



NEWSCASTING

Grounds For Sculpture's publication for members and volunteers

Clifford Ward: I'll Make Me A World

Member Events

Foci by Chakaia Booker

Renovating the Rose Berms

Collection Favorites

... and more!



MAY | JUNE | JULY | AUGUST

WELCOME

Dear Members,

I will be honest, the last few months at GFS have felt intense. There is a lot going on in our world, in our country, and right here in NJ. The constant news cycle can be deafening, but I am reminded to take my own advice and use the resources we have at GFS to help with de-stressing, practicing mindfulness, and frankly, connecting with joy. You are likely aware of federal funding changes and perhaps you've wondered how recent Executive Orders might impact GFS. Right now, we are watching, preparing, and taking an active role as an NJ anchor arts institution. We utilize information and advocacy resources from the [New Jersey Center for Nonprofits](#) and the [American Alliance of Museums](#). I also attend a monthly call with all the Executive Directors of NJ arts organizations so that we are working together collectively on challenges. While GFS does occasionally receive federal grants, we do not depend on them for our stability. Most of our support comes from [people like you](#), our members and our individual donors, who connect with our mission and want to ensure that GFS thrives. You are the first ones to step up and help when arts and culture funding is threatened or eliminated. **Thank you.** You help us bring well-being to so many.

On that note, in partnership with the New Jersey State Arts Council, we recently hosted wellness expert Dr. Tasha Golden for a talk on the social prescription movement, which is the practice of healthcare providers prescribing meaningful social activities – like visiting museums, wellness activities, volunteering, and more – to improve patient well-being. We welcomed 90 colleagues from across the state, representing other arts institutions, hospitals and local health care agencies, universities, as well as artists and art practitioners. Together we learned more about how we can work together to build coalitions around wellness. GFS is excited to launch our own social prescription pilot program this spring, with support in part from the Horizon Blue Cross Blue Shield of New Jersey Foundation. We will be partnering with physicians at Penn Medicine Princeton Health, who will prescribe 90-day GFS prescription passes to their patients, featuring activity prompts like mindfulness exercises designed to enhance visitors' well-being. Programs like these provide physiological benefits derived from art and nature, as well as mental health benefits. We will also be collecting data, so that we can share the impact and hopefully scale this program in the future.

Did you know that this year, 33% of Americans made a New Year's Resolution regarding mental health? It seems that wellness, mental health, and finding connection is a topic that resonates with so many of us.

So, amongst the noise, we are moving forward, innovating, with our continued focus on elevating the soul, healing the spirit, and being a space where all people are welcome. And we are doing that together, with you. We will keep you posted as any new developments occur.

With gratitude and mindfulness,


Gary Garrido Schneider

Executive Director



HOURS THIS SEASON

General Hours | 10AM - 5PM | Wednesday – Monday | *Closed Tuesdays*
Open Daily | Monday - Sunday | May 26 - Aug 31 (Memorial Day - Labor Day)
Member Mornings | 8AM - 10AM | Saturday + Sunday | May 10 - Aug 31
Late Nights | 10AM - 9PM | Friday + Saturday + Sunday | May 9 - Aug 31
Introducing \$5 Fridays | Last Friday of each month (May-August) from 5PM

As always Members enjoy free admission; On \$5 Fridays, members can bring non-member guests for just \$5 each!

Members may visit spontaneously without reservation on weekdays. Free reservation required on weekends and holidays to ensure your desired entry time.

RESERVE YOUR VISIT: groundsforsculpture.org/timed-admission-tickets

As an organization, Grounds For Sculpture has made positive strides towards accessibility and accommodations. From June-December 2024, we participated in Art-Reach's Accessibility Task Force pilot program to audit our policies, practices, procedures, and programs to determine improvements for equitable engagement and access for people with disabilities. The result is a three-year Strategic Accessibility Plan that will advise us on our work going forward. Check this space for updates!

The Access Mobile Tour is a 45-minute tour that is available daily for visitors with disabilities or limited mobility. The cart can accommodate a maximum of five people or four people and a wheelchair. Tours are scheduled at 11AM, 12PM, 2PM, 3PM. Reservations strongly recommended by calling 609.586.0616.

Docent Tours are available based on docent availability. Check in at the Welcome Center to see what pop-up tours are available during your visit!

Discover something new or learn more about a longtime favorite!

Explore our collection of 400+ works on our [website](#) and our interactive map (gfsmap.org), which features sculpture and horticulture throughout the grounds, as well as an [audio tour](#) offering docent interpretations of 28 sculptures and 2 historical spots. View our tool box of new [self-guided activities](#) to enhance your next visit.

SIGN UP FOR GFS E-NEWS:

CONNECT WITH GFS!
@GROUNDSFORSCULPTURE



MAKE THE MOST OF YOUR MEMBERSHIP *Register on the GFS website*
Registering your membership's online account allows you to "Sign In" to conveniently reserve your free visits, renew, register for programs, and receive your member discounts where applicable! **If you have not already done so, register your membership's online account [here](#).**

Cover: Clifford Ward, *Animism* (detail), 2013-2024, plaster bandage, acrylic paint, cowrie shell, bamboo, found objects, shellac, brown wax, dimensions variable, Collection of the Artist, photo: David Michael Howarth Photography



Monet Bridge at Grounds For Sculpture, photo: David Michael Howarth Photography

MEMBER EVENTS

For more information or to register for these events, visit groundsforsculpture.org/calendar or 609.586.0616

MEMBER MORNINGS

Every Saturday and Sunday
May 10 – August 31 2025, 8-10am

Every Saturday and Sunday from Mother's Day Weekend through Labor Day Weekend, members are granted exclusive early access to the grounds at 8 AM and may stay as long as they wish. Enjoy a quiet start to your day and catch the morning light at GFS before the general public is admitted. At GFS, we believe visiting an oasis of beauty, where art and imaginatively landscaped gardens awaken the senses, enhances well-being, and stimulates reflection. [RESERVE YOUR VISIT](#)

NEW! – Enhance your Member Morning with a members-only docent-led tour on select dates:

Saturday, June 7 | 9:30AM – History of GFS
Sunday, July 13 | 9:30AM – Hidden Gems of GFS
Saturday, August 9 | 9:30AM – Love in Art
Sunday, September 14 | 10:30AM – Female Sculptors

Register at Guest Services upon arrival to GFS. Tour leaves from the Welcome Center, takes place outdoors, and lasts 45-60 minutes.



