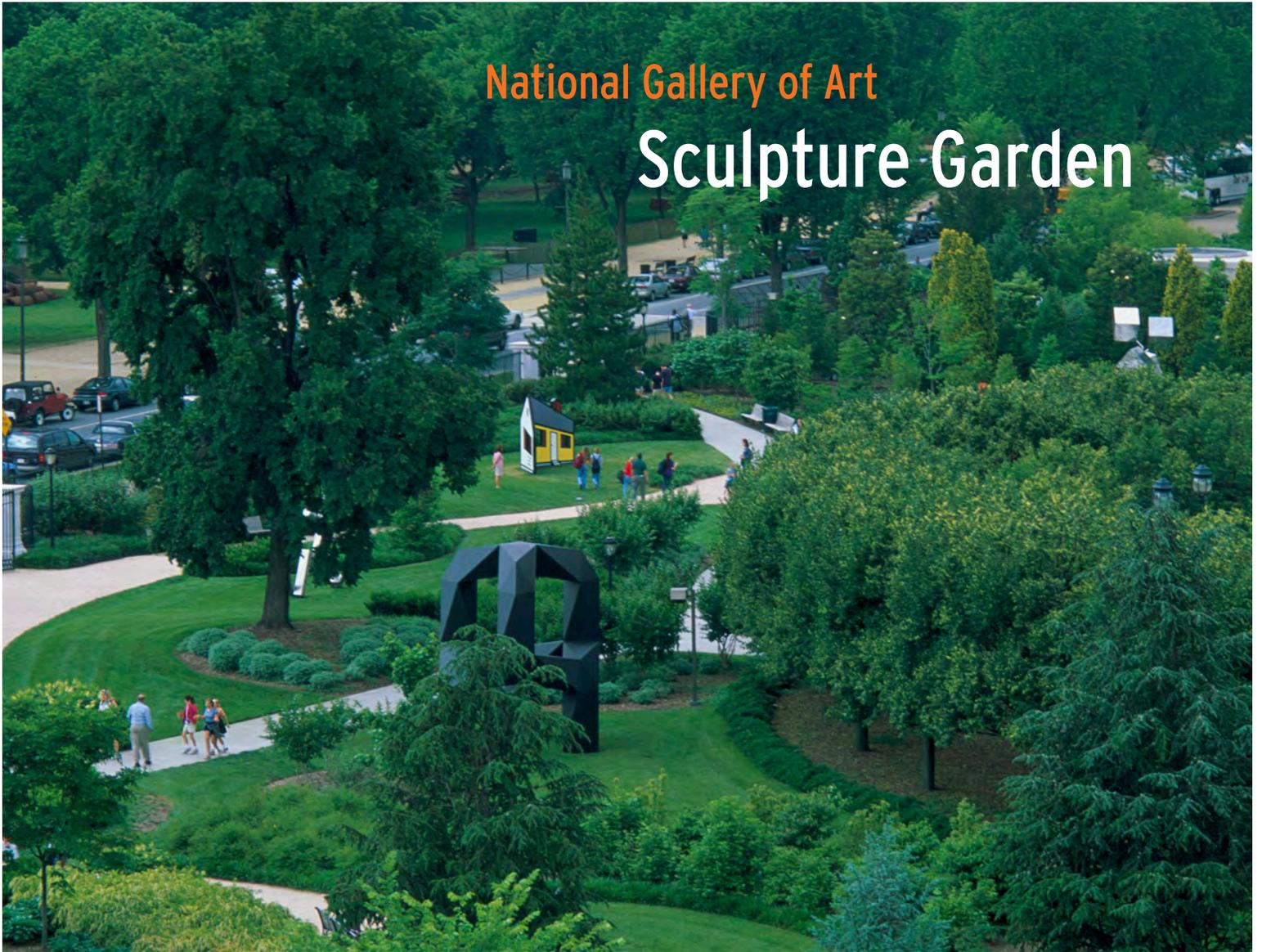


National Gallery of Art

Sculpture Garden





The Sculpture Garden was given to the nation by
The Morris and Gwendolyn Cafritz Foundation.

