

# WILLIAM DEAN KILPATRICK

Missing drawings.  
The layouts have poor quality xeroxes. There might be a folder someplace with the missing drawings. They are probably at a different scale. I might be able to lift a few from the layouts, but for the most part I cannot. Only the items marked with the green dots are missing. The other items on the spreads are OK.

❖ 20-C ❖

Missing Items



CLAY

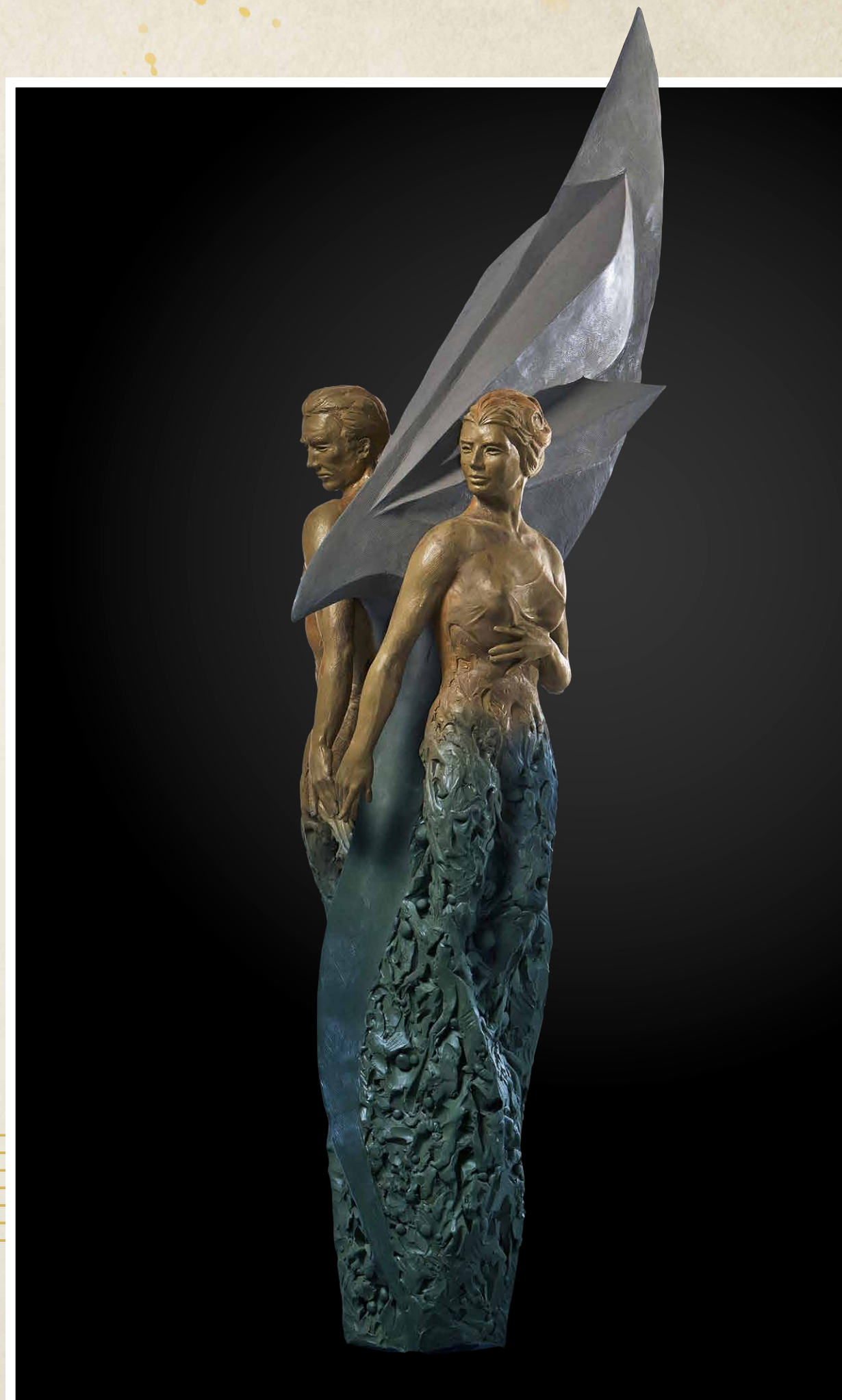
Missing drawing.

W  
2



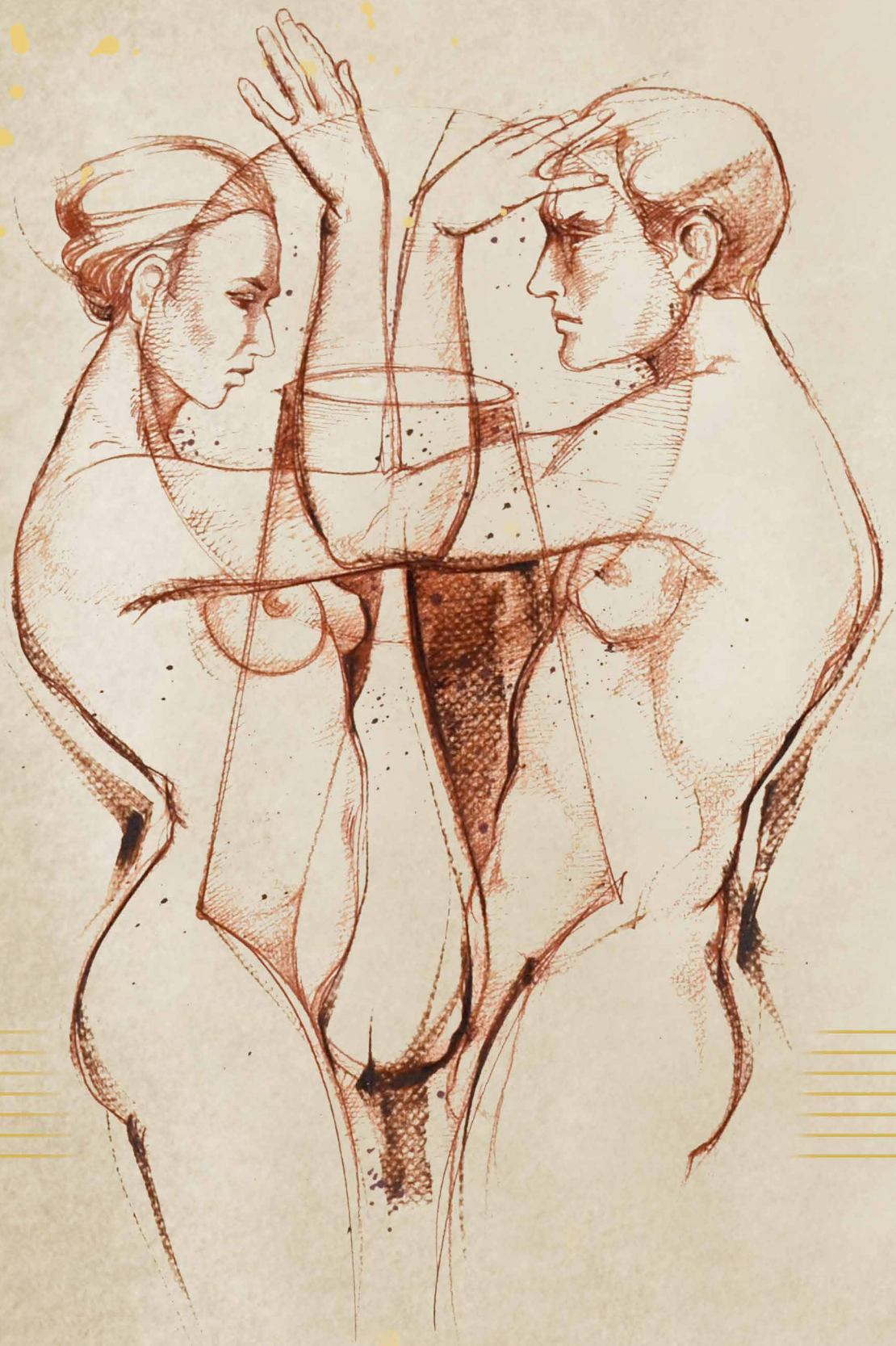
## PSYCHE

*Those treasures  
hidden in the  
marshlands of  
the mind...  
the golden apple's  
bite that takes us  
through the rind...  
standing at the core  
where matter forms  
its mass...  
we twist and turn  
elusive shapes  
whose time has  
come to pass.*





BRONZE



Missing drawing.