FAMILY OPEN STUDIOS

First Saturday of each month, 11am – 3pm

Saturday, May 3: Paper Garden
Saturday, June 7: Tilting Trails
Saturday, July 12: Jigsaw Summer
Saturday, August 2: Swirly Solar System
Saturday, September 6: Field Day

Reflect, Create, and Share. Join us for Family Open Studios in our Education Studios for this drop-in workshop inviting all ages to create together for experimentation and curiosity on various fun themes. **FREE** for members. [LEARN MORE.](#)

Children's educational programming at Grounds For Sculpture is made possible by generous support from the Jirair S. and Elizabeth Hovnanian Family Foundation. Additional support is provided by Knowledge Without Borders and PNC Foundation. Support is provided, in part, by Jenifer Morack, and Schaefer/Batterman Family Fund of the Princeton Area Community Foundation.

FROM OUR GROUNDS TO YOURS – GFS'S ANNUAL PLANT SALE

Saturday, May 3: Members Only 10AM-12PM | Open to All 12PM-4PM
Sunday, May 4: Open to Public 10AM-2PM

Now in its sixth year, the GFS annual plant sale is a popular fundraiser that supports our horticulture program. The sale features a unique selection of annuals, perennials, and shrubs, as well as a variety of GFS propagated trees, houseplants, and succulent gardens. Patrons are able to take a piece of GFS home with them as many plants for sale are cultivated from the Ground's extensive living collection.

With a broad selection of plants from trees to herbs, this one-of-a-kind event has something for everybody – both experienced gardeners and newcomers alike. Our Director of Horticulture, horticulture team, and volunteers will be on hand during the sale to answer questions and share garden-planning advice. At 12:30PM on both days, we will feature a demonstration on container gardening by the horticulture staff. All proceeds support GFS's horticulture program. This event is rain or shine. Bring your wagon!



From Our Grounds to Yours Grounds For Sculpture's Spring Plant Sale is supported in part by Organic Green Lawn Solutions, Power Place, and STIHL.



MEMBER PREVIEW DAY

Saturday, May 17, 2025, 8am-2pm

Member Preview Day is an exclusive opportunity for GFS Members to be among the first to explore the season, including new exhibition *Clifford Ward: I'll Make Me A World* and newly installed sculpture *Foci* by Chakaia Booker. Join us and participate in a variety of unique programming specifically designed to engage and inspire you! Member Preview Day highlights include:

- Members-only access starting at 8AM
- Guided tours
- Drop-in Tai Chi
- Exclusive first look at the new artwork
- Meet the Artists and Curator
- Family Open Studios: Sculpted Figures
- Access to the Member Lounge with complimentary beverages

Members may use their Guest Passes to bring additional guests.

[View the program schedule](#)

Sharon Loper, *Interior #5: Isolation*, 2000, bronze, 35 in x 24 in x 24 in, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist or Artist's Estate; Autin Wright, *The Sleep*, 1996, aluminum, 31 in x 98 in x 6 in, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist or Artist's Estate; Pat Musick, *Grupo*, 2002-2003, stone and steel, 17 in x 60 in x 40 in, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist or Artist's Estate, photo: David Michael Howarth Photography; Family Open Studios: photo: David Michael Howarth Photography; Andrzej Pitynski, *Space, Conquer or Die – Swiatowid*, 2013, bronze, 432 x 161 x 159 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist or Artist's Estate, Photo: David Michael Howarth Photography

BEHIND THE SCENES WITH CLIFFORD WARD

Thursday, June 5, 2025, 5:30pm-7:00pm

FREE for Sustainer and Benefactor level members.

Meet Clifford Ward, the artist featured in the new solo exhibition at GFS, *Clifford Ward: I'll Make Me A World*. Learn about his artistic journey and expansive practice, exploring a rich tapestry of themes and concepts amassed from over a decade of his creative work. After the talk, enjoy a curated tasting and further conversation.

[Sustainer and Benefactor level members register now](#)

Current members may upgrade or new members may join at *Sustainer* or *Benefactor* to attend by calling the Membership Office at 609.249.0225.

Clifford Ward: I'll Make Me A World is made possible by generous exhibition support from Julie and Michael Nachamkin. Additional support is provided by the Brooke Barrie Art Fund, NRG Energy, and Marjorie Ogilvie. Support is provided in part by The New Jersey State Council on the Arts, a division of the NJ Department of State, and a partner agency of the National Endowment for the Arts and the Atlantic Foundation.



AUGUST IS MAKE-A-WILL MONTH

To thank you for supporting our future, we want to make it easier to support yours. Grounds For Sculpture has partnered with **FreeWill**: an online estate planning tool. We're sharing this resource with our community to make this important task simple and 100% free. And if you choose, make our work a part of your legacy. Over 740,000 people have used FreeWill to create a will and support the causes they love. Many friends of GFS create a gift in their estate plan to sustain, maintain, and protect our grounds. These gifts cost nothing today but ensure future generations of visitors can enjoy the magic of our gardens and galleries. In thanks, you'll also be invited to join our Legacy Society.

By using FreeWill, you can:

- Make an estate plan 100% for free to protect the people and assets you value.
- Create a legacy gift that protects our art, horticulture, and programming.
- Ensure GFS can share the magic of art and nature with future generations of visitors.

To get started, simply visit www.freewill.com/groundsforsculpture and follow the steps. If GFS is already in your estate plans, please let us know so that we can include you in the Legacy Society. If you have any questions whatsoever, please reach out to Marissa Reibstein, Chief Development Officer, mreibstein@groundsforsculpture.org or 609.249.0233.

Interested in getting more engaged? Bringing additional family and friends with you to programs and exploring our art-filled gardens? Upgrading your membership is easy and can be done anytime during your membership's term. And, you'll support the arts! Call 609.249.0225 for more info.

Talk with Clifford Ward Image: Young J. Kogh; *Swirl* photo: Bethany Rees



SWIRL – AN EVENING OF FOOD AND WINE

Friday, September 19, 2025

Art and cuisine collide at our annual fundraiser, *Swirl: An Evening of Art and Wine* – now in its third year. New and returning guests alike joined us this April on a tour of California wines with premium culinary bites curated by the chef and sommelier at Rat's Restaurant, while learning about favorite sculptures.

A second evening of *Swirl* will be coming up soon this September with a fresh selection of food and wines paired to a totally new tour of sculptures and garden features throughout the grounds.

All funds raised from this event will support GFS's impressive sculpture collection, sprawling gardens, and dynamic public programming. With your help, we can deliver life-affirming access to art, education, and wellness experiences for as many people as possible.