The National Gallery of Art Sculpture Garden offers a relaxing, year-round setting—an oasis on the linear expanse of the National Mall—in which to enjoy works of modern sculpture. Occupying 6.1 acres between 7th and 9th Streets on Constitution Avenue, the Sculpture Garden was designed by landscape architect Laurie Olin, and opened in 1999. At its center the space features a monumental fountain that converts to an ice-skating rink in the winter. The Sculpture Garden fulfills the centuries-old intentions of Charles Pierre L'Enfant, who, in his designs for The Mall in the 1790s, included a public, landscaped garden on the north side of Washington, DC's "8th Street axis." The plan to add sculpture to this site for a "National Sculpture Garden," as an extension of the Gallery's campus, was announced by the White House in 1966. Planted with perennials, ground covers, shrubs, and flowering trees, the mature landscape design offers a verdant setting for art. Seasonal jazz concerts and ice-skating, as well as both indoor and outdoor dining at the Pavilion Café, offer visitors many different ways to experience and enjoy the Sculpture Garden.

Except for works H and U,
please do not climb on or
touch the works of art.

No bicycles, rollerblades,
or skateboards.

No animals except
service animals.



To the West Building →

Marc Chagall

Orphée, 1969, The John U. and Evelyn S. Nef Collection

In 1968, Marc Chagall visited the Georgetown home of his friends and patrons, John and Evelyn Nef, and decided that he would design a mosaic specifically for the Nefs' garden. The work, *Orphée* (*Orpheus*) remained there until the Gallery received an extraordinary bequest from Evelyn Nef, who passed away in December 2009. The mosaic was part of a larger gift that also included 31 drawings, 46 prints, and 25 volumes from the collection that the Nefs built together throughout their lives.

The mosaic mural's large scale — 10 by 17 feet and approximately 1,000 pounds — belies the ethereal figures and mystical tone ubiquitous throughout much of Chagall's work in other media. Swooping arabesques and three concentric suns create an undulating rhythm throughout the composition. The colorful, layered narratives depicted are loosely drawn from Greek mythology, and from the artist's personal experience. At the center, Orpheus charms animals with his lute, accompanied by the Three Graces and the winged stallion Pegasus. In the bottom left corner of the mosaic, beneath the blazing sun, a group of people wait to cross a large body of water. According to Chagall, this scene alludes to immigrants and refugees crossing the ocean to reach America, as well as a reference to his own past: during World War II, the Jewish artist was smuggled out of Nazi-occupied France by the International



Rescue Committee, and found safe haven in New York. In the lower right corner, a pair of lovers nestles in the greenery. Evelyn asked the artist if the figures were she and her husband John. He replied "If you like."

Chagall designed the maquette for the mosaic at his studio in France and hired Italian mosaic artist Lino Melano — who created mosaics for Picasso, Fernand Léger, and Georges Braque — to execute and install the work in the Nefs' garden. Melano

created the work in ten panels comprised of Murano glass and natural-colored stones from Carrara, Italy. The panels were then shipped to Washington, DC and assembled onsite in the Nefs' garden by Melano.

Chagall turned to decorative arts media, including mosaic, stained glass, and tapestry, in the latter part of his life. He completed commissions for cathedrals and civic settings in Europe, Israel, and the United States.



Claes Oldenburg and Coosje van Bruggen
Typewriter Eraser, Scale X, 1998, cast
1999, The Morris and Gwendolyn Cafritz
Foundation

In the mid-1960s, Claes Oldenburg began to visualize public monuments based on common objects, such as a clothespin or a pair of scissors, instead of historical figures or events. The artist chose the (now obsolete) typewriter eraser as his model for this work based upon childhood memories of playing with the object in his father's office. In the late 1960s and 1970s he used the eraser as a source for drawings, prints, sculpture, and even a never-realized monument for New York City. Here the giant brush arcs back, conveying a sense of motion, as if the wheel-like eraser were rolling down the hill and making its way toward the gate of the garden.



