

Sculpture Garden Guide

- Garden Path
- - - Wooded Path
- A Forecourt
- B Library Terrace
- C Reflecting Pool
- D Sculpture Terrace

- 1 **Emilie Brzezinski**, *Lament*, 2015, bronze, Courtesy of the artist.

Brzezinski creates her sculptures with found or fallen trees, using chainsaws, sledgehammers, chisels, axes, and other tools to cut, slash, and shape the wood. The Virginia-based artist finds inspiration from the wood in realizing her forms. An earlier version of *Lament* consists of three red oak trunks, titled by the movement of the trunks that was suggestive of sorrow. For this version, Brzezinski cast *Lament* in bronze, which still shows the details of the wood, but in a material suited for longevity.

- 2 **Lucien Wercollier**, *Interpenetration*, 1969, bronze.

In *Interpenetration*, Wercollier constructs interlocking forms that create dynamic space capturing surrounding views. Born in Luxembourg in 1908, the artist started his career making figurative sculptures. Outspoken during the Nazi occupation of Luxembourg, which led to his imprisonment, Wercollier was among a group of artists in Luxembourg championing abstract art in the postwar era. By the early 1950s, he was solely focused on making abstract work in bronze, wood, and stone.

- 3 **Foon Sham**, *Revolve*, 2009, cedar, Courtesy of the artist.

Revolve is an elaborately layered structure of cedar bricks, cut and stacked by the Washington-based artist to create a spiraled shape. This work is made in 86 sections of air-dried wood that are screwed together and then attached in layers one at a time. Sham's work with wood often blurs the boundary between the natural world and manmade forms. His sculptures evoke towers, vessels, baskets, and even tornadoes, as he finds inspiration in such structures.

- 4 **George Rickey**, *Two Lines Oblique Down, Variation III*, 1969–1970 (executed 1971), stainless steel.

Rickey once described his kinetic sculptures as "useless machines," emphasizing movement rather than purpose. He intended the works to move with even the slightest wind, creating slow, graceful, and unpredictable movement. Born in South Bend, Indiana, in 1907, and raised in Scotland, Rickey grew up in a family of engineers but trained as a painter, turning to kinetic sculpture in the 1940s. Rickey engineered his objects with counterweights and bearings, creating systems that rely on gravity, equilibrium, and momentum.

- 5 **Richard Deutsch**, *Against the Day*, 2006, granite, Gift of the Chevy Chase Land Company of Montgomery County, Maryland.

Deutsch's *Against the Day* is the only interactive work in our Sculpture Garden, which the California-based artist endearingly describes as "huggable."* Deutsch encourages movement around the work, creating the "drama around objects." Flanked by "benches," the three larger, carved stones in the center are the focus, embodying humanistic qualities. The white form symbolizes curiosity; the red sculpture represents the heart; and the black monolith embodies strength and wisdom.

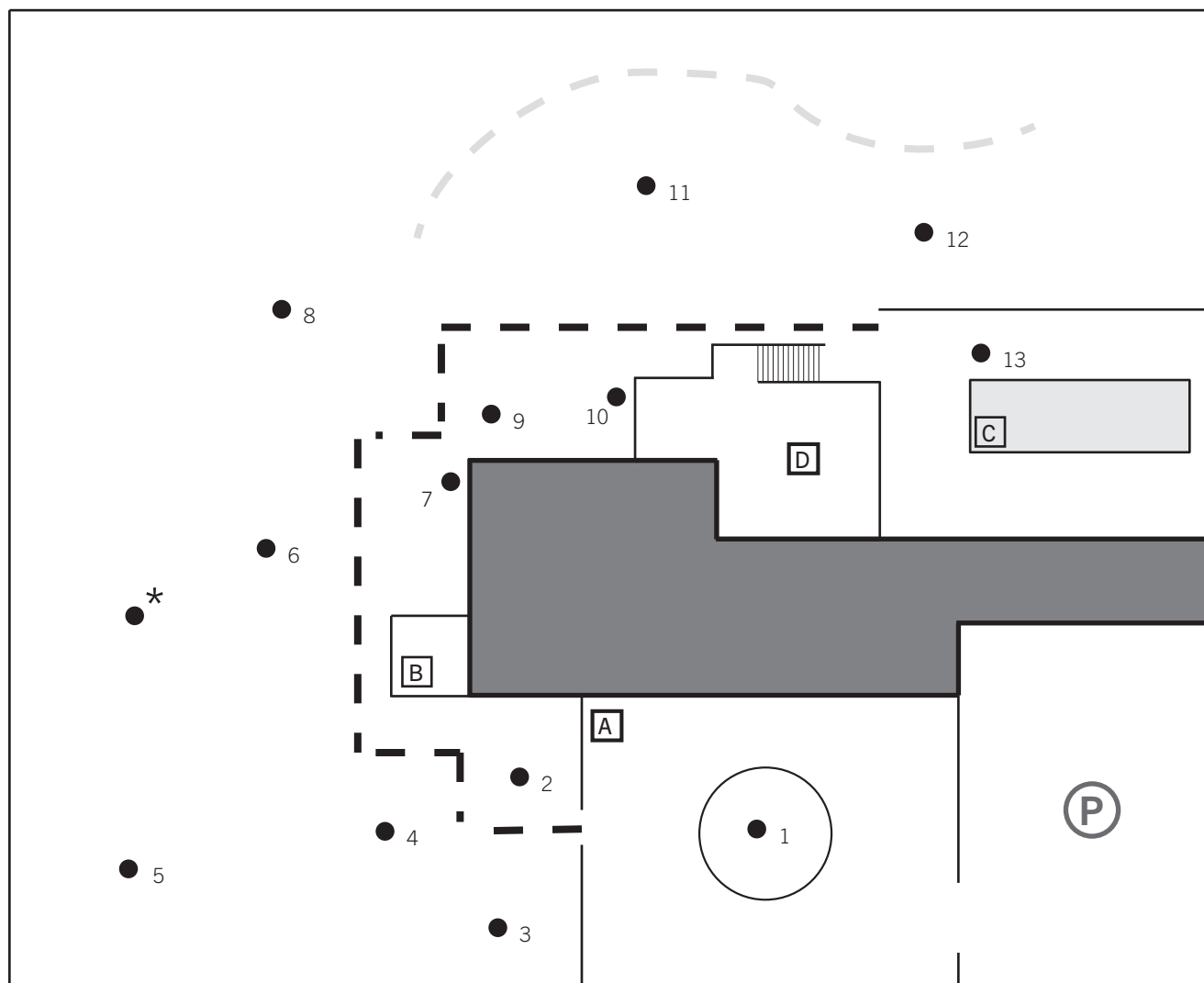
*Following COVID-19 precautions, please do not touch the artwork.