Don't miss the last chance to attend *Swirl* this year on Friday, September 19th.

Swirl is supported, in part, by Capital Health Systems. Additional support provided by A-1 Tours, a division of A-1 Limousine, Charles Schwab, Donna M. Murray SA Fox & Roach Realtors, Gallagher, Greencrown Energy, Stark & Stark, Inc., and TD Bank.



WORDSMITH: A DEF POETRY REUNION HONORING SONIA SANCHEZ

Thursday, June 12, 2025, 6-9pm

\$20 Members; \$32 general admission; \$15 students
Pre-event Talk: Sonia Sanchez & Abiodun Oyewole with Tammi Lawson
FREE for Members; \$8 add-on for general admission and students
Rain date: Friday, June 13, 2025 | 6-9PM

5:30-6:30PM: Join Tammi Lawson as she hosts a momentous discussion between Sonia Sanchez and Abiodun Oyewole. [Learn more about Sonia Sanchez, Abiodun Oyewole and Tammi Lawson.](#)

Poetry and live music at Put Yourself in the Picture

6-7PM: DJ ItJustAhmad warms up the evening spinning beats. Bring your own lawn chair or blanket, and purchase food from the trucks. We will have a limited number of chairs for guests.

7-9PM: Poetry and live music: Toni Blackman, Kraal "Kayo" Charles, Derick Cross, Lezie Harrison, Vanessa Hidary, Roberto Lugo, Jessica Care Moore, Abiodun Oyewole, Bonafide Rojas, Ursula Rucker, Sonia Sanchez, and Nioka Workman and the Firey Strings Company.

[REGISTER](#)

NEW JERSEY COUNCIL FOR THE HUMANITIES

Danny Simmons Presents Wordsmith: A Def Poetry Reunion is supported in part by the New Jersey Council for the Humanities, a state partner of the National Endowment for the Humanities.

Grounds For Sculpture partnered with the New York Blood Center for the second time on Saturday, February 22

We were able to collect 48 lifesaving units, which have the potential to save 144 lives in the community! It is thanks to you that we can supply hospitals with lifesaving blood products. GFS plans to hold another blood drive in August.

GFS hosted a winter Member Mingle on Saturday, February 22, 2025.

The member-exclusive social took place under the starry night in the Van Gogh Café, before the main event artist talk “A Conversation with Petah Coyne and Dr. Amy Gilman” in the Auditorium. Constellation Catering Group crafted two specialty cocktails for the Member Mingle – Try them at home!



PEACOCK FEATHERS & FIZZ

2 oz Gin
1 oz Blue Curacao
1/2 oz Fresh Lemon Juice
1/4 oz Elderflower Liqueur
1/2 oz Simple Syrup
A splash of Champagne

PEAHENS TAIL FEATHER TWIST

1.5 oz Vodka
1 oz Blue Curacao
1/2 oz Lime Juice
1/2 oz Orange Liqueur
1/4 oz Grenadine
1 oz Pineapple Juice
A dash of Angostura Bitters



A Conversation with Petah Coyne and Dr. Amy Gilman

On February 22, guests gathered in the Auditorium at GFS for an intimate conversation with artist Petah Coyne and Dr. Amy Gilman, Director of the Chazen Museum of Art. During the discussion,

they explored creative practice, materials, and the artistic process, with images of Petah’s artworks displayed in the background. Petah, an engaging storyteller, shared detailed accounts of her artistic journey, allowing the audience to view her work from new perspectives and gain a deeper appreciation for her creative process

Generous support for this program provided by Art Bridges. Petah Coyne’s sculpture *Untitled #1383 (Sisters – Two Trees)* generously lent by The Pennsylvania Academy of Fine Arts as part of Art Bridges’ Partner Loan Network.



GFS held a fresh, curated Spring Artisan Market on March 22 and March 23 with over 60 vendors in the Seward Johnson Center for the Arts.

Members and new visitors enjoyed the unique shopping experience and strolled the 42 acres of art-filled gardens. Save the date for our upcoming Holiday Artisan Market on November 29 and November 30, 2025!

The second annual Garden Retreat at GFS took place on Saturday, April 5.

This day of self-exploration, for all ages and fitness levels, offered opportunities to enhance physical and mental health through nature walks, yoga, Tai Chi, art making, and more. Led by expert instructors, each class offered valuable tools to live a balanced life.

Explore wellness programming this year, with Member pricing

Garden Retreat | *Mind + Body is supported, in part, by Capital Health Systems the Institute of Museum and Library Services [MA-252851-OMS-23].*



VISIT US IN THE MEMBER LOUNGE!

Friday – Sunday, 11AM – 2PM

Located in a bright corner of the Welcome Center overlooking the gardens, the Member Lounge is an inviting space for members to take a break with a complimentary refreshment. Read museum publications, learn about upcoming programs, or connect with a staff member or volunteer.

MEMBER DISCOUNTS AT GFS

Members enjoy 10% off on all merchandise in the Museum Shop and 10% off dining at the Van Gogh Café and Rat’s Restaurant (parties up to 8). The discount also applies to Rat’s special themed dinners, cooking classes, and comedy nights! Be sure to note “GFS Member” when making your reservation, and plan to show your valid eMembership card to your server.

VIEW RAT’S SEASONAL MENU & EVENTS: ratsrestaurant.com/

GIFT MEMBERSHIP

GFS membership is the gift that lasts all year, sparking the imagination and encouraging wellness through art and nature. To give a gift of GFS membership, visit: bit.ly/join-gfs



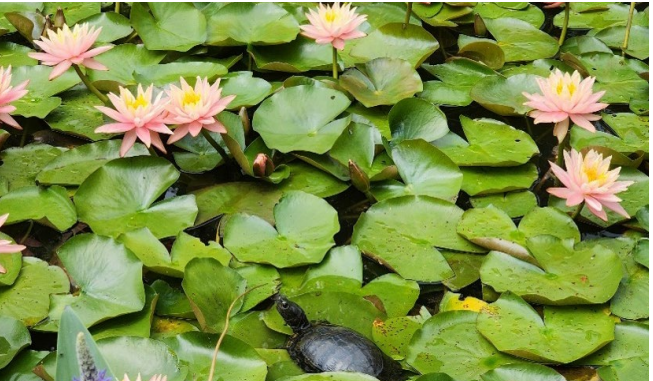
Newly planted *Pieris japonica* on the berm.