Joan Miró
Personnage Gothique, Oiseau-Éclair
(*Gothic Personage, Bird-Flash*), 1974,
cast 1977, The Morris and Gwendolyn
Cafritz Foundation

Until his 70th birthday in 1963, Joan Miró was best known for his surrealist paintings and drawings. However, in the last two decades of his life he created more than 150 sculptures. These late works mostly fall into two categories: those cast from forms created by the artist, and those cast from found objects. One of Miró's largest sculptures, *Personnage Gothique* relates to both types: the bird was cast from an object the artist created, while the top portion was cast from a cardboard box and the arch-shaped form from a donkey's collar. The objects combine to suggest a figure, while at the same time the empty box and unoccupied harness imply absence. *Personnage Gothique* embodies Miró's lifelong concern with richly imaginative imagery that he said was "always born in a state of hallucination."



Louise Bourgeois
Spider, 1996, cast 1997, The Morris
and Gwendolyn Cafritz Foundation

Louise Bourgeois used the spider as the central protagonist in her art during the last decades of her life. For the artist, whose work explored themes of childhood memory and loss, the spider carried associations of a maternal figure. Bourgeois associated the "Spider" series with her own mother, who died when the artist was 21. From drawings to large-scale installations, Bourgeois's spiders appear as looming and powerful protectresses, yet are nurturing, delicate, and vulnerable.



Tony Smith
Wandering Rocks, 1967, Gift of the
Collectors Committee

Tony Smith's *Wandering Rocks* groups tetrahedrons and octahedrons to create five individual but related objects that eschew the monumental (see *Moondog*, 1964) and rational (see *Die*, 1962/68) approaches of his earlier works. Each element in *Wandering Rocks* has a separate name — *Crocus*, *Shaft*, *Dud*, *Slide*, and *Smohawk* — and is arranged as part of a whole according to the site.



Magdalena Abakanowicz
Puellae (Girls), 1992, The Morris and Gwendolyn Cafritz Foundation

The sculpture of Polish artist Magdalena Abakanowicz is largely drawn from her experience of World War II and its aftermath. She is best known for her “crowds” (as she calls them) of headless, rigidly posed figures whose anonymity and multiplicity have been regarded as the artist’s personal response to totalitarianism.

Each of the thirty bronzes in *Puellae* (meaning “girls” in Latin) is unique, made from individually sculpted wax forms based on a body cast of a single child model. Abakanowicz applied burlap to each form prior to casting to give them a rough, organic texture. This work refers to an account the artist heard while growing up in Poland about a group of children who froze to death as they were transported in cattle cars from Poland to Germany during the war.



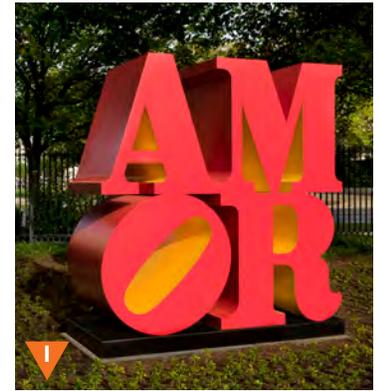
Mark di Suvero
Aurora, 1992–1993, The Morris and Gwendolyn Cafritz Foundation

Mark di Suvero began making sculpture in the late 1950s with massive, weathered timbers and found objects such as barrels, chains, and tires. The dramatically cantilevered forms in di Suvero’s early works are considered the sculptural equivalents of abstract expressionist paintings. In the 1960s di Suvero began to work with steel beams that he moved with cranes and bolted together. *Aurora* is a tour de force of design and engineering. Its sophisticated structural system distributes eight tons of steel over three diagonal supports to combine massive scale with elegance of proportion. Several beams converge within a central circular hub and then explode outward, imparting tension and dynamism to the whole. The title, *Aurora*, comes from a poem about New York City by Federico García Lorca (Spanish, 1898–1936). The steel forms a letter “k”: the artist has said the work is a portrait of his wife, Kate.