# E XTASIS

*Where does the spirit go  
in those moments  
of sensual bliss?  
Arching through time and  
space...companied  
alas by birth and death.*





BRONZE

Missing drawing.

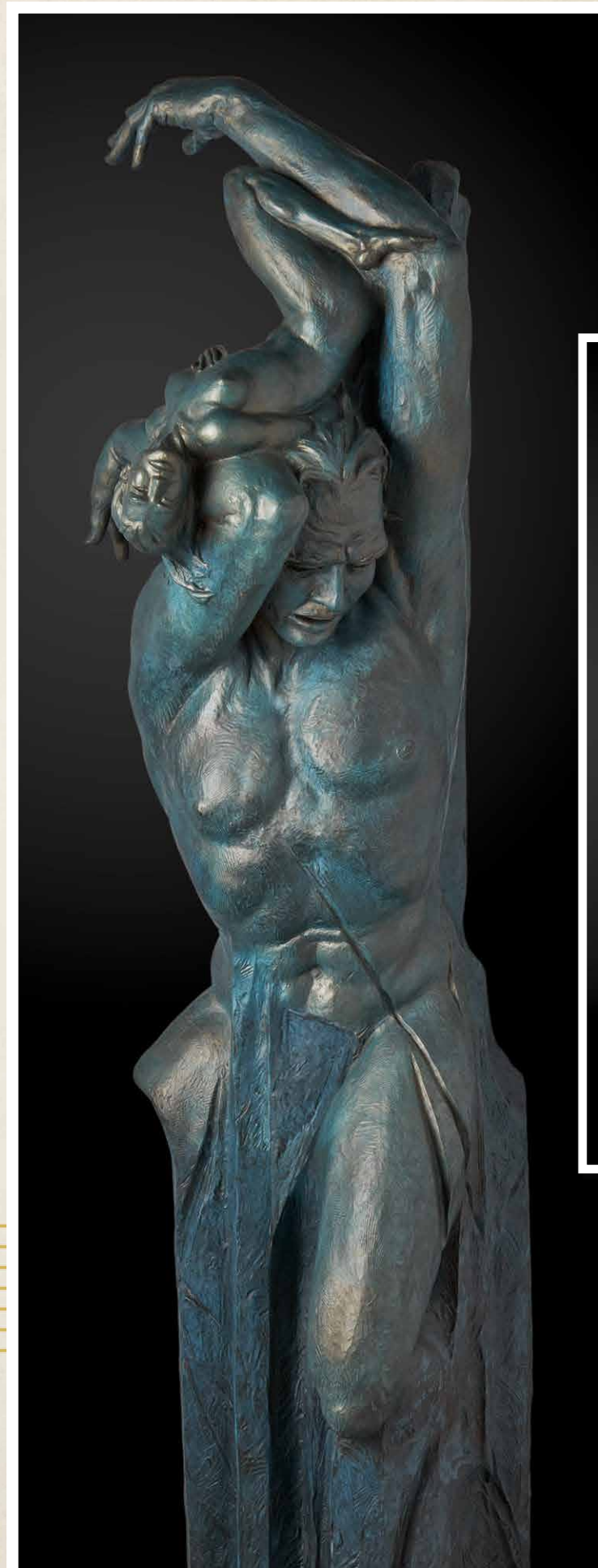
# T

## RISTIA

*Haunted by images  
from some ancient  
past... unable to  
fathom their  
significance he  
twists and torques  
in anguish.  
Draped across his  
psyche lies a  
distant memory.  
Entwined in the  
passions of life, he  
is torn from the  
earth...yet still  
enraptured by the  
elusive...*



*Life is like a Poem  
that doesn't rhyme  
and that's what I like  
about it*





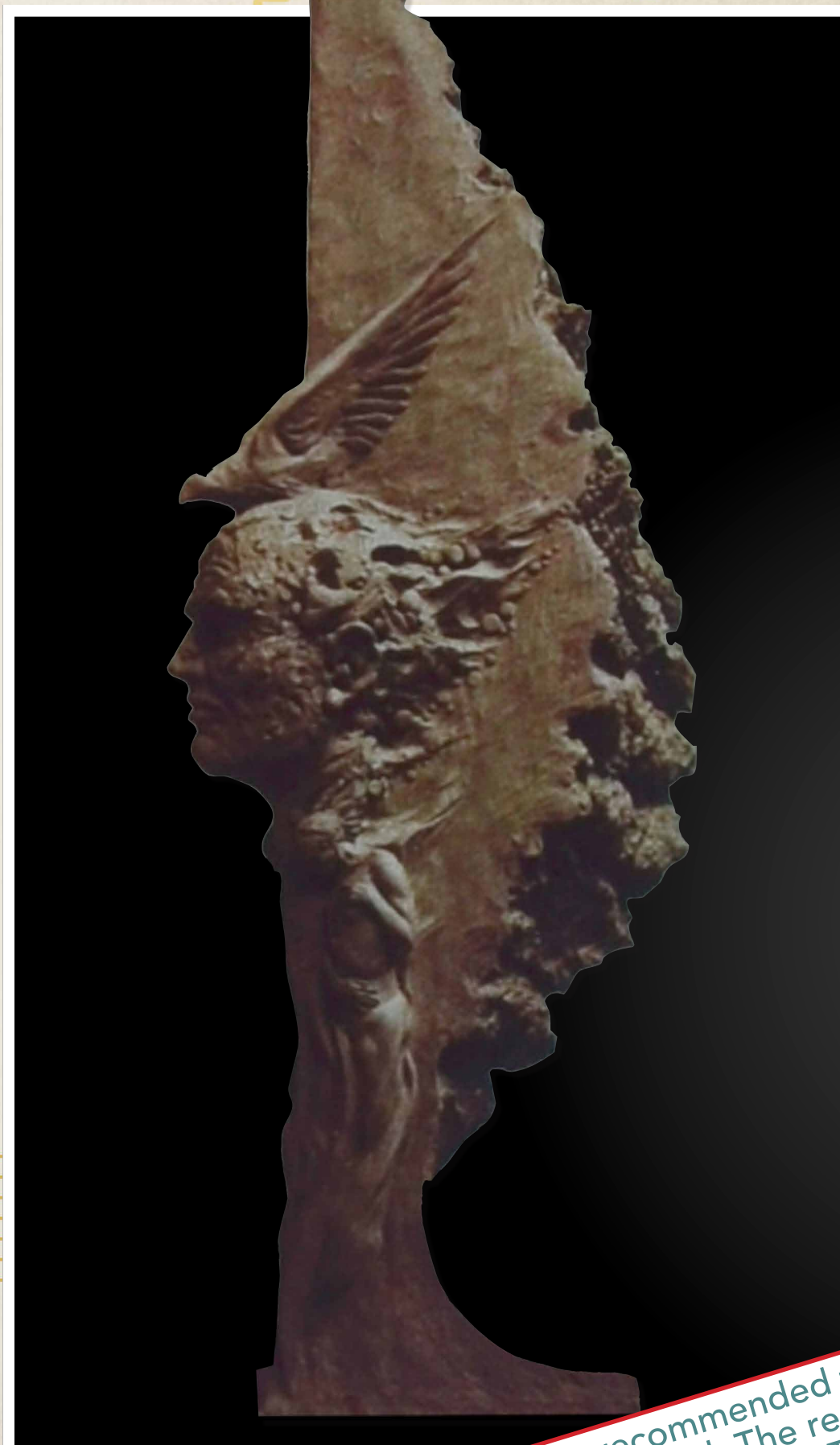
BRONZE

# S HALAKO

*A chunk of wood  
with thickened  
bark...  
A fallen bird,  
a chastened lark...  
What lies within  
this hallowed tree...  
more often vague  
than hard to see...  
until it grows  
within my hands...  
this chunk of wood  
from ancient lands.*



*The beauty of not knowing  
the outcome  
invigorates the process*



It is recommended to remove this spread. The resolution of the photo is too low. The drawing could work on another page.