Renovating the Rose Berms

Cat Swiderski | Manager of Horticulture

Along the path from the Motor Exhibit Building to the lake, scalloped rose berms create a buffer between the grounds and the Walmart shopping center on Nottingham Way. These berms both showcase our roses and provide an important visual and auditory screen. They are currently undergoing much-needed renovation — a large-scale effort made possible by our dedicated Horticulture volunteers, corporate volunteer groups, and generous donors.

Bloom Watch



Early Summer (May/June)

Among the aquatic plants you’ll find here at GFS, our hardy waterlilies (*Nymphaea* spp.) stand out. Waterlilies set the scene at the *Monet Bridge* in the Rat’s pond as well as in the water feature surrounding *Nine Muses*. The Latin genus name *Nymphaea* is derived from Greek and translates to “water nymph.” These delightful nymphs appear in shades of pink and yellow and reliably grace our water features every summer. Waterlilies provide many benefits to an aquatic environment – the plants absorb excess nutrients from the water while the pads provide shade and protection for fish and other aquatic creatures and reduce algae growth by blocking the sun. As you can see in the photo, they also provide a resting place for wildlife such as turtles, frogs, and dragonflies. Our day-blooming waterlily flowers will close every evening and re-open in the morning, so late morning to early afternoon is the best time to view them.

One challenge has been the loss of several trees to disease, reducing the lower- to mid-canopy layer crucial for screening. Remaining trees have grown tall and been limbed up, further reducing this screening layer. Additionally, some original plantings, such as forsythia and English ivy, have proven too aggressive to properly manage. Recently, we learned that two trees within the overgrowth were actually memorial plantings — a ginkgo and a Chinese filbert. Once we were made aware of these important trees, we cleared those sections of the berm and the memorial trees are now freed and thriving – but there is still a great deal of work to be done. While the roses will remain, we are introducing new plantings, including camellias, ginkgos, pieris, and pines, plus many more to come.

Beyond visual screening, this project also addresses sound attenuation. While we are planting to replenish our lower to mid-canopy visual screen, this will also provide an important noise buffer. During *Nightforms*, sound would travel over to the neighboring homes, causing disturbance for those residents. Noise from Walmart’s loading docks frequently carries into GFS as well. Thanks to a generous donor, we have launched a research project to measure noise reduction as new plantings establish. Using decibel meters, we are tracking sound levels over time to assess the impact of our efforts and look forward to sharing our results. This is a long-term, multi-phase project that relies on continued support from volunteers and stakeholders. Keep an eye on the berms as they transform and reach out if you’re interested in getting involved!



Late Summer (July/August)

A late summer bloom to behold is that of *Hibiscus coccineus*, or Scarlet Rosemallow, which grows along the edge of the Van Gogh pond. This hardy, native hibiscus has a tall, stately presence (up to six feet tall!) and adds architectural interest to the garden. Unlike other hibiscus you may be familiar with, the flower petals do not overlap – they are held separately, giving this particular hibiscus flower a more elegant look. Pollinators find this deeply saturated scarlet flower very attractive, particularly butterflies and ruby-throated hummingbirds.



Clifford Ward: I'll Make Me A World

Faith McClellan | Director of Collections & Exhibitions

Opening in the Museum on May 18, 2025, *Clifford Ward: I'll Make Me A World* is a new exhibition guest curated by Noah Smalls, the Director of Exhibitions and Collections Management at the esteemed Williams College Museum of Art in Massachusetts, as well as the Director of the vibrant Rush Arts Philadelphia. This solo exhibition featuring artist Clifford Ward includes more than 50 works, most of which were created in Ward's studio in the Motor Exhibits Building on the GFS campus.

In this exhibition visitors can see the results of 20 years of Ward's artistic practice, ranging from three-dimensional reliefs on canvas to freestanding sculptures. Those familiar with Ward's work will recognize his traditional palette—black, white, ochre yellow—often seen in his work with plaster bandages. In this technique, Ward applies plastered bandages to an armature (often wood or cardboard). Once the surface hardens, he can paint or adorn it in a variety of ways. In these works, visitors can often see the variety of cultural influences that Ward is inspired by, including contributions from the African diaspora, Australian Aboriginal people, Native American, and Māori cultures.



Grounds For Sculpture team moving artwork with artist Clifford Ward (foreground left)

Clifford Ward, *Animism* (detail), 2013–2024, plaster bandage, acrylic paint, cowrie shell, bamboo, found objects, shellac, brown wax, dimensions variable, Collection of the Artist; photo: David Michael Howarth Photography

The mezzanine will hold some of his newest works from the *Fluidity* series. Hanging from the ceiling, these artfully constructed mobiles are masterfully crafted using nylon stockings and wire hangers, proving that there is nothing outside the range of this artist's ability to repurpose to create something new and provocative.



Clifford Ward, *Fluidity*

These hanging sculptures represent a playful, lighter (both physically and philosophically), more brightly colored body of work that may surprise those already familiar with Ward's work.

The central element of the exhibition is a large installation of 24 “guardian” figures titled *Animism*. These impressive statuesque sculptures range in height from seven to nine feet tall and include an array of design motifs and materials, adorned with paint and found objects. Ward has been creating this series for more than a decade, fabricating the figures in pairs, finishing the last two figures recently to complete this series. These two final figures are wearing what Ward refers to as “slave collars”. Designed to punish enslaved people, these collars were historically placed on the neck and restricted the movement of the wearer, even from laying down and taking rest.

Clifford Ward, *Fluidity*, 2024, metal wire hanger, nylon stockings, acrylic paint, 48 x 27 x 27 inches, Collection of the Artist; Clifford Ward, *Animism* (detail), 2013–2024, plaster bandage, acrylic paint, cowrie shell, bamboo, found objects, shellac, brown wax, dimensions variable, Collection of the Artist; Both photos: David Michael Howarth Photography



Clifford Ward, detail of *Animism* figure

In Ward's figures, he reclaims this collar as a symbol of Black power, strength, and resilience.

Clifford Ward's work is often linked stylistically to Afrofuturism, though he started developing his characteristic style and he was exploring parallel themes before this term entered the art historical lexicon. Mark Strait, Curator of *Afrofuturism: A History of Black Futures* for the Smithsonian National Museum of African American History and Culture, framed this movement in that exhibition, explaining that while the term is attributed to a 1993 essay by Mark Dery, Black artists were exploring these themes long before then, saying “Afrofuturism was originally coined in scholarly circles to explore how Black writers and artists have utilized themes of technology, science fiction, fantasy and heroism to envision stories and futures of Black liberation and convey a more genuine and empowered image of the Black experience.”

