



## BONJOUR!

Welcome to this month's issue of The Legacy of Rodin Society Newsletter! We bring you exciting news this month of a new sculpture by M.L. Snowden, titled: Angstrom, to be released March 1st in New York! We also share with you exclusive writings from the artist herself. In these excerpts she reveals to us the insight and experience of receiving Rodin's tools, as well as her relationship and views on the Fournier Patina used on each of her masterpieces. We are also fortunate to reflect on 2006 and share with you the outstanding work that was released: Sirius Star-Tracer. It is with great honor and commitment that we work to bring you the latest news regarding the master sculptress, as well as the never-before-seen insight into the heart of her studio.

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***Shield Protectite by M.L. Snowden  
Public Monumental Sculpture for the New  
Glendale California Civic Plaza***

# THE LEGACY OF RODIN

## ANGSTROM IS RELEASED!

Angstrom is the first sculpture to be realized in half life-size. Built upon a floating skein of bronze, nearly all the weight of Angstrom is jettisoned aloft by the sheer grace of its elegant rising line. Here in Angstrom, we meet the first sculpture of the Empire of Light in a design that traces the slim ascent of a light wave. It is sculpture that speaks to the central core of our perception of the universe, for it is through light - through its presence and through its absence, that we perceive the cosmos.

In this cornerstone work of the Celestial Array, Snowden has evoked the vision of a light wave measured by an Angstrom; a unit of linear measurement named for the Swedish physicist, Anders Jonas Angstrom (1814-1874). Where the Angstrom has been historically used to measure the wavelengths of visible light and other forms of electromagnetic radiation, the actual unit of measurement is incredibly small, equal to .1 nanometer, which is approximately 1/250 millionth of an inch. In this sculptural evocation, it is remarkable to consider that the sculpture Angstrom has been mathematically calculated by Snowden to be a sixteen billion, two hundred and fifty million times enlargement of an Angstrom - as it presently rises in its bronze half life scale. The sculpture forms an invitation to experience the miracle of candescent phenomena existing beyond the plane of unaided human sight. It is sculpture that manifests a portrait of the heart of light.

Angstrom, as a sculptural meditation, expresses M.L. Snowden's central idea that the very substance of humankind, stars, planetary masses and bronze are created of the same interrelated yet differently arranged elements. The phenomenon of light itself expresses wave characteristics that reverberate through all creation; the realization that any moving particle or object has an associated wave brought physicist Louis de Broglie the Nobel Prize in 1929. And yet, a light wave, viewed at a certain minute scale, also exhibits the characteristics of a particle.

Snowden in her ground breaking sculpture, Angstrom, wonderfully expresses the dichotomy of the wave and the particulate quality of light. The dual characteristics of light are sculpted by Snowden through the composition of a wave, seen not only in the curvature of the abstraction weaving in distinct and particular sections through the design, but also in the main "particle" or figural element infused with contraposto - the gentle sway of anatomy achieved through a masterful angled shoulder and torso line.

For Snowden, the hands of bronze Angstrom are particularly important: the sculptor has enlarged their scale and splayed their gesture to express a sense of vivid radiance. From important roots in the Paris studios of Rodin and Antonin Mercié, Snowden brings to her sculpture the glowing luminous platinum Fournier Patina burnished with a special historic pearl variant for Angstrom and the touch of the historic Rodin tools that were used to shape the dynamic, immortal planes of this unique evocation of light.