PLASTER

# KASMIRA

No one knows  
where the Shamon  
travels...  
but if one decides  
to tag along...  
the revelations  
can be astonishing

W  
76



Missing drawing.



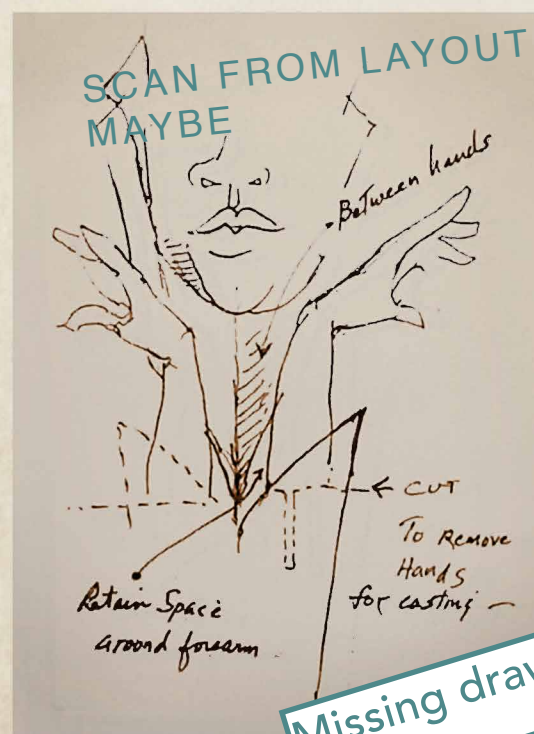
This plaster was colorized.  
Would it work better all white?



CLAY

# IRCE

Often the most difficult aspect of exposing my sculpture is attempting to explain it. My work hints at many things but is not necessarily any of them. Is this haunted quality an attempt to give substance to a distant remembrance... or is this the residual effect from some unresolved experience...



Missing drawing.





CLAY

This and the next spread are really strong pieces, but I can see they were added toward the end. I think they should stay in, even though the photos are not the sharpest.

Missing drawing.

W  
26



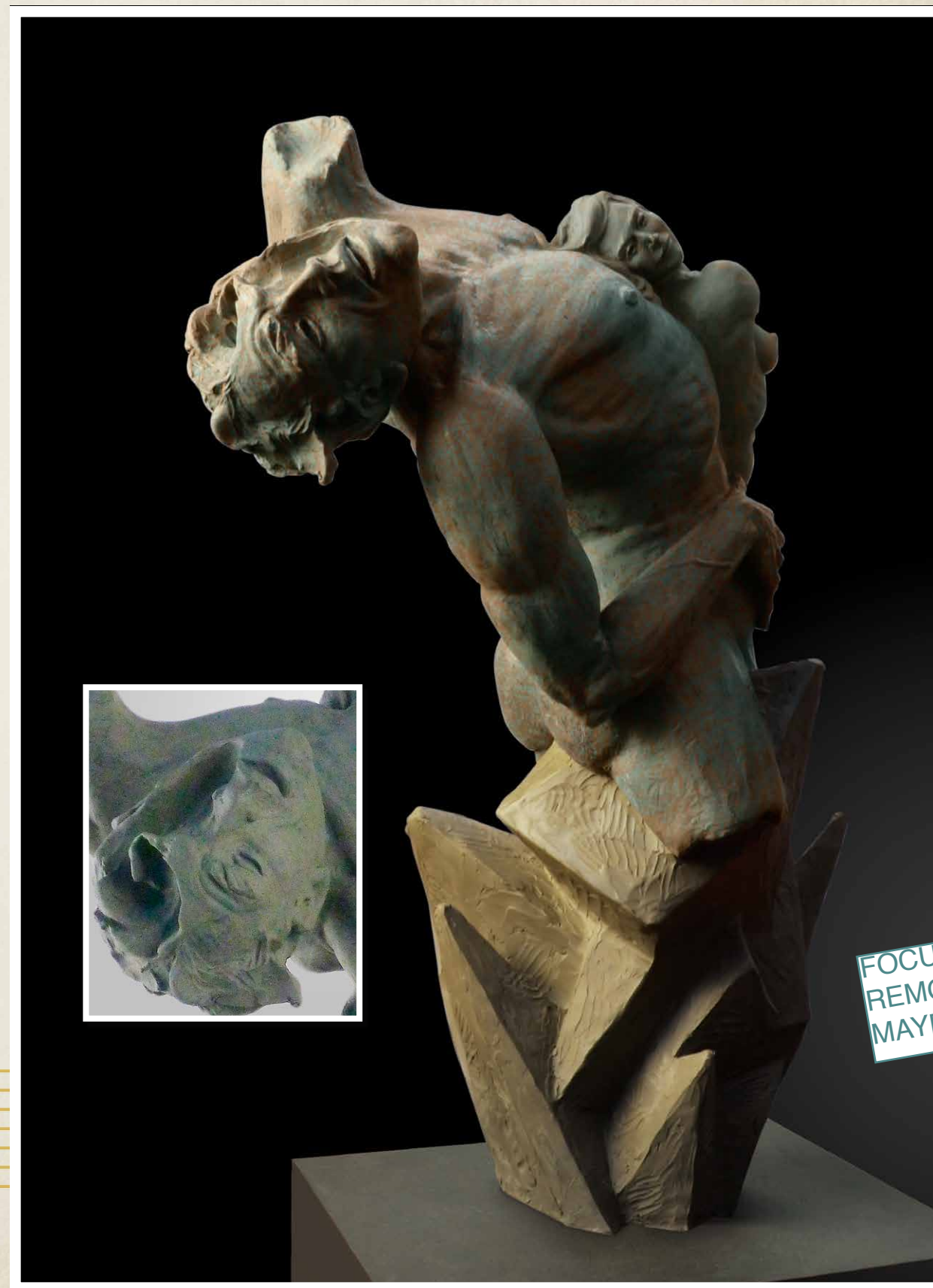
### **Night Scream**

*The pain and passion  
of attachment to a theme-  
We're one and yet a severed  
separate dream...*

*I hold you now with thoughts  
that bind you to me...  
yet torn and tossed through  
space you struggle free...*

*These segments of  
myself not what  
they seem...*

*Released at last  
Through night's  
eternal scream...*



FOCUS-  
REMOVE  
MAYBE



**Surrogata**

My sensual  
 surrogate angel,  
 the morning  
 has come at last...  
 the gift that swells  
 within me,  
 now something  
 from our past.  
 So, now you're  
 gone, my empty  
 hands recall...  
 the broken wing  
 that brought you  
 here...  
 the echo to my  
 call...