Scott Burton
Six-Part Seating, 1985, fabricated 1998, Gift of the Collectors Committee

Scott Burton believed that art should “place itself not in front of, but around, behind, underneath (literally) the audience.” In this way, he challenged ideas about sculpture’s monumentality, formality, and status as an object to be looked at on a pedestal. Instead, he wanted his sculpture to occupy the same space as its beholder, to be functional and, preferably, placed in a public setting. Burton openly acknowledged a debt to Constantin Brancusi, who was the first modern sculptor to challenge the conventional distinction between aesthetic and utilitarian form. Here, the blunt geometry of Burton’s seats contrasts with the material (red granite) that is visually sumptuous and warm. The artist specified two possible configurations to encourage social interactions and gathering: a ceremonial circle, as the work appears here; or side-by-side to form a long bench. An indoor work, [Burton’s Rock Settees](#), 1988, is also in the Gallery’s collection.



Robert Indiana
AMOR, conceived 1998, executed 2006, Gift of Simon and Gillian Salama-Caro in memory of Ruth Klausner

Robert Indiana, born Robert Clark in 1928, changed his last name to the state of his birth, signifying his affinity with American culture. During the heyday of pop art in the 1960s, he created acclaimed works that combined advertising signage with blocky geometric abstraction. *AMOR* is a variation on the familiar “Love” graphic Indiana originally conceived between 1964 and 1968. The image became widely known through a 1965 holiday card commissioned by the Museum of Modern Art, and the 8-cent “Love” stamp issued in 1973 by the United States Postal Service. Indiana’s seminal design has been translated into a range of languages, materials, and colors. With its inclined O, the pan-cultural *AMOR* — “love” in several languages — is an enduring message of peace and harmony. This sculpture made its first appearance in Madrid in 2006.



Joel Shapiro
Untitled, 1989, Gift of the Collectors Committee

Joel Shapiro's *Untitled* may bring to mind a human figure in motion, yet at the same time it can be understood as an abstract sculpture that explores the properties of balance and gravity. The impression changes as you move around the object and encounter a variety of animated compositions. Originally constructed from plywood sheets, the elements of this work were carefully cast to retain the wood grain pattern.



Ellsworth Kelly
Stele II, 1973, Cafritz Foundation

After moving from Manhattan to the countryside in 1970, Ellsworth Kelly began to make large, outdoor sculptures. The distinctive shape of *Stele II* had already appeared in the artist's abstract paintings and is loosely based on a French kilometer marker, an object Kelly observed during his years in Paris after World War II. The title refers to a type of ancient stone monument that traditionally served a commemorative function. Like most stelae, this sculpture is also essentially planar and upright. Over time, the steel weathers from exposure to the elements, developing an evenly corroded, non-reflective surface.



Barry Flanagan
Thinker on a Rock, 1997, Gift of John and Mary Pappajohn

Barry Flanagan explored painting, dance, and installation work as alternatives to the constructed metal sculptures that were the prevalent idiom when he was in art school in London in the 1960s. His inventive and varied body of work is filled with humor and poetic associations, often evoked by the particular organic materials he employed. While working with clay in the early 1980s, Flanagan perceived the image of a hare "unveiling" itself before him. The hare motif has appeared in a variety of guises in Flanagan's bronzes. In *Thinker on a Rock* the artist substitutes the hare for Rodin's *Thinker* (1880), making an irreverent reference to one of the world's best-known sculptures, [a version](#) of which may be seen in the West Building sculpture galleries.



David Smith
Cubi XXVI, 1965, Ailsa Mellon Bruce Fund

David Smith worked as a welder in a car factory as a young man. Later, he emerged as a sculptor within the context of the New York School in the 1940s and 1950s, and applied his industrial skills to his art-making practice. He said of his preferred medium, welded steel: "The metal itself possesses little art history. What associations it possesses are those of this century: power, structure, movement, progress, suspension, brutality." Smith most often created works in series, culminating in the 1960s with his celebrated "Cubi" sculptures made of cubic or cylindrical shapes precisely crafted, assembled, and polished by the artist. "I depend a great deal on the reflective power of light," he said. Compare the elongated, laterally reaching components of *Cubi XXVI* with the massing of heavier forms in *Cubi XI* made two years earlier.



