

# SCULPTURES

## HIRAM POWERS & LILY COX-RICHARD

*I am creating sculptures based on the works of sculptor Hiram Powers,  
recarving these works without the figures,  
focusing on the elements that structurally support them.*



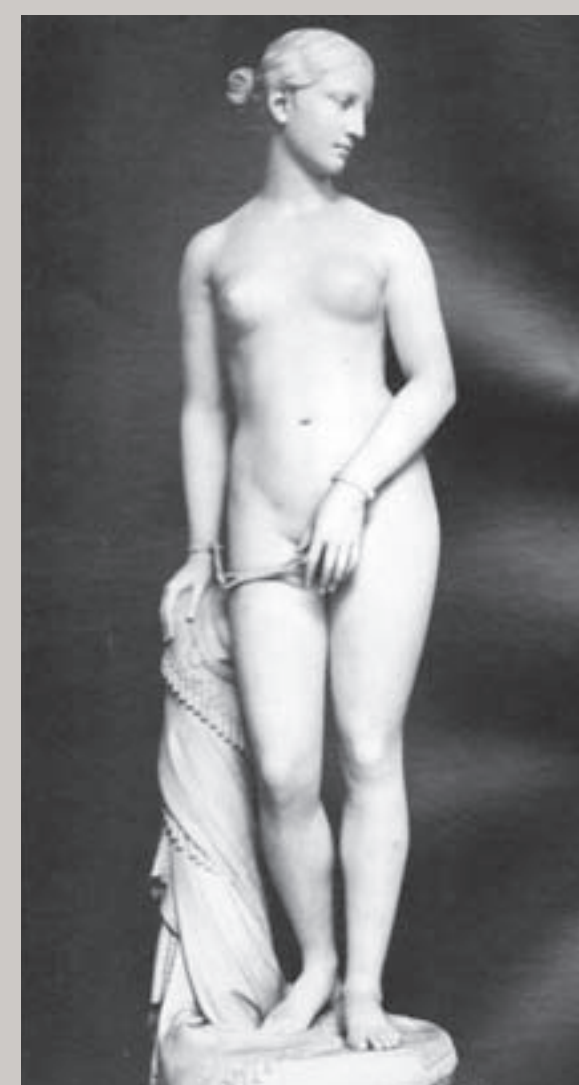
**EVE TEMPTED**  
modeled 1830-42

Judged by many to be Powers' finest nude female sculpture, it is carved from whitest marble "to remain a vehicle for spiritual expression."  
(Hiram Powers)



**THE STAND: EVE TEMPTED**  
2013

Cox reproduces the scales of the serpent lying at Eve's foot by pressing a fishnet stocking into wet plaster. "I look for new techniques suited to the project, even as it is grounded in an historical work." (Cox-Richard)  
A real rattlesnake was sent from America to Powers' Florence studio as model for his original serpent.



**THE GREEK SLAVE**  
modeled 1841-43

The fame of Hiram Powers, the first American sculptor to achieve international reputation, rests on *The Greek Slave*, star of the 1851 Crystal Palace exhibition. The first nude by an American artist, the girl stands fettered in a slave market, available to anyone who might find her female form useful.



**THE STAND: GREEK SLAVE**  
2013

"Cox-Richard takes on the availability of Power's *Greek Slave* by focusing instead on the thigh-high stand on which she leans for support . . . at the top is a cushion-like form that seems to look out and away from the sculpture, like a cyclopean eye."  
(*Art Journal*, Winter 2014)



**THE FISHER BOY**  
modeled 1841-44

The only full-figure male sculpture by Powers, the boy, on the brink of puberty, shows a tenuousness by the thrust of his left hip, which causes him to shift weight and not stand tall.



**THE STAND: FISHER BOY**  
2013

"*Fisher Boy's* rudder and net become the base's body, and shares the tentative stance of Powers' boy — this sculpture does not have the strong vertical line you see in Powers' female nudes."  
(Cox-Richard)



**CALIFORNIA**  
modeled 1850-55

An allegory of the 1849 California Gold Rush warns against the treachery of riches as its figure holds a divining rod pointed to the supporting base of quartz crystal.