This exhibition offers an opportunity for a unique collaboration between Grounds For Sculpture and Artworks in Trenton, NJ which presented the prologue exhibition introducing select works, and was on view, February 4 – April 12, 2025, curated by Addison Vincent, Artistic Director of Artworks. Visitors to that exhibition were able to see a sampling of the range of Ward's works, highlighting the individual impact of specific objects from multiple series. The exhibition at Grounds For Sculpture builds on the Artworks exhibition by presenting Ward's work in a larger context, revealing the complete narrative and the interconnectedness of his greater body of work.

Don't miss an opportunity to meet the artist and the guest curator on Member Preview Day—Saturday May 17, 2025.

Clifford Ward: I'll Make Me A World is made possible by generous exhibition support from Julie and Michael Nachamkin. Additional support is provided by the Brooke Barrie Art Fund, NRG Energy, and Marjorie Ogilvie. Support is provided in part by The New Jersey State Council on the Arts, a division of the NJ Department of State, and a partner agency of the National Endowment for the Arts, and the Atlantic Foundation.





Foci by Chakaia Booker

Faith McClellan | Director of Collections & Exhibitions

Visitors to GFS this spring will see a new sculpture in our art-filled gardens. *Foci* by artist Chakaia Booker (b.1953 Newark, NJ), a new loan to the collection, is a monumental work located at the end of the River Birch allée. Booker is an internationally renowned and widely collected American sculptor known for creating abstract works from recycled tires. Her work has been exhibited in many museums including the National Museum of African American History and Culture in DC who commissioned a work for the collection. She was recently part of *Epic Abstraction: From Pollock to Herrera*, at the Metropolitan Museum of Art, New York, NY, and had a retrospective in 2021 at the Institute of Contemporary Art, Miami. Her choice of color palette and method of construction from discarded materials has drawn comparisons to artists such as Louise Nevelson and John

Chamberlain. In 2010, Booker had a solo exhibition in GFS' Domestic Arts building.

Booker started working with tires in the 1980s, salvaging them from the streets of New York City. *"It was a readily available material, discarded on the streets, on burned-out cars, the East Village was a very different place in those days..."*

I gravitated to rubber tires because of their durability, malleability, and capacity for shaping into forms that could be used in a modular way."

With this material, Booker is able to work in numerous ways, treating the rubber as a canvas that can be cut, shredded, folded, pieced together, and wrapped around an armature, as in the example of *Foci* the work currently on loan to Grounds For Sculpture. *"I've stuck with rubber tires all these years because to me it is a raw material like wood, metal, or clay. It has endless possibilities."* Standing at 30 feet tall, *Foci* was commissioned in 2010 by Storm King to celebrate their 50th anniversary. In this work, Booker started with a stainless-steel armature which provides a structural skeleton for the overlapping pieces of tires that are wrapped around the steel.

Booker is also conscious of the social and environmental impact of her chosen material. Comparing this work to another work currently on loan (in the *Slow Motion* exhibition),



Chakaia Booker, *Foci*, 2010

Future Futures by Billy Dufala, both artists are keenly aware of the environmental impact that their selected material has on our planet. For Dufala, he is highlighting the commodity market and capitalizing on the twin values of intrinsic material valuation and creating a fine art object, which will upon deinstallation, allow him to fund future projects through selling this raw material back to the recycling center. For Booker, she is providing a creative use for a material that will otherwise be piled up in landfills.

Additionally, Booker is aware of the role that Black labor has played in the development of the tire industry and the development of the middle class. In the early 1900s, industrialization contributed to fast growth in many cities, particularly in the "Rust Belt", where ramped up industrial production in cities such as Akron, OH put America on wheels, manufacturing most of the country's tires and earning the title "Rubber Capital of the World".



The goal of art is to connect with an audience and convey something that will alter their perception of the world around them, their own role within it, and hopefully make a positive impact along the way."

The labor force required to support this growth was of necessity recruited from other parts of the country. African Americans left the Deep South in response to political, social, and economic hardship, heading north in search of better opportunity and to escape the violence and racism of the Jim Crow south, first during the World Wars, and then in greater numbers during the Great Migration. African Americans were not only providing manual labor in tire factories, but they were also employed as engineers and chemists. Ray Dove was the first African American chemist to work in the tire industry. A WWII veteran with three bronze stars and a master's degree, Dove was only able to secure that position after six years as an elevator operator in the factory.

Booker acknowledges that each viewer's personal history shapes their reading and experience of a work. A "foci" is a focal point. Taking the invitation from the title of the work, the artist invites us to meditate or focus on the details of its construction. What does her choice of material mean to you, in comparison for example to Isaac Witkin's *Garden State* exhibited nearby?

How does the material absorb and reflect light? How does the scale feel in connection to your own body and the surrounding environment?

Booker says, "The role of the artist is to tell an honest story, drawn from their own experiences, and the events of the past and present that will shape our collective future..."



Slow Motion

Faith McClellan | Director of Collections & Exhibitions

The exhibition *Slow Motion* continues through September 1, 2025. Alongside the exhibition displaying works of the five artists commissioned to respond to the question, *How can we remake our relationship to monuments?*, programming conceived by each artist provides a deeper look at their work and their practice.

Blue by Omar Tate is both a living sculpture and a culinary monument which meditates on Black sustenance and celebrates the complexity and humanity of Black American life. *Blue* takes its inspiration from “haint blue”. Omar Tate explains that in hoodoo, a spiritual tradition that evolved in the southern United States from enslaved African communities, “bottle trees” like the one Tate created as a living sculpture in *Slow Motion*, were used to ward off evil spirits.

The color blue, or specifically “haint” blue, symbolizes the waterline, a barrier between the spiritual and earthly realms, and the color blue acts as a protective motif for Black life in America.

As part of the exhibition, Tate created a three-part dinner series with an evolving menu that is inspired by the various reinterpretations of “haint” blue that emerge at Grounds For Sculpture and its broader environs. The last of the three experiences will be held in July 2025. To watch a video produced by Ming Media documenting the experience click on the link for the [exhibition](#) page and scroll to the video.

