

# Copeland Sculpture Garden

## MAP AND VISITOR GUIDE



## Kentmere Parkway Entrance

### 1 *Slate Totem, 1984*

**John Van Alstine (born 1952)**

Slate and steel

Delaware Art Museum, Gift of Steven and Judy Guttman, 1992

© John Van Alstine

John Van Alstine creates sculptures that unite natural and fabricated materials. He explains, "found objects with their individual histories and associations are plucked from one context and combined with others, creating new things."

### 2 *Untitled, 2005*

**James Turrell (born 1943)**

LED lights

Delaware Art Museum, Acquisition Fund, 2005

James Turrell has been exploring light and space through sculpture, earthworks, and site-specific installations since the 1960s. The Delaware Art Museum commissioned Turrell to create a unique work of art for the arches and windows on the facade and in the clerestory on the backside of the building. The result is an undulating, colored light that subtly radiates from the Museum. *On view at dawn and dusk.*

### 3 *A/C Forms of Force, Number 4, 1991*

**Kenneth J. Wyten (1948–2008)**

Painted steel

Delaware Art Museum, Gift of Steven and Carol Rothschild, 2006

Ken Wyten's geometric, painted sculptures include forms and materials that evoke the steel industry of his native Western Pennsylvania.

## Julia (Judy) Merrick McCabe Memorial Garden in the Bernard Felch Sculpture Terrace

### 4 *Bench and Table, 1989*

**Scott Burton (1939–1989)**

Deer Island granite

Delaware Art Museum, F. V. du Pont Acquisition Fund, 1996

Scott Burton worked primarily as an installation and performance artist before shifting into minimalist sculpture in the late 1970s. The indoor and outdoor monumental chair and bench forms he is perhaps best known for today show his interest in the reinterpretation of furniture design and adherence to Minimalism.

### 5 *In the Park, 1986–1987*

**Bernard Felch (1925–2008)**

Terracotta

Delaware Art Museum, F. V. du Pont Acquisition Fund, 1987

Bernard Felch's site-specific, carved brick walls can be found in private and public spaces throughout Delaware and Pennsylvania. *In the Park* was commissioned by the Delaware Art Museum, and over 950 bricks were hand carved, shaped, numbered, and glazed to create this abstraction of branches and foliage.

### 6 *Watersprite of the Brandywine, 1963*

**Charles Cropper Parks (1922–2012)**

Bronze

Delaware Art Museum, Gift of Antonia B. Laird, Julia B. Leisenring and Susan B. Parker, 1997

Charles Parks is best known for his figurative sculptures that adorn private gardens and public spaces throughout the United States. Parks' elfin creature is a personification of the robust milling industry that flourished along the lower Brandywine Creek in southeastern Pennsylvania and Delaware in the 18th and 19th centuries.

## Copeland Sculpture Garden

The Copeland Sculpture Garden offers visitors a pleasant walk in the Museum's landscaped surroundings. The outdoor gallery features 16 collection and loaned sculptures by nationally recognized artists in a setting that integrates indigenous plants. The Garden, unique in Delaware, incorporates the existing wooded areas and lawns that were part of the original Samuel and Mary R. Bancroft estate. The Copeland Sculpture Garden was dedicated in 2006 by Tatiana Copeland in honor of her husband, Gerret, and his parents, Pamela and Lammot duPont Copeland.

### 7 *Crying Giant, 2002*

**Tom Otterness (born 1952)**

Bronze

Delaware Art Museum, F. V. du Pont Acquisition Fund, 2004

© Tom Otterness/tomotterness.net

Tom Otterness is internationally recognized for his playful, figurative sculpture that is typically installed in busy public spaces such as parks, subway stations, and plazas. *Crying Giant* is one in an edition of three created in response to the events of September 11, 2001.

### 8 *Monumental Holistic VII, 1980*

**Betty Gold (born 1935)**

Cor-Ten steel™

Delaware Art Museum, Gift of Sidney M. Feldman, 1980 © Betty Gold

A native Texan, Betty Gold was first a painter before transitioning to sculpture. *Monumental Holistic VII* is one of a series of nine sculptures Gold constructed from a large rectangle of Cor-Ten steel, cut into geometric shapes that are reassembled and welded together.

### 9 *Protecting the Future, 1966–1967*

**Domenico Mortellito (1906–1994)**

Nova Scotia grey sandstone

Delaware Art Museum, Gift of Adria M. Peterson and Gina M. Reeves, 1996

© Estate of Domenico Mortellito

Domenico Mortellito worked at DuPont, overseeing their design department, and as an artist, he experimented with a wide array of innovative materials, such as Lucite and Teflon. *Protecting the Future* is a commentary on pollution; the massive kneeling figure protects the small child and dove from a cloud of pollutants.