# THE LEGACY OF RODIN

## M.L. on Receiving the Tools

**Excerpted from the book " M.L. Snowden: The Rodin Tools; Reflections on a Sculptural Heritage,"  
Posidonos, a division of Orlena Press, 2006.**

"I remember my own father, who gave me his tools to use, and after I had shaped with them, sculpting a model of my own conception, said to me smiling, - 'Keep these tools, you have handled them Mary Louise, and for this they have changed. They are mine no longer - they are yours.' I can imagine Eberhard must have felt poignancy over the tools Rodin had provided to him as I myself had experienced that same feeling. And, I often think of the emotional place my father must have experienced when Eberhard gave him the tools of Rodin after my father had finally won the Prix de Rome of 1927. And, I entered into that emotional place again, when I inherited Rodin's tools on the day my father died. I must say, I can hardly recount how difficult it was to accept Rodin's tools into my personal care through my father's death - a death that had come to him through his occupation. I became quite ill emotionally for about eight years. I exited the studio, became a recluse and produced nothing in that time. I returned to sculpture in 1998 on my Mother's passing, and I picked up my father's tools and that again, was a most poignant, difficult time. In his days of sculpture, I remember my father saying when I was about fifteen years old, 'someone entered my studio and touched my tools - who was it? The energy in the tools is different.' And, of course, he was correct; unbeknownst to him, a new cleaning person had been hired that day. No one can adequately describe the sensitivity of a sculpture tool that extends the soul and touch of one's fingerprint."

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## M.L. on the Fournier Patina

**Excerpted from the book " M.L. Snowden: The Rodin Tools; Reflections on a Sculptural Heritage,"  
Posidonos, a division of Orlena Press, 2006.**

" Perhaps different than other contemporary foundering protocols, my work in bronze still bears the marks of the Renaissance in its peculiar luster of handwork and resultant optical impact born of labor and technical attention that can be charted across all its stages. Each patina is different according to each cast because the Fournier patina is not a paint but a chemical reaction of a proprietary formula that blooms according to the depth of a specifically heated proprietary bronze wall which began in the wax as a unique measurable quantity that translates out into a unique entity. Add to this all the other stages of direct artistry that is lavished on each particular bronze and these casts seem to have the natural distinction of an original work born of care, my energy as a sculptor and the desire inherent in these natural materials to mutually create."



# THE LEGACY OF RODIN

## SIRIUS STAR-TRACER

### DECEMBER 2006 RELEASE

Sirius also referred to as Star Tracer, shapes a central cornerstone of M.L. Snowden's Celestial Array, joining with Meteorite, Lunas, Heliocore, Solaris and Polaris to form the Stellar Sphere Group - a collection of new sculpture that stands as an important advancement for the art of lost wax bronze. Snowden's new bronze captures a dynamic meditation on the brightest candescent star that lights the dome of the heavens; the star called Sirius that has stood as a beacon for humankind since the dawn of history. Indeed, the rising of Sirius with the Sun (Solaris) foretold to the ancient Egyptians the advent of the annual flooding of the Nile and inspired the formation of the first calendar as men traced Sirius's stellar path that marked the seasons. Indeed, Sirius stands at the heart of the ancient calendar that underlies our present transformed system of time measurement. Sirius as sculpture, becomes a portrait of myriad profiles that configures the mystery of the deep relationship of humankind to the stars: not only as a source... of observation but upon the deeper elemental substance of our own physicality in relationship to origins of the cosmos. Sirius, as a sculptural meditation, expresses M.L. Snowden's central idea that the very substance of humankind, stars, planetary masses and bronze are created of the same interrelated yet differently arranged elements. Within this meditation, the smelted ores of iron, copper, lead, tin, aluminum, gold, silver, titanium, platinum, silicon, and other substances that make up Snowden's lost wax bronze, come together in Sirius - just as the interstellar cores that are composed of these and other elements, collect and condense to the point where they begin to radiate light in star formation. Sirius has been sculpted by Snowden into new levels of metallurgical virtuosity. Sirius's elongated figural centerpiece is welded into its floating position on an intricate corona of bronze. M.L. Snowden invented the protocols and specific foundry wax that makes the casting of Sirius possible. From important roots in the Paris studios of Auguste Rodin and Antonin Mercié, Snowden brings to Sirius the glowing luminous platinum Fournier Patina and the touch of the historic Rodin tools that were used to create this dynamic evocation of a star.



Sirius Star-Tracer was released in December 2006 and is currently sold out.