures in time and space for us to view.

Curator of the Photography Collection
Rodin Museum, Paris, France

Hélène Pinet
Chargée des collections de photographies
Musée Rodin, Paris, France
Cantor Fitzgerald is proud to play a part in making
"The Naked and The Nude, Images from the
Sculpture Series" a reality.

Through "Images from the Sculpture Series", Sky
Bergman invites us to experience the beauty of
sculpture created during the last century while
imparting a contemporary vision, wisdom and sen­sibility. Connecting with her photographs prompts
us to recognize that we are part of the continuum
of life, where soul-searching, passion, and contem­plation are pertinent themes, whether occurring in
1900 or the year 2000.

The Millennium has provided a ripe occasion for
Sky Bergman to draw us into a dialogue between
tradition and innovation, the key coda of Cantor
Fitzgerald's art acquisitions philosophy. Through
Sky Bergman's eyes, we at Cantor Fitzgerald, have
found a fresh and exciting way to look at and relate
to the sculpture we have continued to collect since
mid-century.

In 1945, Cantor Fitzgerald’s founder, B. Gerald
Cantor, began to assemble the world's largest and
most comprehensive private collection of the work
of the great French sculptor, Auguste Rodin: more
than 750 large and small-scale sculptures, prints,
drawings, and photographs. Through an active arts
program designed to share these works with the
public, Mr. Cantor and Cantor Fitzgerald spon­sored exhibitions of art from the collection domes­tically and internationally. Now more than 450 of
these works by Rodin have been donated to insti­tutions throughout the world.
Howard W. Lutnick, President and CEO of Cantor Fitzgerald, was chosen by Mr. Cantor to be his successor and to continue a tradition of innovation, creativity, and corporate citizenship. His involvement in the firm’s acquisition of works by Auguste Rodin, and by contemporary artists, such as Sky Bergman, coupled with Mr. Lutnick’s enthusiasm for sharing the works with colleagues and the community will ensure the lasting legacy of Mr. Cantor and the vision he had for the firm.

We, at Cantor Fitzgerald, extend our sincere congratulations to Sky Bergman for this beautiful catalogue which will enable a larger audience to experience her stunning oeuvre and will perpetuate the relevance and appreciation of 19th and early 20th century figurative sculpture well into the 21st Century.

Joan Inciardi
Curator
Cantor Fitzgerald
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**PLATES**

**LES IMAGES**
Born in Philadelphia, Pennsylvania in 1965, Sky Bergman grew up on the eastern coast of the United States. Her early educational experiences, including a degree in finance at the University of South Florida, certainly would not forecast her interest in photography. In order to pursue her passion for the photographic medium, she relocated to California to attend graduate school, attaining an MFA in photography from the University of California at Santa Barbara in 1991. Since that time, Bergman's work has been recognized and exhibited throughout the United States and Europe. Her work is included in a number of permanent collections including the Santa Barbara Museum of Art, the Los Angeles County Museum of Art, the Brooklyn Museum, and the Bibliothèque Nationale of Paris, France. Currently she is an Associate Professor of Photography and Digital Image Making at California Polytechnic State University, San Luis Obispo.

From the start, Sky Bergman has been intensely interested in the human form. She believes it is the common denominator between herself and her viewers. Based on this, Bergman has attempted to explore the body through the photographic medium in ways which she feels are impossible with the "naked eye."

Her early work involved self-portraiture, in which she dealt with romanticized views of the female body and her own sensuality through mural-sized photographic images Bergman quickly realized that people view images of the body very differently when these images are life size or larger. Consequently, she began to vary deliberately the scale of her work from the small to the large. Bergman continues to produce this type of work on a fairly regular basis and has been featured in numerous exhibitions and publications. In 1995, Bergman was one of the first recipients of the prestigious NEA/Chase Community Fellowship in photography.

Bergman's work has been included in major surveys of photography. In 1989, her work was included in the exhibition "The New American Painters" organized by the Wexner Center for the Arts and the Albright-Knox Art Gallery. In 1991, Bergman participated in "Clearly Human" at the Museum of Contemporary Art in Los Angeles. In 1993, her work was included in "Photography in the 90's" at the Los Angeles County Museum of Art.
the large, so that viewers, confronting one of her
large images, experience a tension between
image size and their own preconceived ideas of
the human form.

