

2025 YEAR IN REVIEW



Clifford Ward: *I'll Make Me A World*



FOCI, Chakaia Booker

ATTENDANCE



TOTAL 2025 ATTENDANCE

181,381

visitors



TOTAL MEMBERSHIPS

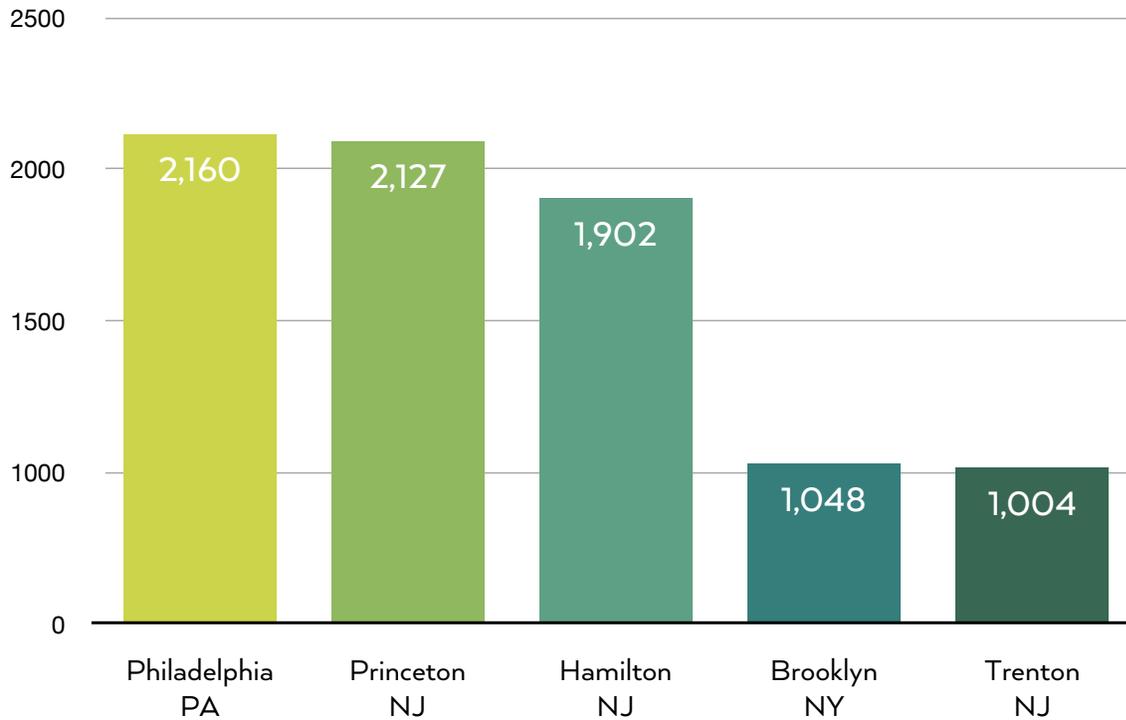
4,983



COVER: Carlos Dorrien, *The Nine Muses*, 1990-97, granite, 132 x 240 x 360 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist or Artist's Estate, photo: David Michael Howarth Photography; Elizabeth Strong-Cuevas, *Arch II*, 1993, aluminum, 144 x 132 x 60 inches, Grounds For Sculpture, Gift of the Artist; Walter Dusenbery, *Rocchetta*, 1983, photo: David Michael Howarth Photography; Workshop photo: Roshni Khatri; Clifford Ward, *The Miracle of the Smiling Mom 98*, 2025, acrylic on canvas, 98 panels each 12 x 12 inches, Collection of the Artist, photo: David Michael Howarth Photography; Chakaia Booker, *FOCI*, 2010, rubber tires, stainless steel, H. 30 x W. 8 x D. 8 feet, Collection of the Artist, photo: David Michael Howarth Photography