Sol LeWitt
Four-Sided Pyramid, 1997, Gift of the Donald Fisher Family

For nearly five decades, starting in the early 1960s, Sol LeWitt was at the forefront of minimal and conceptual art. LeWitt's structures (a term he preferred to sculpture) are generally composed with modular, quasi-architectural forms. For *Four-Sided Pyramid*, as with [many of his works](#), LeWitt created a plan and a set of instructions to be executed by others. In collaboration with the artist, a team of engineers and stonemasons constructed *Four-Sided Pyramid* on this site. The terraced pyramid, first employed by LeWitt in the 1960s, relates to the 1961 repeal of early 20th-century setback laws for New York City skyscrapers. The geometric structure of *Four-Sided Pyramid* also alludes to the ziggurats of ancient Mesopotamia.



Lucas Samaras
Chair Transformation Number 20B, 1996, The Nancy Lee and Perry Bass Fund

Since the 1960s, Lucas Samaras has made a series of obsessional, sometimes hallucinatory objects. Prominent among his motifs is the chair, which Samaras has executed in a variety of materials such as fabric, wire mesh, and mirrored glass, thereby turning a utilitarian object into a fantastic one, the product of a dreamlike metamorphosis. Here, Samaras explores the dual meaning of "flight," referring to both the stairlike form created by the stacked chairs, and to the locomotion of a single chair moving diagonally through space. From different viewpoints, the sculpture appears to be upright, leaning back, or springing forward. From the side, it even appears as a two-dimensional, zigzagging line.



Tony Smith
Moondog, 1964, fabricated 1998–1999, Gift of The Morris and Gwendolyn Cafritz Foundation

Tony Smith was a successful architect who trained at the New Bauhaus school and worked with Frank Lloyd Wright before turning to painting and, eventually, sculpture. The structure of *Moondog* is based on a lattice motif, and comprises a configuration of 15 octahedrons and 10 tetrahedrons. While its geometry conveys a grounded regularity, *Moondog* also has a startling tilt from certain viewpoints, giving an impression of instability. Smith compared this sculpture to a variety of forms, including a Japanese lantern and a human pelvic bone. The title derives from two sources: the name of a blind poet and folk musician who lived in New York City and a painting by Joan Miró, *Dog Barking at the Moon*. Smith first created *Moondog* in 1964 as a 33-inch cardboard model and cast it in bronze in 1970. This version was planned by Smith, but was not fabricated until after his death.



David Smith
Cubi XI, 1963, On long-term loan from The Morris and Gwendolyn Cafritz Foundation

David Smith worked as a welder in a car factory as a young man. Later, he emerged as a sculptor within the context of the New York School in the 1940s and 1950s, and applied his industrial skills to his art-making practice. He said of his preferred medium, welded steel: "The metal itself possesses little art history. What associations it possesses are those of this century: power, structure, movement, progress, suspension, brutality." Smith most often created works in series, culminating in the 1960s with his celebrated "Cubi" sculptures made of cubic or cylindrical shapes precisely crafted, assembled, and polished by the artist. "I depend a great deal on the reflective power of light," he said. Compare the massing of heavier forms in *Cubi XI* with the elongated, laterally reaching components of *Cubi XXVI* made two years later.



Alexander Calder
Cheval Rouge (Red Horse), 1974, On long term loan from the Calder Foundation, New York

During the last two decades of his life Alexander Calder devoted himself to creating large-scale mobiles and stabiles, many of which have become popular landmarks in cities around the world. These monumental objects required a collaborative effort. To fabricate *Cheval Rouge* the artist worked with skilled technicians and metalworkers at the Biémont Foundry in Tours, France. An outdoor stabile, *Cheval Rouge* exhibits grace and levity that belie its scale. Here the sleek, tapering legs and tensile up-thrust “neck” recall the muscularity and power of a thoroughbred. Calder has said of his work: “I want to make things that are fun to look at, that have no propaganda value whatsoever.”