In 1990, Bergman made her first trip to Europe
and began work on the Sculpture Series. After a
visit to the Musée Rodin, she found herself
seduced by the manner in which Rodin could
portray the body. Intrigued, Bergman began pho­
tographing the work, exploring the content of
the sculpture by focusing in on the details. For
her, the sculpture of Rodin and others (the first
fifteen photographs contained in the book are of
Rodin's work, the rest of the images are of vari­
ous sculptor's work throughout the world)
became an ideal vehicle to further explore those
tensions already established in her earlier work.
She continued to use scale and isolated detail,
but now turned the camera on sculpture, height­
ening the inherent tension of her work as her
viewer became unsure if the image he or she is
confronting is a photograph of a real person or
of a sculpture.

Bergman composes and frames through the lens
of the camera, always printing the full negative.
The photographs are captured using only avail­
able light, without the use of a tripod. The
images shown in this book are the culmination
of ten years of her photographic work.

sions de façon à obliger celui qui regarde une
de ses grandes photographies à confronter
ses idées préconçues sur les formes du
corps humain.

En 1990, Bergman fit son premier voyage en
Europe et commença à travailler à sa Série sur
la Sculpture. Après une visite au Musée Rodin,
elle fut séduite par la manière dont Rodin
représentait le corps humain. Intriguée,
Bergman se mit à photographier son œuvre,
explorant le contenu de la sculpture en se con­
centrant sur les détails. Pour elle, la sculpture
de Rodin et d'autres artistes (les quinze pre­
mières photographies de ce livre proviennent
de l'œuvre de Rodin, le reste de divers sculp­
teurs du monde entier) devinrent le véhicule
idéal pour explorer plus profondément les ten­
sions déjà établies dans ses premières œuvres.
Elle continua à varier l'échelle et à s'intéresser
aux détails, mais tourna son appareil vers la
sculpture, augmentant la tension inhérente à
son œuvre tellement que celui qui regarde ne
sait plus si l'image qu'il voit est la photogra­
phie d'une personne réelle ou celle d'une
sculpture.

Bergman compose et cadre avec la lentille de
l'appareil, imprimant toujours le négatif entier.
Les photographies sont prises uniquement à la
lumière naturelle, sans employer de trépied.
Les images montrées dans ce livre représen­
tent le point culminant de dix ans de travail.
It is only with the sustained encouragement, generosity, and patient support of a great many people that this book has come to fruition.

It is with gratitude that I acknowledge Howard Lutnick and Cantor Fitzgerald for underwriting "The Naked and The Nude." Special thanks to Joan Inciardi, curator of the Cantor Fitzgerald collection, for her wonderful essay and her effort in making this book a reality.

Thanks to Hélène Pinet, Curator of Photography at the Rodin Museum in Paris, France for her thoughtful essay.

I owe a great deal of appreciation to Tessa Lee, for her sensitive design of this book, and for her help through the creative process of editing and organizing the images. Thanks to Lynn and Karen Jensen of Color West for their assistance in the printing process, and to Lorie Bacon for her publishing advice.

Rita Ferri, Karen Sinsheimer, Nancy Alexander, and Maxine Spurgin contributed their editorial assistance with the selection of images. Odile Clause translated the text, with additional editing by Laura Gardner, Rori Alexander, Cissy Ross, and Eve Gordon Lander. Muriel Zimmerman assisted with the final text edit.

I am indebted to Karen Strassman, who kindly let me stay at her apartment in Paris and gave me a place to call a home in Europe. Lisa Kaftori, an inspirational artist in her own right, graciously watched over me as I photographed when we traveled together. A few assistants along the way who helped with this body of work include Erin Conforti, Catherine Hall, Kristine Pacitti, and Jessica Glick.
California Polytechnic State University, San Luis Obispo, has provided grants that helped support this work. Travel assistance was provided by Delta Air Lines, Rail Europe, the Tourist Office of Spain, the Austrian National Tourist Office, and the Hotel Altstadt in Vienna, Austria.

Lou Marcus, my first photography instructor, took a group of students, myself included, to Paris one summer. That trip and his passion for Paris inspired much of the work that developed over a ten-year period. Throughout my graduate career I had a number of professors who helped shape my work including Ciel Bergman and Ann Hamilton. Other mentors throughout the years who continue to have a profound impact on my work include, Richard Ross, Macduff Everton, and Jesse Alexander.

I was fortunate to be able to call on the help of many of my family members and friends. Though their names are too numerous to list, I am deeply grateful for their support. I owe my greatest appreciation to my husband, Richard Handler, who has been an enthusiastic partner and a driving force in the creation of this book. And lastly, my mother, Eve Gordon Lander, who in addition to being a wonderful editor, has always instilled in me the belief that if you follow your dreams, anything is possible.