VISITOR DEMOGRAPHICS

TOP VISITOR CITIES



ONLINE GROWTH

SOCIAL MEDIA

129,658

Facebook Followers

70,884

Instagram Followers

6.8K

New Facebook Followers

5.9K

New Instagram Followers

EMAIL MARKETING

291,307

Email Subscribers

26.5K

New Email Subscribers

WEBSITE

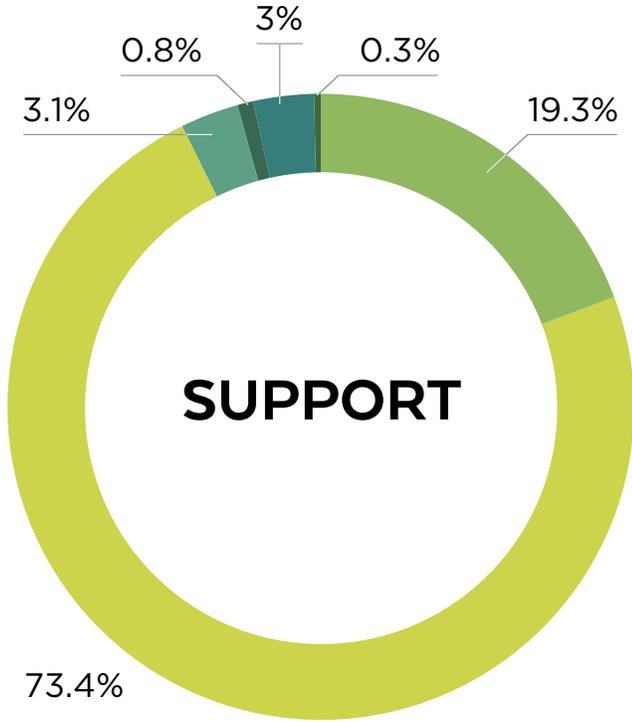
599K

Website Visitors

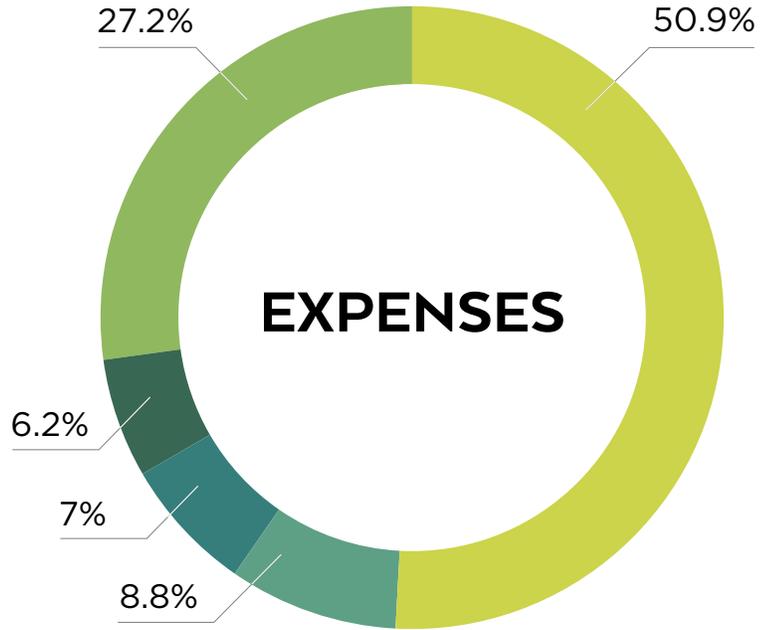
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New Website Visitors

FINANCIALS



- Foundation and Government Support 73.4%
- Earned Revenue 19.3%
- Membership 3.1%
- Individual Donors 3%
- Corporate Donors 0.8%
- Fundraising Events 0.3%



- Operations, Facilities, Guest Services 50.9%
- Exhibitions 8.8%
- Educational Programming 7%
- Horticulture 6.2%
- Other* 27.2%

*Marketing, Development, Event Rentals, Museum Shop

*unaudited financials

MEDIA SPOTLIGHT

1. “Sculpture garden in Hamilton, N.J. receives \$3M gift”

Outlet	Date
WHYY (radio & website)	2/25/25

[Click here for article](#)

2. “GFS Receives More Than \$100K in Grants”

Outlet	Date
Town Topics	3/12/25

[Click here for article](#)

3. “Glorious Gardens” *Article is on pages 62-64*

Outlet	Date
USA Today – Go Escape - NE	APR 2025

[Click here for article](#)

4. “Owning the means of production: New Jersey’s Grounds for Sculpture merges with the fabrication company next door”

Outlet	Date
WHYY	5/28/25

[Click here for article](#)

5. “NEW YORK LIVE – General GFS feature”

Outlet	Date
NBC 4 (NY) – Broadcast & online	8/27/25

[Click here for article](#)

6. “Longtime Grounds for Sculpture resident artist Clifford Ward has first exhibition on view there”