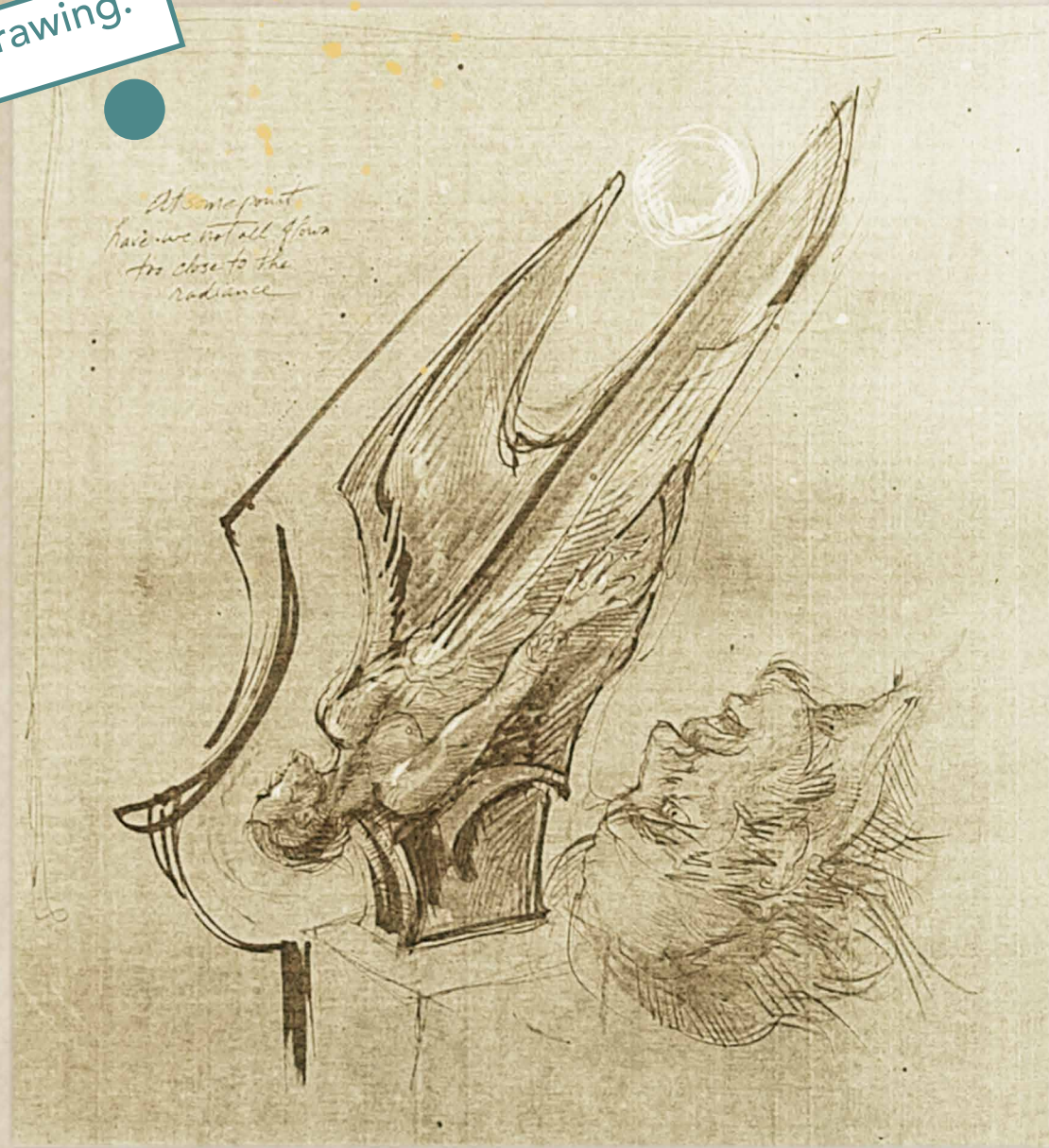
FOCUS?

FOCUS. THERE MIGHT BE  
 ANOTHER IMAGE SOMEWHERE.



BRONZE

Missing drawing.



*Icarus*

The classical myth of Icarus  
is subject to many interpretations—  
Who has not been dashed  
by unattainable aspirations?  
Inflamed, yet clinging to the dream  
he falls to Earth.





BRONZE

Missing drawing.



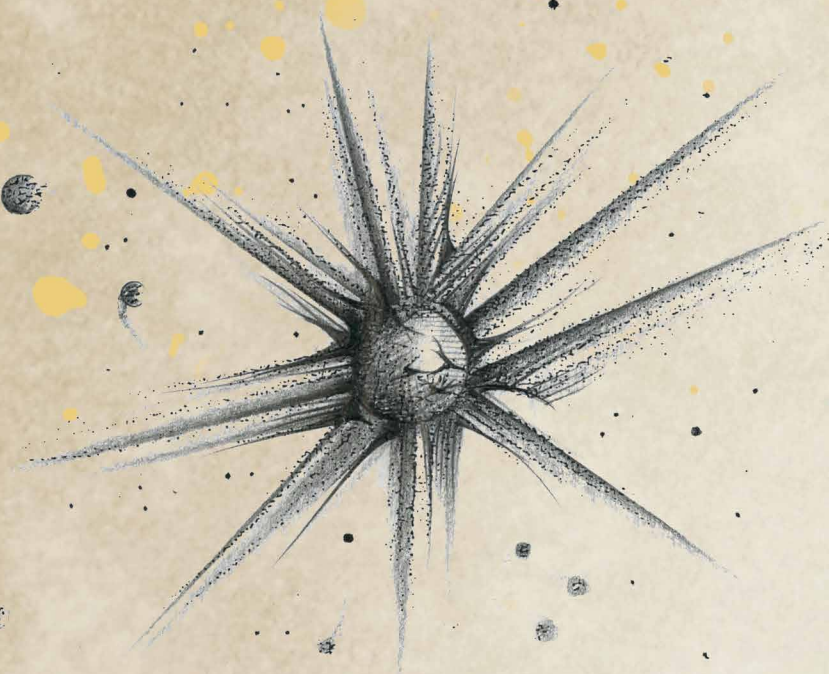
## GALVANIC CONTRA

*Is it vanity which  
cajoles us into creating  
something out of nothing.  
We need only to search  
for a space for it to  
exist...  
and so we push aside  
all notions of limitations  
and forge ahead.  
Perhaps something  
can be made out of  
nothing but a spark.*





CLAY



# INCEPTION

If the big bang theory  
Signaled the coming into  
Existence of multiple  
Universes...where in this  
Cosmic dust did life begin...  
The evolution of species  
Seems to require  
An initial spark...  
Perhaps somewhere deep  
In space the ancestral  
Notion forms.

Some of my work  
although figurative  
seems to have  
a biomorphic origin



Missing drawing.





BRONZE

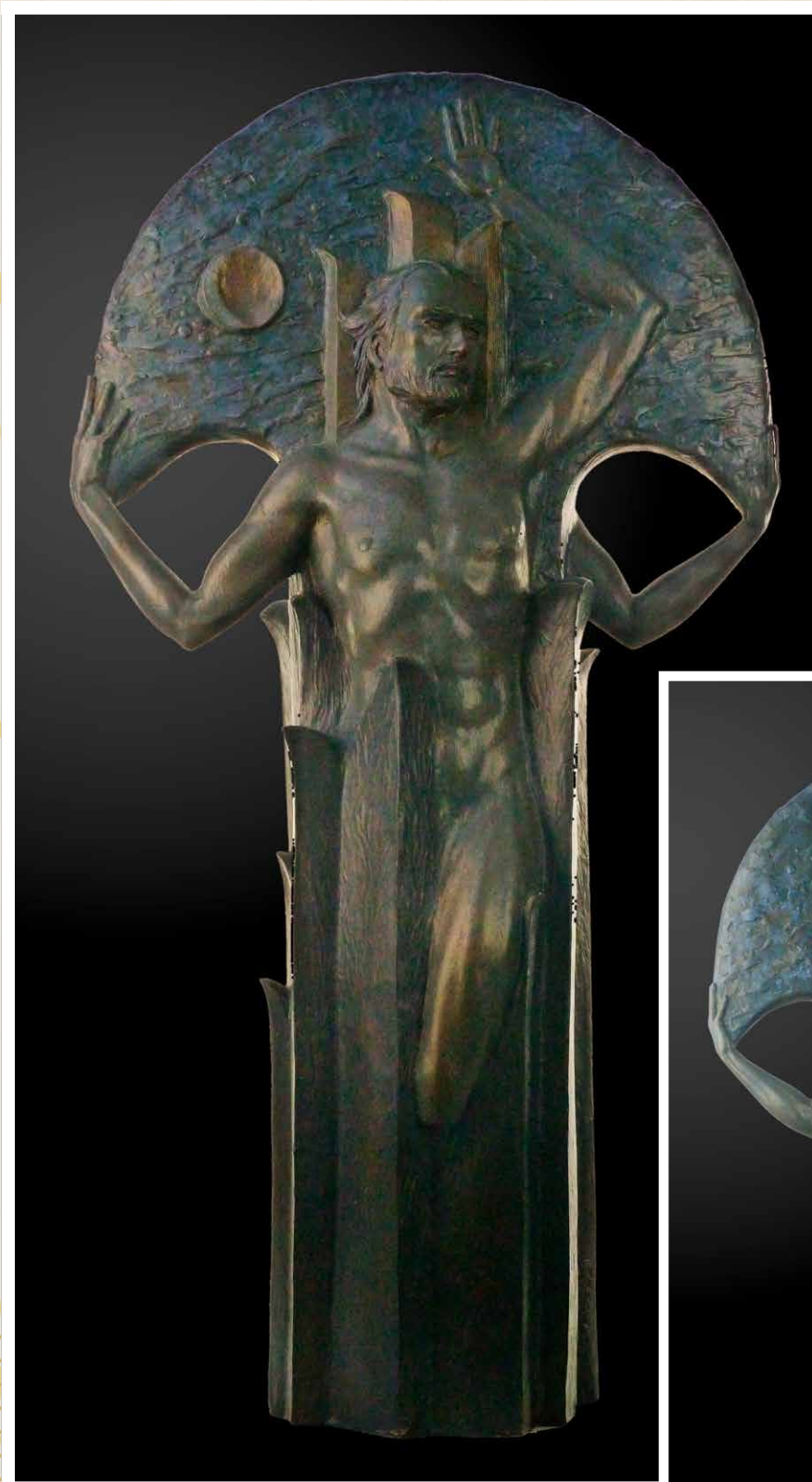
# MONDIAL

Human origin has  
always been full  
of controversy  
and speculation...  
from the large  
masses of  
interstellar dust  
comes the infusion  
of male and  
female forms.  
From dust into  
life into dust.  
The endless  
cycle...