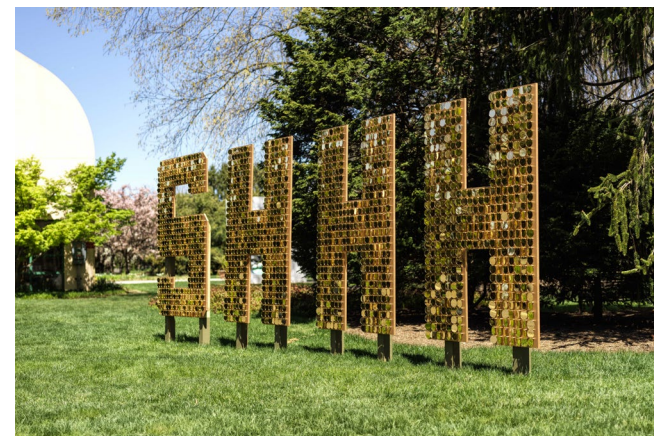


Omar Tate, *Blue*, 2024-2025



Billy Dufala, *Future Futures*, 2024

Billy Dufala created the large work on the grounds located across from the Water Garden composed of recycled aluminum bales titled *Future Futures*. He was inspired in part by the 2014-2015 commodities crash, which saw global commodity prices fall 38% and piles of materials were stacked high at recycling centers. Dufala, who is the Artistic Director for RAIR (Recycled Artist in Residence) seeks to ask if we can find new uses for materials that are deposited into the waste economy? On June 28, the artist will be joined by Paul Farber, Director and Co-founder of Monument Lab and Robin Nagle, NYU Professor of Anthropology and Environmental Studies for a panel discussion to be moderated by Patricia Eunji Kim, Guest Curator of *Slow Motion* and Assistant Professor at NYU.



Ana Teresa Fernández, *SHHH*, 2023



Sandy Williams, IV, *The Wax Monuments*, 2024



Colette Fu, *Noodle Mountain*, 2024

Colette Fu will be demonstrating her large scale pop-up book *Noodle Mountain* on **August 30, 2025**. *Noodle Mountain* was inspired by the visual language from the album cover of the children's song *On Top of Spaghetti* and layers references to Colette Fu's personal history and the history of Chinese immigration in the US. In this sculpture, a massive pile of noodles is sitting on a table, tangled up with roller coaster tracks, life-like salmon, and flames. Fu combines references to her childhood summers riding roller coasters at the Jersey shore and her father making noodles at the kitchen table alongside references to Chinese immigration and the immigrant labor that was both exploited and violently discriminated against while building the Central Pacific Railroad. The book can open and close via a custom-made crank table with support legs that reference railroad ties as well as the automated salmon processing machines that were invented to replace Chinese laborers. To learn more about this work, visit GFS on August 30 for an informal demonstration by the artist showing the movement of the book while she shares more information about her practice. Click [here](#) to watch a video of the book opening.

Slow Motion is made possible by generous exhibition support from Bloomberg Philanthropies, the Brooke Barrie Art Fund, NRG Energy, and Julie and Michael Nachamkin. Support is provided in part by The New Jersey State Council on the Arts, a division of the NJ Department of State, and a partner agency of the National Endowment for the Arts, and the Atlantic Foundation.

Bloomberg Philanthropies **nrg**



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.



Header photo: Colette Fu, *Noodle Mountain*, 2024, pigment ink printing on corrugated board, gator board, vinyl, canvas, wood and metal table, 114 x 134.5 x 87.5 inches, Courtesy of the Artist, and Sandy Williams, IV, *The Wax Monuments*, 2024, beeswax, wicks, expanded polystyrene foam, epoxy hard coating, wood, 63 x 145 x 112 inches, Courtesy of the Artist, photo: David Michael Howarth Photography

Billy Dufala, *Future Futures*, 2024, recycled aluminum bales, zip ties, 165 x 108 x 156 inches, Courtesy of the Artist, and Peter Woytuk, *Bull #5 and Bull #4*, 2002, cast bronze, 1/8, 62.5 x 75 x 145 inches and 82 x 88 x 160 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier; Ana Teresa Fernández, *SHHH*, 2023, laser cut plywood, acrylic discs, gold paint, gold sequins, posts, 86 x 248 x 5.5 inches, Courtesy of the Artist; Colette Fu, *Noodle Mountain*, 2024, pigment ink printing on canvas, corrugated board, gator board, vinyl, wood, metal, antique altar table, 114 x 134.5 x 87.5 inches, Courtesy of the Artist; Omar Tate, *Blue*, 2024-2025, dirt, tree, plants, ceramic pots, found objects, vinyl, 165 x 108 x 156 inches, Courtesy of the Artist; Sandy Williams, IV, *The Wax Monuments*, 2024, beeswax, wicks, expanded polystyrene foam, epoxy hard coating, wood, 63 x 145 x 112 inches, Courtesy of the Artist; All photos by: Bruce M. White



Tiffany Allen | Director of Education & Community Engagement

Programming that has significantly enriched the visitor experience this season is a series of workshops and a talk centered around Petah Coyne's monumental sculpture, *Untitled #1383 (Sisters – Two Trees)*. The work was on view from October 2024 to March 2025, this large-scale installation was generously lent by the Pennsylvania Academy of the Fine Arts (PAFA) as part of Art Bridges Foundation's Partner Loan Network. The sculpture's intricate composition, featuring apple trees and taxidermied Silver Pied peacocks blended with GFS's garden landscape, inviting contemplation on themes of nature, temporality, and the interplay between art and environment.

To deepen engagement with Coyne's work, GFS hosted a conversation on February 22, 2025, between the artist and Dr. Amy Gilman, Director of the Chazen Museum of Art. This event provided attendees with insights into Coyne's creative process, material choices, and thematic explorations, enriching their understanding of her artistic vision.

To further enhance the community experience, a family-friendly workshop was held during the Family Open Studio monthly programming entitled "Tree Tales: Personal Stories", was held on February 8, 2025. This hands-on activity invited participants of all ages to craft wire tree sculptures inspired by the symbolic elements of Coyne's installation. Using materials such as aluminum wire, beads, and fabric, attendees created personalized artworks that reflected their individual narratives, emphasizing themes of growth, resilience, and transformation.

Children's Home Society of New Jersey (CHSofNJ), were also invited as special guests to experience a one of kind program centered around Coyne's work. Students from the CHSofNJ Positive Impact program at the Grace Dunn Middle School in Trenton experienced a truly transformative day as they



immersed themselves in the calming practices of forest bathing and nature therapy, gained fresh insights on a private docent-led tour, and channeled their creativity into unique works of art. This day fueled inspiration, reflection, discovery, and artistic expression among students and staff. A big thank you to CHSofNJ for being an amazing community partner.