Outlet	Date
6ABC (Philly) – Broadcast & online	8/7/25

[Click here for article](#)

7. “Salvador Jiménez-Flores brings ‘playful and provocative’ exhibit to New Jersey’s Grounds For Sculpture”

Outlet	Date
WHYY	9/28/25

[Click here for article](#)

8. “Good Day Uncut: Grounds For Sculpture”

Outlet	Date
FOX29	10/24/25

[Click here for article](#)

9. “Pulso Comunitario: *Salvador Jiménez-Flores: Raíces & Resistencias*”

Outlet	Date
iHeart Radio / Rumba 106.1	10/24/25

[Click here for article](#)

10. “Grounds for Sculpture is surreal, surprising, and my favorite place just outside of Philly”

Outlet	Date
The Philadelphia Inquirer	11/4/25

[Click here for article](#)

HIGHLIGHTS

\$3 MILLION GIFT FROM THE BETTY WOLD JOHNSON FOUNDATION

Grounds For Sculpture received a landmark \$3 million endowment gift from the Betty Wold Johnson Foundation, a contribution that marks one of the largest single donations from an individual in the organization's history. This transformative support strengthens GFS's long term sustainability and reinforces its mission to connect people with art, nature, and wellness.

Betty Wold Johnson, a celebrated philanthropist and cousin of GFS founder Seward Johnson, leaves a powerful legacy through this gift. Her dedication to the arts and to her family's creative vision will help GFS expand exhibitions, educational programs, and community initiatives while supporting the ongoing care of the 42 acre sculpture park. With this contribution, the endowment now exceeds \$37 million, ensuring the organization's ability to inspire future generations.

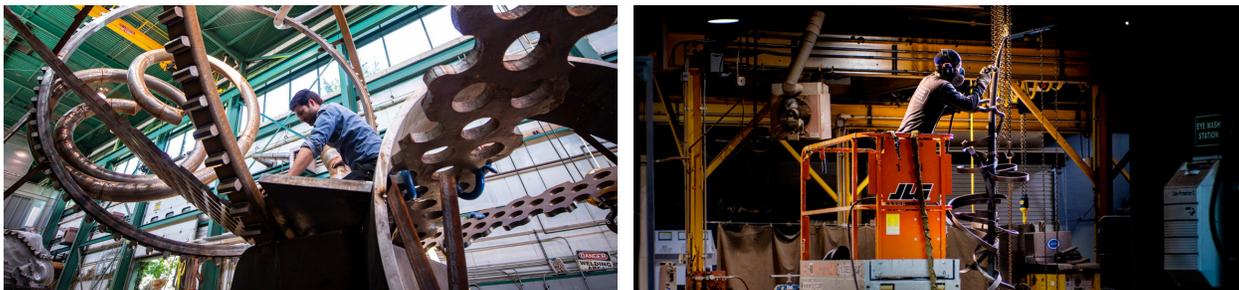


"HIGHLIGHTS" continued on next page

Aerial view photos of Grounds For Sculpture, photo: David W. Steele

HIGHLIGHTS (CONT.)

A NEW ERA FOR GROUNDS FOR SCULPTURE AND JOHNSON ATELIER



Grounds For Sculpture’s unification with the Johnson Atelier marks a transformational moment for the organization, creating a single powerhouse for sculpture creation, conservation, and exhibition. By integrating the Atelier’s advanced fabrication capabilities, artist studios, and creative campus into GFS’s operations, the acquisition fulfills Seward Johnson’s long held vision of a seamless ecosystem where artists, makers, and audiences interact in dynamic and meaningful ways. This alignment strengthens GFS’s position as a global destination for contemporary sculpture and immersive art experiences.

More than a structural change, this integration expands what Grounds For Sculpture can offer artists and the public. With a nonprofit sculpture park now operating a robust for-profit fabrication enterprise, GFS gains the ability to produce ambitious large scale works, support artists throughout the entire creative process, and bring these artworks to both its own grounds and sites around the world. The unification amplifies artist residencies, deepens connections to a diverse community of creators, and broadens access to sculpture and public art—extending GFS’s impact far beyond its 42-acre campus.

Together, Grounds For Sculpture and the Johnson Atelier form an innovative model for the future of the arts: one organization supporting artists from concept to completion, expanding opportunities for audiences to engage with world-class contemporary sculpture. This union strengthens the organization’s capacity to host complex installations, nurture emerging and established artists, and ensure that Seward Johnson’s visionary commitment to creativity, collaboration, and public access continues to thrive for generations to come.