Missing drawing.

W  
28

*Is she obscured by him?  
or he by her?  
Not completely.*



Nancy, Should the color of these  
two pieces match better?  
I think so.



CLAY

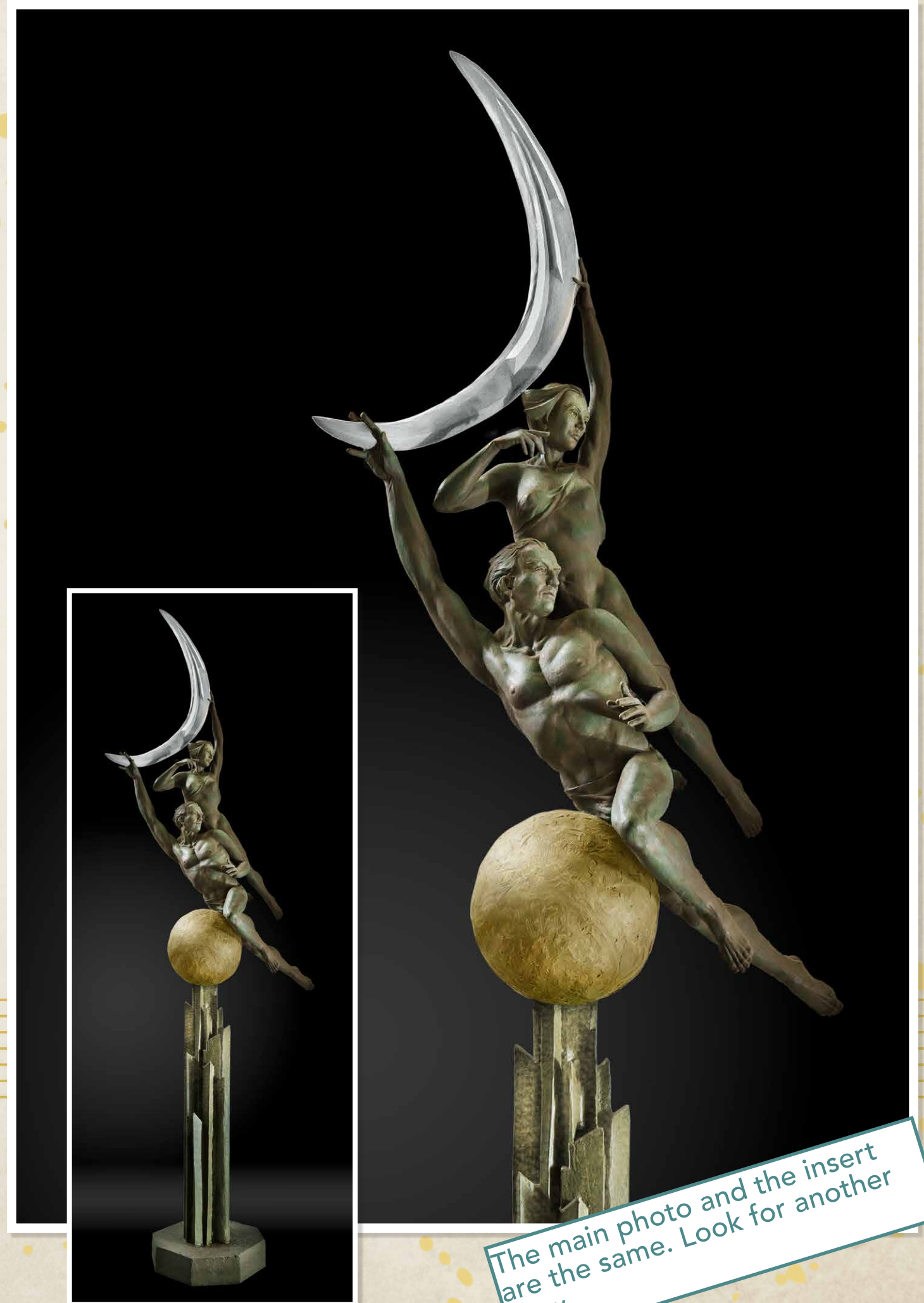
Missing drawing.

## COSMIC DANCE

*To gaze into the  
moonscape of the  
mind is to encounter  
the unknown.*

*We step into the night  
and wonder at  
the light...  
this tiny bulb with  
mesmerizing force...  
illuminates our path  
and helps us chart  
our course.*

*What archaic forces abound*



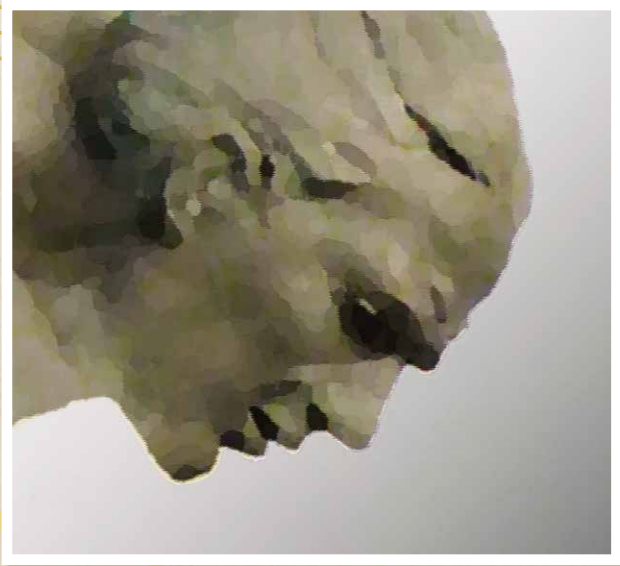
The main photo and the insert are the same. Look for another view.