These thoughtfully curated programs exemplify GFS's commitment to fostering a deeper connection between visitors and contemporary art, offering diverse opportunities for learning, reflection, and creative expression.

Generous support for this program provided by Art Bridges. Petah Coyne's sculpture Untitled #1383 (Sisters – Two Trees) generously lent by The Pennsylvania Academy of Fine Arts as part of Art Bridges' Partner Loan Network.

Art Bridges



Elyn Zimmerman, *Triad*, 1993, granite, 120 x 120 x 36 in, Grounds For Sculpture, Gift of Agnes Gund In Honor of Elyn Zimmerman © Artist or Artist's Estate, photo: David Michael Howarth Photography

Expanding Art Access with Generous Support from The Dina Wind Art Foundation

We are incredibly grateful for the generous funding provided by The Dina Wind Art Foundation, which has allowed us to continue our mission of broadening access to the arts. This support has been pivotal in furthering our partnership with the Trenton Area Soup Kitchen (TASK)

and their Visual Arts Program, which aims to help individuals meet emotional needs and enhance communication skills through creative expression.

Our collaboration with TASK began in 2022 with a one-time community ceramics workshop. The experience was so positive that both organizations sought to build upon it, and in 2023, we were able to offer a series of more intensive, long-term art-making sessions. Six TASK clients participated in eight ceramics classes, further strengthening the connection between our teams.



In 2025, we continued to nurture this partnership. Last month, GFS connected TASK artists with an opportunity to work with Sam Rodriguez, founder and director of Walls For Justice. Sam led a painting class where participants created mandalas—intricate, circular patterns that have appeared in cultures across the world for thousands of years. Known for their meditative qualities, mandalas often help individuals focus their attention and find inner peace. Walls For Justice, a movement founded in Philadelphia in 2020, originally painted unifying social justice messages on plywood boards during the civil unrest and protests.



Today, they continue to partner with local artists, businesses, and marginalized groups to drive social change through art.

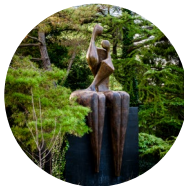
This two-part engagement continued in March with a visit from nine TASK artists visiting GFS for a Wellness Walk with Manager of Wellness, Rodney Camarce. Participants spent time outdoors exploring the artworks and finding inspiration for their creative writing class being held at TASK. The partnership with TASK has been a rewarding experience for all involved, and we look forward to continuing this important work together, fostering creativity and connection through the power of the arts.

Access for Trenton Area Soup Kitchen (TASK) Visual Arts Program is supported, in part, by the Dina Wind Art Foundation.



What are GFS Volunteers saying about their favorite sculptures in the collection?

Melissa Kelly | Manager of Volunteer Services



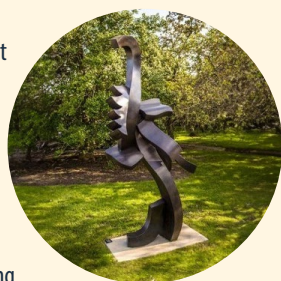
"My favorite sculpture is *First Love*. I always enjoy seeing it on my rounds at GFS. Seeing it is like seeing two old friends. I love the way the two pieces are intertwined. I have a photo as my iPhone screensaver." — Jeff Sayre

"I love the Van Gogh bedroom in the Johnson Gallery in the visitor's center. When Seward was still alive, he took some of us volunteers to the studio apartment above Rat's, to show us where he stayed when visiting the Grounds and where other artists can stay when working on art here. He showed us the bedroom there which is the larger version of the Van Gogh bedroom. He said he loved sleeping there because he felt like he was sleeping in the work of art. He was such a wonderful man and so nice to us volunteers, so whenever I am Gallery Guide here, I think of him as I see the smaller museum version of the bedroom. :)" — Edie



"My favorite piece is *Bright Spot at the end of the Tail*. I always enjoy walking in the circle around Dana Stewart's beasts." — Virginia Stewart

"*Cock-a-doodle-do* by Hans Van de Bovenkamp. This is an objective abstract bronze piece. An objective abstract is when the artist takes an object (in this case a rooster) and pulls the shapes apart and then puts it back together in an interesting way. Hans did a great job of keeping the flow of the shape of the tail feathers on the bird while placing the other parts in an interesting manner. I enjoy asking people on my tours what they think the original object was and I get some very interesting answers." — Bruce Hayden



"There are just too many and different ones at different times for me. But what popped into my mind was *Gossip* by Martha Pettigrew. Why? Sheesh. I'll just say that it feels friendly and evokes the emotion of women sharing a chat together, during the day when they have their daily routine jobs to do. And how sharing that time together makes it a 'good day' vs a regular old day with chores to do. The women kind of remind me of my grandmother. It just feels comfortable, and they remind me of the 'salt-of-the-earth' kind of women who nurtured the family. Older times. Different times." — Gila

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"I signed up to be a volunteer the very first day I visited back in 1997... While it's hard to pick a single favorite piece in the park, here are a few of mine, not necessarily in order of preference:



"*Two Face Telescope* by Elizabeth Strong-Cuevas — I love the monolithic simplicity of the welded aluminum and its use of negative space to define the two heads, forcing us to think differently than the way we do every day. The two faces are looking through the same telescope but seem to be facing in opposite directions. This begs the question—Are they looking at the same view, and yet, are they seeing things differently?

The Bathers by Isaac Witkin — I love the way this piece changes as you walk two or three steps in any direction and things get hidden or suddenly pop into view. And I love seeing this piece at different times of day and the play of light under different light conditions and at different times of year.