Roy Lichtenstein
House I, 1996, fabricated 1998, The Morris and Gwendolyn Cafritz Foundation

Roy Lichtenstein may be best known for his 1960s pop art paintings based on advertisements and comic strips, yet he also produced a significant body of sculpture, including large-scale works designed for the outdoors. *House I* incorporates the hallmarks of the artist’s style: crisp, elemental forms, heavy black outlines, and a palette based on primary colors. Whereas most of the artist’s sculpture approximates freestanding paintings in relief rather than volumetric structures in the round, some of his late sculpture, such as *House I*, exploits the illusionistic effects of a third dimension. The side of the house at once projects toward the viewer while appearing to recede into space.



Hector Guimard
An Entrance to the Paris Métropolitain, 1902, fabricated 1902/1913, Gift of Robert P. and Arlene R. Kogod

Architect Hector Guimard was the principal designer of the Paris Métro system, which opened in 1900. His work is associated with art nouveau, a style of art and architecture based largely on organic forms from nature. Guimard’s designs were meant to clearly mark the new subway entrances and make the novel form of transit more attractive to riders. The three entrance styles he designed were industrially produced in cast iron until 1913. They became so iconic that Parisian art nouveau came to be known as *le style Métro* and *le style Guimard*. This version, with its graceful upward reaching tendrils and vines, can still be seen at 86 station entrances in Paris today. Between the 1930s and 1960s, the Métro removed a number of Guimard entrances in poor condition and sold some to collectors and museums who restored and displayed them. In 1978 those that remained were registered in Paris as Monuments Historiques.



Roxy Paine
***Graft*, 2008 – 2009, Gift of Victoria**
and Roger Sant

At first glance, this sculpture's composition of trunk and branches, and its scale, relate *Graft* to mature trees in the garden. Yet the differences outweigh the similarities, starting with its shiny, stainless steel exterior. One set of branches appears orderly and rational in its progression upward, while the other set exhibits craggy, twisted, and fraught boughs. The work's title refers to the horticultural procedure of joining one tree or plant to the bud, stem, or root of another in order to repair it, adapt it to climate or soil change, propagate it, or produce new fruits or flowers. The conjoining of two distinct sides in *Graft* may also be seen to connect the binary historical tropes in the history of art — classical on the one hand, and romantic on the other. Another definition of "graft" refers to the means by which an individual or entity gains power unfairly. This sculpture is part of a series of stainless steel sculptures the artist refers to as "Dendroids," a term that describes a tree-like, branching form, but also evokes an artificially engineered or mutant body. *Graft* was added to the Garden on the 10th anniversary of its opening.

Trees in the Sculpture Garden

Elm

Holland or Dutch Elm is noted for its massive growing form reaching 80 to 100 feet and spreading out up to 70 feet. The American variant grows 60 to 80 feet and features a vase-shaped, rounded crown. Elms are seldom planted today due to the risk of Dutch Elm Disease, which has decimated Elm populations since the 1960s and has wiped out half of the 30 elm varieties.

Magnolias

"Bracken's Brown Beauty" grows to 50 feet and its root system is nearly four times the width of its canopy. Star Magnolia offers star shaped flowers and reaches 15 to 20 feet. The Southern variety features lemon citronella scented flowers and may grow to 90 feet. Saucer Magnolia is distinguished by flowers in shades of white, purple, and pink, while Sweetbay produces creamy white flowers with a strong vanilla scent that can sometimes be detected hundreds of feet away.

Oaks

Sawtooth Oak grows quickly in its youth, reaching 40 to 60 feet in height and spread. Look for yellow and golden brown fall leaves. Willow Oaks are in the red group, and feature vibrant red fall leaves.