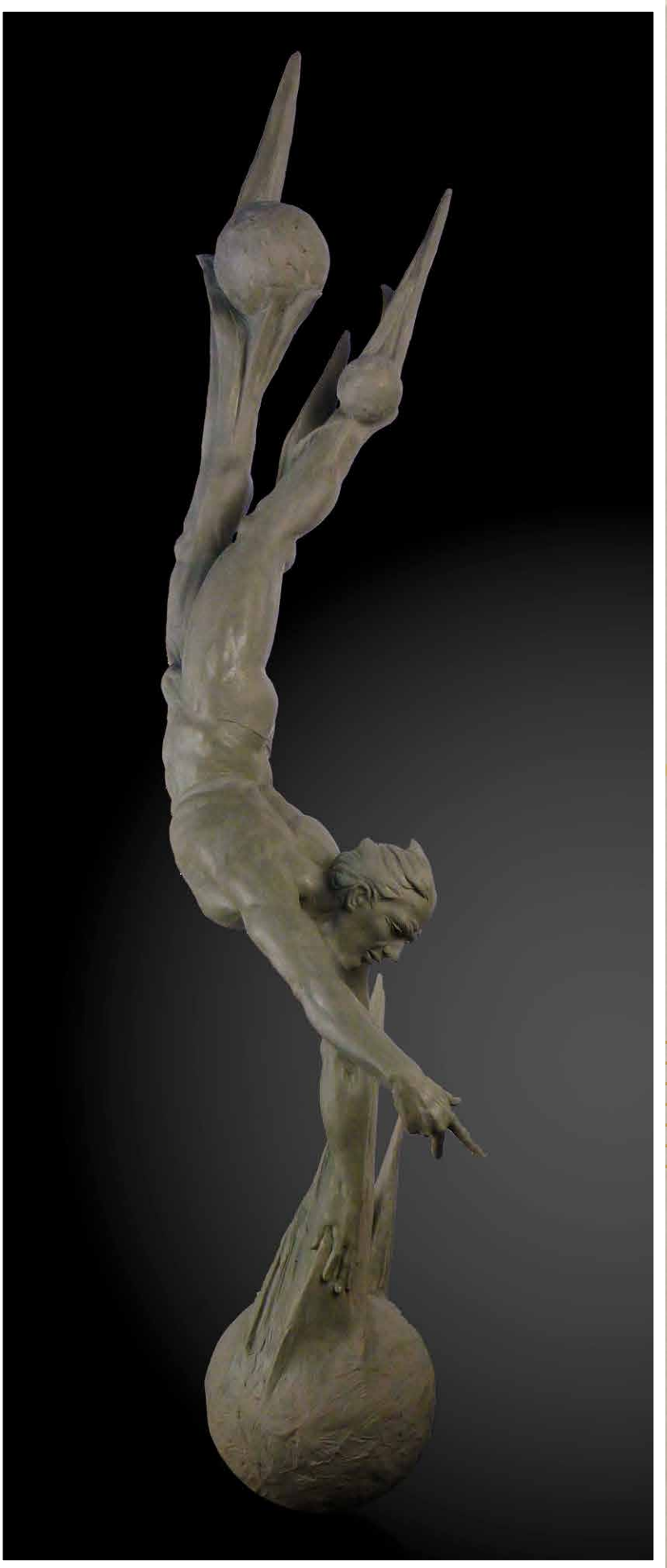
CLAY

# PERIGEE

*How ferocious this  
inner turbulence...  
now matched only by  
the outer vortex.  
Are we victims of  
these cosmic currents...  
Who can say...  
what links us to the  
music of the spheres...  
that magical dome  
under which we  
travel...  
is it our ability  
to conjure...*



TOO SMALL-  
REMOVE OR REPLACE







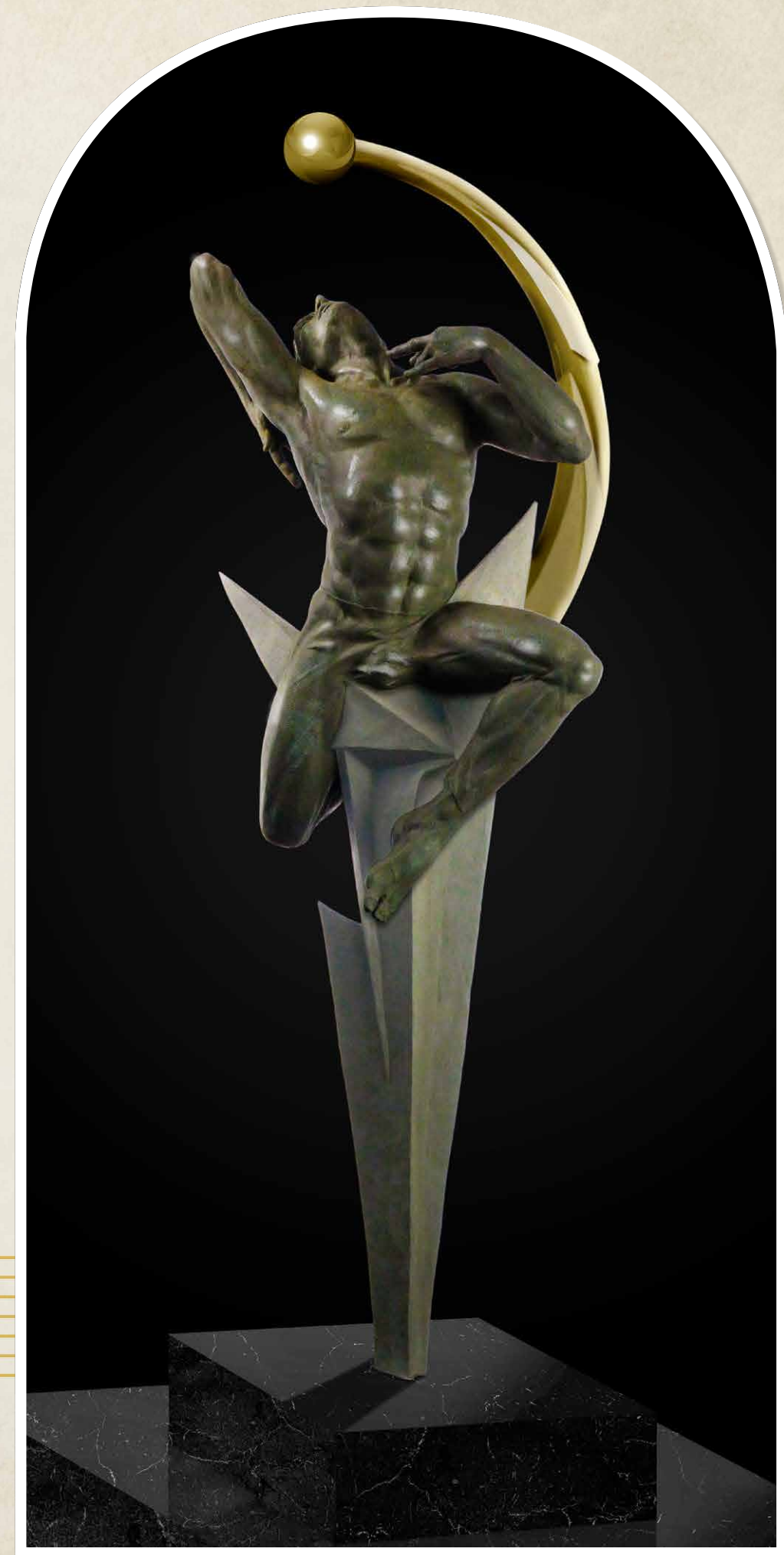
CLAY

# MELERON

Back in the void...  
that iridescent blue  
dome with specks  
of light that tug at  
my psyche...  
who is this figure  
grasping for the  
streak of light...  
could these ancient  
meteoric tails  
signal a pathway  
to an unexplored  
universe?



Find drawing.  
I can pick up  
a rough copy  
from the  
layouts.





CLAY

Find 2nd view



Find drawing

# INVOCATION

*Thirty miles from  
my vantage point  
lies the vanishing point...  
like horizon lines on a  
painted canvas  
I am drawn to this space...  
and there she floats...  
always infinitely  
out of reach.*