- 6 **Kendall Buster**, *Garden Snare*, 1998, steel, shade cloth, Courtesy of the artist.

Buster built *Garden Snare* as a shade structure or "shelter design." As in much of Buster's sculpture, this work brings together biological, cell-like shapes with architectural forms, drawing from her early studies in microbiology. The Richmond-based artist originally intended the sculpture to be entered through two low-lying doors on either side, which required visitors to crouch down before emerging into the open, interior space.* The inner structure was meant to offer relief from the sun and a view of the sky for what the artist described as "a certain porousness with the natural surroundings."

*Due to conservation issues, *Garden Snare* is no longer interactive.

Please do not touch the artwork.



- 7 **Rainer Lagemann**, *Sean, Sara and Jess*, 2013–2014, stainless steel, welded and powder-coated in bronze pigment, Gift of DTR Modern Galleries.

Originally trained as an interior architect, Rainer Lagemann creates sculpture that captures the human form. In making his work, the Miami-based artist casts models from life and then presses small, stainless steel squares into the mold before welding them together. With the mold then removed, the resulting sculpture captures the model's form, floating in space and frozen in motion.

- 8 **Dalya Luttwak**, *Poison Ivy*, 2014, stainless steel and pigment, Gift of the artist.

Luttwak's sculptures reimagine the root systems of plants on a large-than-life scale. For this sculpture, the Washington-based artist looked to poison ivy roots for inspiration. The sculpture climbs up and across a tree, mimicking and exaggerating the root's behavior. Luttwak draws inspiration from her study of plants and her collection of roots found in her garden. "I wish to uncover the hidden beauty of roots," the artist said. "My sculptures reveal what nature prefers to conceal."

- 9 **Carol Brown Goldberg**, *RA 054*, 2011, bronze with granite base, Gift from an anonymous donor.

Based in Washington, Goldberg started this series of sculptures during the 2008 presidential election. To process watching the debates, the artist began making playful and absurd figures with found objects and bits of machinery. She describes the process of creating these works as entering "a meditative, rhythmic state." Goldberg ended up producing 150 small sculptures within weeks. For *RA 054*, Goldberg fabricated two objects in bronze, transforming the figures on a monumental scale.

- 10 **Leonardo Nierman**, *Flame of Friendship*, n.d., stainless steel, Gift of the artist.

Based in Mexico City, Nierman is best known for his abstract paintings, but he has also worked in tapestries, murals, and sculptures. He draws from his early musical training to create melodious, abstracted imagery. Nierman found further inspiration in natural phenomena, such as storms, flames, and volcanic eruptions, imbuing his sculptures with energy and movement. Made with reflective stainless steel, *Flame of Friendship* further engages its surroundings within the intertwining shapes.

- 11 **Sandra Muss**, *Portals*, 2016, mirrored steel aluminum, rusted wire mesh, plants, Gift of the artist.

Muss created *Portals* specifically for The Kreeger Museum's Sculpture Garden. The mirrored components act as doors or passageways that reflect their surroundings and create a meandering path for visitors to walk through. Based in New York and Miami, Muss uses objects from the natural world in her works, such as the vines in *Portals*. These plants change with the seasons, either revealing or concealing the reflections in the mirrored surfaces, allowing the sculpture to constantly shift over time.

- 12 **Joan Danziger**, *Zeuss Beetle and Hera Beetle*, 2012, steel wire mesh, Courtesy of the artist.

Zeuss Beetle and *Hera Beetle* were made as part of Danziger's extensive study of *coleoptera*, also known as beetles. Based in Washington, Danziger created these works after her extensive research of beetles, their anatomy and patterning, while exaggerating their features, such as their size. Her large-scale insects draw from the history of beetles as sacred creatures and celebrate their resiliency.

- 13 **John L. Dreyfuss**, *Inventions Series*, 2005–2013, reinforced fiberglass, Gift in Honor of Edmund W. Dreyfuss AIA and Loraine S. Dreyfuss.

The *Inventions Series* by Dreyfuss references a history of technology, exploring forms from humans' earliest, handheld tools to modern machinery. The Washington-based artist reduces such implements into streamlined shapes. Fabricated in painted fiberglass, the sculptures present a unifying visual vocabulary of curves, divots, and incised lines, connecting tools of power across time.

- * **Billy Friebele**, *Nero Plays a Fiddle*, 2020
Installed as part of the TRACES exhibition in the Lower Level Galleries.
September 23, 2020 - January 16, 2021

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