Cedars

The Atlas Cedar is native to the Atlas Mountains of Algeria and Morocco. Cedar of Lebanon, native to the Mediterranean region, was used by the ancient Phoenicians for building commercial and military ships, as well as for houses, palaces, and temples. The ancient Egyptians used its resin in mummification.

- 1** **Halka Honey Locust**
Gleditsia triacanthos inermis 'Halka'
- 2** **Lamarcki Serviceberry**
Amelanchier lamarckii
- 3** **Holland Elm**
Ulmus + *hollandica*
- 4** **American Holly**
Ilex opaca
- 5** **Bracken's Brown Beauty Southern Magnolia**
Magnolia grandiflora 'Bracken's Brown Beauty'
- 6** **Star Magnolia**
Magnolia stellata
- 7** **Limber Pine**
Pinus flexilis 'Vanderwolf's Pyramid'
- 8** **Southern Magnolia**
Magnolia grandiflora
- 9** **Sawtooth Oak**
Quercus acutissima
- 10** **American Elm**
Ulmus Americana
- 11** **Fragrant Snowbell**
Styrax obassia
- 12** **Saucer Magnolia**
Magnolia + *soulangiana*
- 13** **Sweetbay Magnolia**
Magnolia virginiana
- 14** **Willow Oak**
Quercus phellos
- 15** **Washington American Elm**
Ulmus americana 'Washington'
- 16** **Blue Atlas Cedar**
Cedrus atlantica 'Glaucal'
- 17** **Atlas Cedar**
Cedrus atlantica
- 18** **Cedar of Lebanon**
Cedrus libani
- 19** **Little-leaf Linden**
Tilia cordata 'Greenspire'
- 20** **American Yellowwood**
Cladrastis lutea
- 21** **Yellow Buckeye**
Aesculus octandra
- 22** **Katsura Tree**
Cercidiphyllum japonicum
- 23** **Natchez Crape Myrtle**
Lagerstroemia indica 'Natchez'
- 24** **Weeping American Elm**
Ulmus americana 'Pendula'
- 25** **Paperbark Maple**
Acer griseum
- 26** **Kentucky Coffeetree**
Gymnocladus dioicus
- 27** **Chaste Tree**
Vitex agnus-castus
- 28** **Japanese Umbrella Pine**
Sciadopitys verticillata
- 29** **Leyland Cypress**
X *Cupressocyparis leylandii*
- 30** **Sudworth Eastern Arborvitae**
Thuja occidentalis 'Pumila Sudworth'
- 31** **Kaissii False Cypress**
Chamaecyparis lawsoniana kaissii
- 32** **Dawn Redwood**
Metasequoia glyptostroboides
- 33** **Hinoki False Cypress**
Chamaecyparis obtusa



Sculpture Garden Hours

Monday – Saturday, 10 am – 5 pm

Sunday, 11 am – 6 pm

Summer Sculpture Garden Hours

Hours are extended and accommodate Friday evening outdoor jazz concerts. See calendar of events for program details.

Memorial Day through October 3:

Monday – Thursday, Saturday, 10 am – 7 pm

Friday, 10 am – 9:30 pm

Sunday, 11 am – 7 pm

Ice-Skating

(November 15 through March 15, weather permitting):

Monday – Thursday, 10 am – 11 pm,

Friday and Saturday, 10 am – midnight,

Sunday, 11 am – 9 pm

Guided Tours of the Sculpture Garden

April – June, September, and October (no tours July, August, or wintertime)

Friday 12:30 pm, Saturday 1:30 pm, (50 minutes).

Meet outside the Pavilion Café entrance. Weather permitting.

Produced by the Depts. of Interpretive Resources, Modern Art, and the Publications Office. © 2014 Board of Trustees, National Gallery of Art

Cover, frontispiece, and works A, C – F, H, J – N, P, Q, and T photographed by Rob Shelley, National Gallery of Art, Washington, Gallery Archives.

This page and works R and S © Dennis Brack/Black Star, National Gallery of Art, Washington, Gallery Archives.