**THE STAND: CALIFORNIA**  
2012

"For me the crystal support becomes a skyscraper and gives like flesh. My sculpture is not presented for consumption in the same way that Powers' is. It's not flawless marble, but plaster marred by the push and pull of laying-up and taking-down."  
(Cox-Richard)



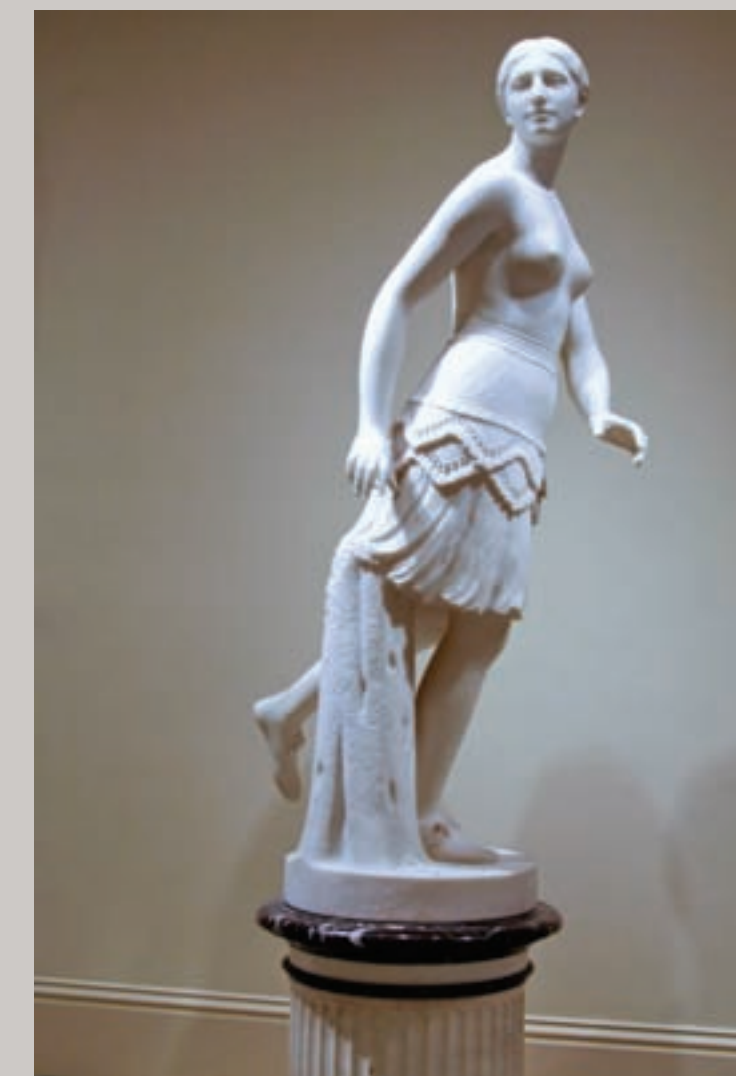
**EVE DISCONSOLATE**  
modeled 1855-1861

Powers spent a full year modeling his second *Eve*, who suffers remorse because "the serpent beguiled me and I did eat."  
Image: *Eve Disconsolate*, c.1940s at Gellian Hall, Tarrytown before being gifted to the Hudson River Museum in 1951.



**THE STAND: EVE DISCONSOLATE**  
2013

How much of a thing is needed to communicate the message of the whole? Cox-Richard carved the coiled serpent, providing scanty leaves for camouflage as "Back to the thicket slunk the guilty Serpent."  
\*(John Milton, *Paradise Lost*)



**THE LAST OF THE TRIBES**  
modeled 1867-72

A Native American woman is "fleeing before civilization."  
(Hiram Powers)



**THE STAND: LAST OF THE TRIBES**  
2010

"In my efforts to separate the nude figure from the phallic support of the tree stump, my skirt and stump conflate into new forms. As they remain in place, I question the very things they were intended to support."  
(Cox-Richard)