The transfer of assets was made possible by The Seward Johnson Atelier (TSJA), the nonprofit dedicated to promoting the appreciation of sculpture and public art. As the exclusive copyright owner of Johnson’s sculptures, TSJA will continue to steward Seward Johnson’s legacy through exhibitions, artwork loans, and the sale of Seward Johnson’s artworks.

“HIGHLIGHTS” continued on next page

Dina Wind, *Harp of David #1*, 1985/2018, mild steel, 26 x 24 x 22 ft, GFS, Gift of the Dina Wind Art Foundation, © Artist or Artist’s Estate;
Susan Pullman Brooks, *Pitchfork Lightning*, 2021, cast and fabricated bronze, 120 x 20 x 20 in, Courtesy of the Artist, photos: Ken Ek

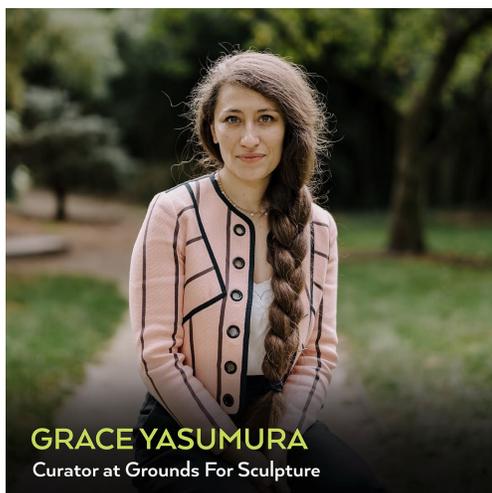
HIGHLIGHTS (CONT.)

TWO NEW LEADERSHIP APPOINTMENTS

In October, Grounds For Sculpture welcomed two new leaders who bring significant curatorial, operational, and international experience to the unified organization. Grace Yasumura joined GFS as Curator, coming from the Smithsonian American Art Museum, where she served as assistant curator and co curated *The Shape of Power: Stories of Race and American Sculpture*. She also managed the national project Contemporary Monuments to the Slave Past, a digital archive exploring how histories of enslavement are interpreted through contemporary monuments. Yasumura’s deep knowledge of public art and contextual interpretation strengthens GFS’s ability to present exhibitions that expand narratives and support contemporary artists’ work in meaningful ways.

Margaret Johnson joined Johnson Atelier as Managing Director, bringing extensive experience in fabrication, curation, and international partnership building. Most recently Principal and Senior Curator at Urban Art Projects (UAP), she led North American curatorial teams, expanded global business development across the U.S., China, Southeast Asia, and the Middle East, and developed UAP’s foundry artist in residence program with artists such as Jeffrey Gibson, Sheila Pepe, Torkwase Dyson, and Lindy Lee. Her earlier roles in Shanghai—as Senior Curator at island6 Arts Center and Educational Coordinator at the Power Station of Art—shaped her perspective on connecting diverse audiences with contemporary art.

Together, Yasumura and Johnson bring expertise that will deepen artist support, strengthen the curatorial and fabrication pipelines, and expand the reach of GFS and Johnson Atelier’s unified mission.



“HIGHLIGHTS” continued on next page

Photos: Roshni Khatri

HIGHLIGHTS (CONT.)

EDUCATION & COMMUNITY IMPACT: CREATIVE LEARNING FOR ALL



In 2025, the Education team at Grounds For Sculpture deepened the park's role as a place for lifelong learning, creative discovery, and community connection, serving learners from preschool through adulthood. Through hands on art making, inquiry based experiences, and partnerships with schools and community organizations, GFS welcomed thousands of children, families, and adults into programs designed to spark imagination, support wellness, and make contemporary sculpture accessible to all. Whether encountering the park through school field trips, family studios, or workshops, participants engaged with art not just as observers but as active creators, reinforcing GFS's commitment to creativity as a shared, human experience.

Generous philanthropic support made this breadth of programming possible. In 2025, GFS received two new grants from the Joshua Harr Shane Foundation—continuing a multi year partnership that has been instrumental in expanding inclusive education initiatives—to support Young Artist Experiences for visiting school groups and Creative Arts Workshops for adults with Intellectual and Developmental Disabilities who have aged out of the school system. Additional support from the PNC Foundation, through a renewed and increased two year grant, allowed GFS to continue providing early childhood experiences with Millhill Child & Family Development while expanding this program to Princeton Nursery School and Better Beginnings, Hightstown. Children's educational programming was further strengthened through significant support from the Jirair S. and Elizabeth Hovnanian Family Foundation. Additional support was 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. Along with the generosity of individual donors whose contributions sustained programs throughout the year.