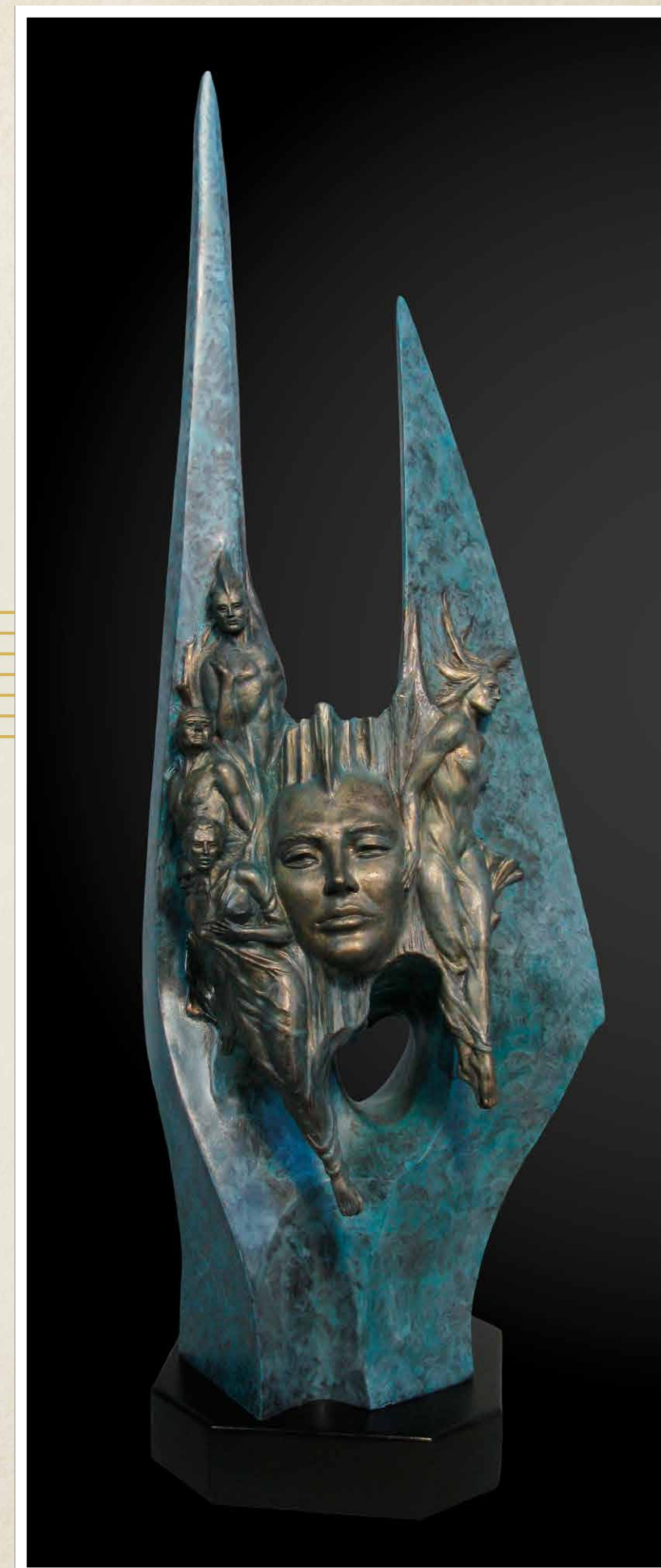
BRONZE

Find drawing



# ASCENSION

What makes us see  
what we see... feel what  
we feel...  
why do we create the  
images we create?  
Unanswered questions  
haunt our subliminal  
minds...  
we float down a path  
towards an answer...  
but it silently  
slips away.  
Is this the levitation of  
the spirit...in search  
of an unknowable  
deity...  
The face of the Goddess.





CLAY

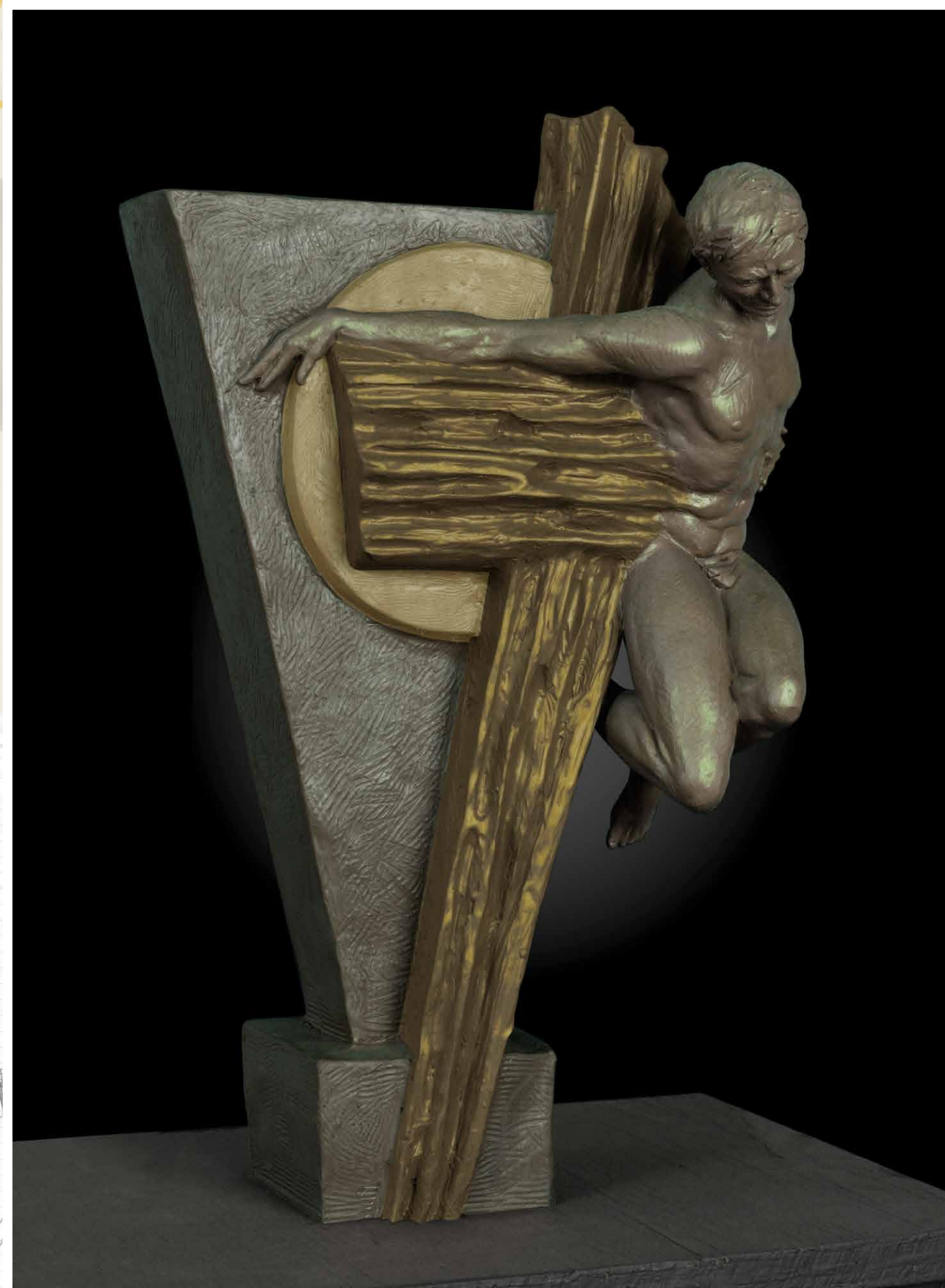
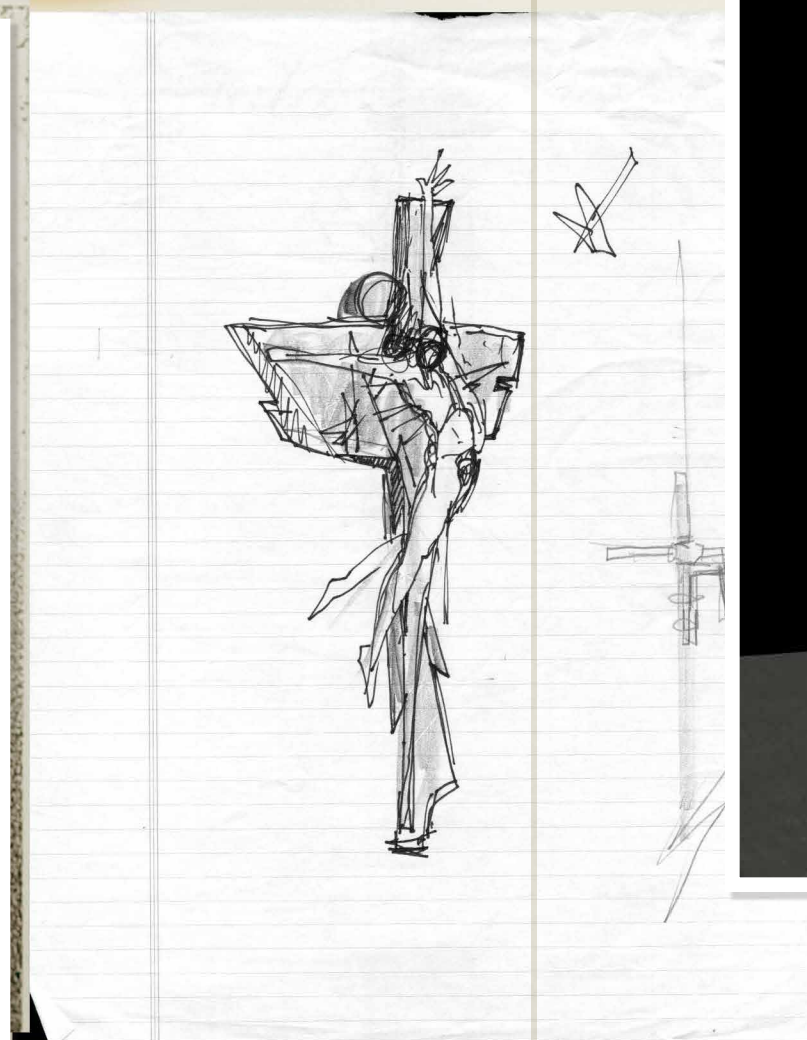
# CRUCIFORM