**21** Labyrinth in the Anthony N. Fusco Reservoir



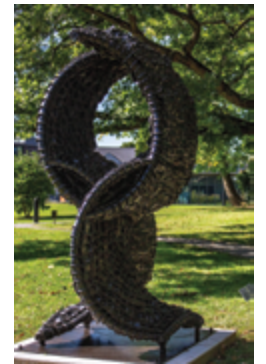
**9** Protecting the Future



**8** Monumental Holistic VII



**1** Slate Totem



**19** One Way



**18** Orifice II



**13** Delaware Passage



**14** Electroglide

**4 5 6** Julia (Judy) Merrick McCabe Memorial Garden in the Bernard Felch Sculpture Terrace

- 10 *Sioux*, 1990**  
**Robert Murray (born 1936)**  
 Bronze with green patina  
 Delaware Art Museum, F. V. du Pont Acquisition Fund and Partial Gift of an anonymous donor, 1990  
 Robert Murray has been investigating the possibilities of large-scale abstract sculpture since the early 1960s. The resulting works often consist of large sheets of metal that are curved, folded or wrinkled into dynamic shapes that call to the mind the natural landscape that inspires the artist.
- 11 *Three Rectangles Horizontal Jointed Gyratory III*, 1990**  
**George Rickey (1907–2002)**  
 Stainless steel  
 Delaware Art Museum, F.V. du Pont Acquisition Fund and Gift of Lynn Herrick Sharp, 2007  
 George Rickey's sculpture fuses aesthetics with precise engineering by using large steel forms that are moved lightly by the wind. The highly polished surface of this piece reflects light from the surrounding environment.
- 12 *Prop #3*, 1979/2015**  
**John Van Alstine (born 1952)**  
 Colorado flagstone and steel  
 Long term loan from Lynn Herrick Sharp  
 In *Prop #3*, John Van Alstine captures the tension and potential energy of the flagstone held in balance by the steel structure.
- 13 *Delaware Passage*, 1991**  
**Robert Stackhouse (born 1942)**  
 Red brass and bronze  
 Delaware Art Museum, F. V. du Pont Acquisition Fund, 1991  
 © Robert Stackhouse  
*Delaware Passage* was commissioned by the Museum in 1991 as part of an exhibition highlighting Robert Stackhouse's work at mid-career. The A-frame structure of the sculpture is similar to the overturned hull of a ship and creates a passageway through which light is filtered.
- 14 *Electroglide*, 1981**  
**David Stromeier (born 1946)**  
 Painted steel  
 Delaware Art Museum, Purchased with grants from the Longwood and Crystal Foundations, 1983 © David Stomeier  
 David Stromeier began exhibiting his mature work in the late 1970s, and *Electroglide* is typical of the artist's large-scale, abstract, geometric work. In summer 2014, the artist opened Cold Hollow Sculpture Park in Vermont, a space dedicated to the display of his largest outdoor sculptures.
- 15 *Circle of Lines*, 2011**  
**Stan Smokler (born 1944)**  
 Steel  
 Delaware Art Museum, Gift of the artist, 2016  
 Stan Smokler explains that he is "always searching for new ways to invent and organize space." Created from found steel, this sculpture shows the artist's interest in line and abstract forms. *Circle of Lines* represents one trend in contemporary sculpture that melds a conceptual approach to materials and process with the legacy of modernist sculpture.
- 16 *Wild Iris*, 1973–1974**  
**Isaac Witkin (1936–2006)**  
 Painted steel  
 Delaware Art Museum, Gift of Mrs. Richard F. Corroon, 1981  
 Born in South Africa, Isaac Witkin moved to the United States in 1965 after studying in London with Sir Anthony Caro and Henry Moore. In *Wild Iris*, Witkin assembled large, geometric steel forms into the shape of a delicate flower.
- 17 *Dream Stele*, 1988**  
**Bernard Felch (1925–2008)**  
 Glazed and painted terracotta bricks joined with mortar  
 Delaware Art Museum, Gift of Lindsey Jackson Felch, Meredith Felch Kittrell, and Andrea Felch McMullin, 2016  
 Bernard Felch is best known for his site-specific brick carving but also created and exhibited drawings, paintings, ceramics, and wood sculpture. *Dream Stele* incorporates imagery inspired by Egyptian or ancient Near East iconography, two sources of inspiration for the artist.
- 18 *Orifice II*, 1983**  
**Joe Moss (born 1933)**  
 Painted steel  
 Delaware Art Museum, Purchased with funds provided by a grant from the Longwood and Crystal Foundations, 1983 © Joe Moss  
 Joe Moss references the simple, industrial, geometric forms of minimalist sculpture of the 1960s and incorporates the element of sound through the engineering of sound-reflecting arcs and angles. The results are large-scale, interactive sculptures—such as *Orifice II*—that invite visual and acoustic participation.
- 19 *One Way*, 2008**  
**Chakaia Booker (born 1953)**  
 Recycled tires and stainless steel, 102 × 48 × 66 inches  
 Delaware Art Museum, F.V. du Pont Acquisition Fund, 2018  
 © Chakaia Booker  
 Chakaia Booker is the first African-American artist to be represented in the Museum's Copeland Sculpture Garden. Best known for her sculptures made of discarded materials, her work explores race, globalization, feminism, and ecology.

## 20 *Irish Pastoral VII*, 1985

**William Freeland (1929–2009)**

Cor-Ten steel™, steel mesh, and stone

Delaware Art Museum, Gift of the artist in memory of Rowland P. Elzea, 1996

William Freeland was deeply moved by the architectural ruins he saw on the Aran Islands off the coast of Ireland in 1981, and he began a series of small works in steel and limestone. Meant to resemble half a stone cottage, this large-scale sculpture is the culmination of the project.

## 21 *Labyrinth in the Anthony N. Fusco Reservoir*

The Anthony N. Fusco Reservoir is home to one of the most distinctive labyrinths on the East Coast. Labyrinths are ancient human symbols known to be at least 3,500 years old, and they appeared on most inhabited continents in prehistory. Based on medieval manuscript drawings, this 80-foot diameter labyrinth was built by dedicated volunteers using seven tons of Delaware River rock. A labyrinth is not a maze; if you follow the single, folded path, you will arrive in the center. This meditative walking practice is a tool used to clear the mind to allow for enhanced awareness, creativity, restoration, and personal and spiritual growth.

## Garden Guidelines



Keep a safe distance from the sculptures. Please do not touch or climb on the sculptures. Even the lightest touch can damage a work of art.



Children must be supervised by an adult at all times.



Please refrain from smoking, including e-cigarettes, while in the Copeland Sculpture Garden.



Visitors enter Delaware Art Museum's campus at their own risk. The Museum accepts no liability for injury or damage to personal property.