Dragon's ShriII in the Cosmic Void by Yu Yu Yang — I love this piece because it is such a simple idea — just a continuous band of highly polished stainless steel, with the ripples in the band providing so much movement to the static sculpture. Yet this simple idea also packs in a great depth of symbolism, starting with the dragon itself: a dragon represents power, wisdom, good fortune, and protection in Asian culture. And the depiction of the dragon in the band of stainless steel is so simple—a negative circular cutout representing the dragon's eye, and a positive circular cutout in the band representing a ball of fire between the dragon's mouth and its tail. The continuous band itself is also a Mobius strip, or one unending continuous surface, emphasizing the eternity of the symbolism. And from some angles, the band looks like a figure-8 which, turned on its side, is the mathematical symbol for infinity. So on several levels, this sculpture represents the eternal nature of the wisdom, good fortune, and protection that the dragon provides." — Roger Haight

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"So, this is a hard question for someone in Horticulture, but my favorite piece is actually off-site: *First Ride* by Seward Johnson. The father (grandfather?) teaching the young girl to ride a bike next to Hamilton Supply freaks me out no matter how many times I pass it. I drive past it every day on my way to GFS. Even though I know it is there, I still react." — Ron



"*War Memorial III* by Linda Cunningham. As a young artist, Linda Cunningham concerned herself with human tragedy, specifically war, on a mass scale and how we as a people choose to memorialize these events in public sculptural forms. As a youngster, Linda saw a Japanese girl scarred for life probably because of Hiroshima or Nagasaki bombings. This event affected her deeply. Later

as an adult, she joined an artists' collective to protest war beginning with El Salvador but coalescing with the United States' involvement in Vietnam. Looking at existing public sculptures, Linda observed that much of it had to do with war. What was celebrated were people who may have organized the war, like politicians and generals, who at war's end are then 'elevated and revered.' What Linda wanted honored were the 'survivors.' As GFS visitors approach, they see five very tall abstract bronze pieces that begin to seem lifelike as visitors stand and gaze at them. In time, shapes appear that represent humans, not standing erect, but the real victims of war hunched over from suffered trauma. As a docent, *War Memorial III* represents a deep dive into a powerful abstract sculpture usually overlooked. It is an example of what art can accomplish with patinaed metal that is shaped and bent like bodies in dance. It is gratifying to watch faces light up with understanding with just a few chosen words, especially because of the abstract nature of the subject matter. I am forever awed by this piece." — Joanne Sutera

"My favorite piece is still *General Bronze* by Marisol. When I was studying to be a docent, this was the piece I chose to make my presentation. I was so impressed with this piece that, although I had written down what I had to say about it, I didn't refer to them when I made my talk. I always talk about it when I have a tour group, and always mention that the original was in plywood when plywood was cheap. I like to mention its position of the dictator as if he's looking into the museum to see if there is anything offensive, in which case, he would have the artist disappear. I also like to point out the slits in the horse's rear end, which few people notice. If the viewer looks into these slits they will see the state in which Marisol wished him to be. It is because of this sculpture by a woman that got me to study all the sculptures in the park by women." — Roger Long

Header photo: Philip Grausman, *Leucantha*, 1993, cast aluminum, Luminore coating, 1/3, 108 x 118 x 118 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, photo: David Michael Howarth Photography; Small photos, clockwise from top left of page 16: Itzik Benshalom, *First Love*, 2006, cast bronze, 1/9, 17 x 5 x 4 feet, Grounds For Sculpture, Gift of The Seward Johnson Atelier, photo: David Michael Howarth Photography; Hans Van de Bovenkamp, *Cock-A-Doodle-Do*, 2004, cast bronze, 106 x 52 x 30 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, Original Gift of Louis K. and Susan P. Meisel, photo: David Michael Howarth Photography; Martha Pettigrew, *Gossip*, 2002, cast bronze, 98 x 85 x 62 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier; Dana Stewart, *The Bright Spot at the End of the Tail*, 1999, cast bronze, 1/10, 89 x 10 x 19 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier; Seward Johnson, *Welcome Home*, © 1999 The Seward Johnson Atelier, Inc., photo: Zach Teis

Clockwise from top left of page 17: Elizabeth Strong-Cuevas, *Two Face Telescope*, 1990, fabricated aluminum, 168 x 144 x 72 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, photo: David W. Steele; Linda Cunningham, *War Memorial III*, 1987, cast bronze, five components, each: 132 x 36 x 36 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier; Seward Johnson, *First Ride* ©1988 The Seward Johnson Atelier, Inc.; Yu Yu Yang, *Dragon's ShriII in the Cosmic Void*, 1991, stainless steel, 81 1/2 x 81 1/2 x 46 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, photo: Ken Ek; Isaac Witkin, *The Bathers*, 1991, cast bronze, 1/3, 63 x 107 x 41 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Estate of Isaac Witkin, photo: David Michael Howarth Photography



"C" You at Grounds For Sculpture!

Artworks that start with "C"

Explore the GFS collection at groundsfor Sculpture.org/collection, in-person, or interactive map gfsmap.org to complete the puzzle.

C N B H X K Q J K A D E G Y D I A B C H
T T R K W B N H Y H W A U K H Q D Q O T
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CUCKOOS NEST
CANON
CARMELITA

CONSTELLATION
COCK A DOODLE DO
COUPLE
CENTAUR
CONVERGE

David Michael Howarth Photography

As a member of the **Families First Discovery Pass** program, Grounds For Sculpture offers rich arts and horticulture experiences to low-income families and individuals across the state of New Jersey.

Residents who receive benefits through SNAP, WFNJ, Child Care Subsidy and/or WIC are eligible for free or deeply discounted cultural programs throughout New Jersey.

GFS was awarded a grant from the M & T Charitable Foundation. These funds will be used to support GFS's participation in the Families First Discovery Pass Program (FFDP). Equitable access continues to be a focus of the organization. GFS is excited to further this program, which welcomed over 8,000 individuals last year. In addition to M & T, the FFDP program at GFS is also supported by Barbara and Gerald Essig and Grounds For Sculpture Business Members.

Families First Discovery Pass Program at Grounds For Sculpture is supported, in part, by Barbara and Gerald Essig, M & T Charitable Foundation, and Grounds For Sculpture Business Members.

Book your next party, private gathering, or corporate retreat at Grounds For Sculpture!

April through early November, enjoy our Outdoor Tent at the Water Garden, which can accommodate events as large as 300 guests, and offers a peaceful ambience near the scenic Water Garden.



WHAT GFS STAFF AND VOLUNTEERS ARE READING:

- Murder on Canvas* by Aaron Ben-Shahar
- Radiant: The Life and Line of Keith Haring* by Brad Gooch
- Story of Art Without Men* by Katy Hessel
- The Butterfly's Daughter* by Mary Alice Monroe
- The Paris Deception* by Bryn Turnbull
- The Secret Life of Sunflowers* by Marta Molnar
- The Tree Collectors* by Amy Stewart
- Vanderbilt: The Rise And Fall Of* by Anderson Cooper
- We Could Be So Good* by Cat Sebastian

Magdalena Abakanowicz, *Space of Stone*, 2002, Barre grey granite, Pennsylvania black granite, 152 inches x 181 feet x 69 feet, Grounds For Sculpture, Gift of The Seward Johnson Atelier, photo: David Michael Howarth Photography