*This work is not in any way an interpretation of the crucifixion of Christ...but rather a symbolic image of the suffering of humankind.*

*Who has not been subjected on some level to the pain of loss or the sorrow of our collective inhumanity?*

W  
37

CAN'T FIND. MAYBE  
USE OTHER DRAWING  
THAT WOULD BE OK





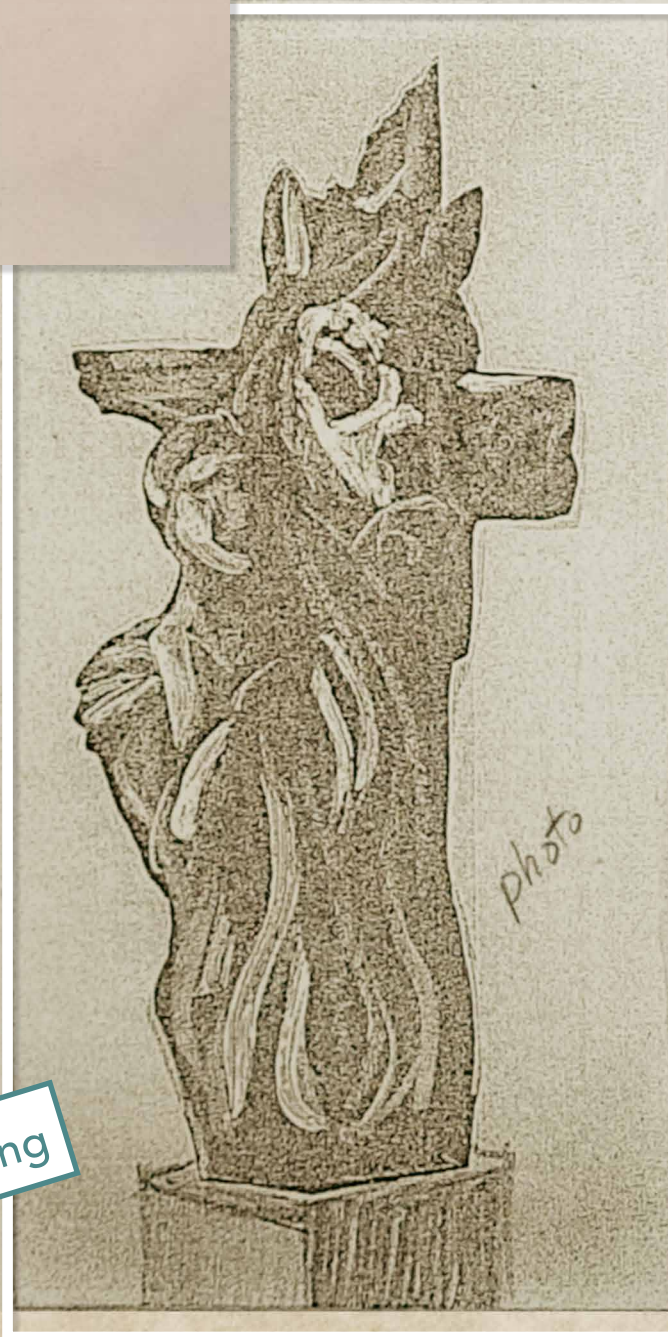
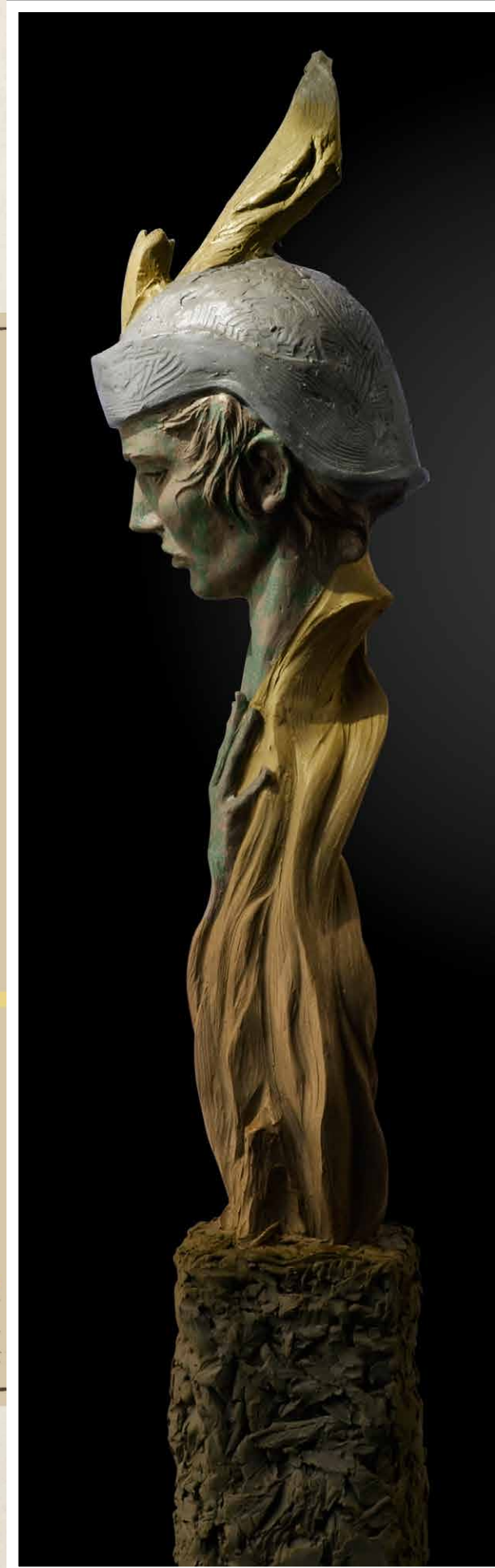
CLAY



# JOAN of ARC

The life of  
Joan of Arc has  
always intrigued  
me...

both from the  
touted historical  
events... and from  
the mythic  
proportions they  
have assumed.  
The iconic image  
of the Maiden of  
Lorraine with her  
horse and the  
burning stake has  
floated about in my  
subconscious on  
many occasions.





CLAY



NEED HIGHER RES PHOTO  
THIS IS @ 478%

## William Dean Kilpatrick 1947-2014

William Dean Kilpatrick (Bill) was a classical figurative sculptor from Caldwell, New Jersey, USA. He studied at the Newark School of Fine and Industrial Arts, the School of Visual Arts, and the Art Students' League. He served in the US Army in the 82nd Airborne after high school.

Bill was involved in various art associations, and is represented in many personal collections. For many years he maintained a studio in the Highlands, a community just south of New York City in New Jersey, with scenic views of NYC, Long Island, the Atlantic Ocean. He lived there with his wife Nancy Gray, who communicated to New York City, working as an administrator in a law firm.

From 1980-1990 he was an understudy to famed public sculptor Donald De Lue (1897-1988), who lived just a few towns over. De Lue is famous for the D-Day Monument at Omaha Beach, "Justice" and other bas reliefs on the Philadelphia Continental Post Office, "Rocket Thrower" for the New York World's Fair 1964-65, and the George Washington statue in Indianapolis, Indiana. Their relationship became a life long friendship, with Kilpatrick overseeing the De Lue legacy. Unfortunately a large portion of De Lue's work was stolen after his death and it's whereabouts remains a mystery even now.

During the 1960s Bill worked as an artist in the advertising business in New York City. This experience informed the layout of this book, which he organized before his death. The prose and layout of the book have not changed. The mechanics of production has of course evolved, while keeping with the spirit of Bill's intent.

Wm Kilpatrick commissions Include:

New Jersey Transit- Essex Street Station, Jersey City.

"Cycle of Life" - City of Orlando, FL

12 foot football player for the Citrus Bowl, Orlando, Florida

Award trophy for the Kimball Center, Lakewood, NJ

"Worth the Risk" for Malcom Forbes

"Celebration" Monmouth Museum, West Long Branch, NJ