These initiatives culminated in the Spring with Family Day, when young artists and their families celebrated their work in a month long exhibition in the Education Gallery generously supported in part by Stark & Stark, before exploring the park together, demonstrating the powerful role that philanthropy and a culture of generosity play in advancing access, equity, and creative opportunity.

"HIGHLIGHTS" continued on next page

Photo on right: Andrew Wilkinson

HIGHLIGHTS (CONT.)

EXPANDING ACCESS THROUGH COMMUNITY PARTNERSHIPS

As part of the popular Community Access Ticket program, we distributed complimentary tickets for local nonprofit groups to share with their patrons to visit with family or friends, and for any staff person accompanying a group of clients. Partners can request tickets through our online form, and our guest services and education departments coordinate with them for confirmation, ticket distribution, and booking. In 2025, we were able to distribute 815 tickets to 22 nonprofits, including:

*Bettertomorrows | Capital Area YMCA Trenton | Center For Family Services
CYO of Mercer County | Dress For Success Central NJ | EBFIT, Inc | Hamilton YMCA
Hey Black Dad | HISPA.org | Legacy International Foundation for Education | Mobile Minds of NJ
Mount Carmel Guild | New Jersey Angels | Oaks Integrated Care | Project Freedom
RISE Summer Camp Program | RISE Youth Council | Shiloh Community Development Corporation
Sprout U School of the Arts | The Children's Home Society | The Father Center of New Jersey
The Maker's Place | We Care Special Sports*

CREATIVE ENGAGEMENT GROWS THROUGH TEAM BUILDING

Team Building at Grounds For Sculpture continued to offer organizations a creative and restorative way to connect in 2025. Through guided, hands on experiences that combine collaborative artmaking, exploration of the sculpture park, and facilitated conversation, teams engaged with one another in an inspiring setting, which is distinct to GFS. Alongside corporate and private group sessions, thanks to generous corporate supporters Bloomberg and Capital Health, GFS also hosted dedicated team building opportunities for nonprofit organizations, at no cost to them, extending access to this offering and supporting the broader cultural and civic community. Participants consistently reported strengthened communication, renewed morale, and a deeper sense of connection, demonstrating the power of creativity and place to support collaboration and wellbeing.



"HIGHLIGHTS" continued on next page

HIGHLIGHTS (CONT.)

FAMILY ENGAGEMENT HIGHLIGHT: ART ADVENTURE BACKPACKS

In 2025, Grounds For Sculpture enhanced the visitor experience for families with the new offering of Art Adventure Backpacks, a free, self-guided resource designed to spark curiosity and deeper engagement with both art and nature across the gardens. Available daily at the Guest Services Welcome Desk, these backpacks invite families to slow down, explore together, and interact with the collection in playful, meaningful ways. Each backpack is thoughtfully stocked with sensory toys, binoculars, a cloud viewer, colored pencils and coloring pages, a clipboard with a Sculpture Hunt, additional “looking” activity sheets, and laminated guides for bird watching and cloud viewing, offering multiple entry points for creativity and discovery. By making these tools freely available, GFS helped ensure that families of all ages and learning styles could enjoy a more interactive, accessible, and memorable visit to the park.



“HIGHLIGHTS” continued on next page

Photos: David Michael Howarth Photography

HIGHLIGHTS (CONT.)

ADVANCING THE LIVING COLLECTION



2025 was a significant year for GFS's Living Collection, with new investments, research initiatives, and momentum toward deeper horticultural scholarship.

First, GFS was awarded \$25,526 from the New Jersey Cultural Trust to support the Horticulture department. Funding includes the creation of a horticulture database, a label engraver to create internal tracking tags, tablets for mobile data recording, and training for the database and engraver. This is the first grant supporting horticulture at GFS.

Additionally, we identified and began two distinct horticultural research projects, which are important problem-solving opportunities and aids in our goal of moving toward Level III arboretum accreditation status, which requires a scholarly research project.

Initially, we launched a collaborative research project with [Bartlett Tree Research Laboratories](#) to conduct a bespoke study here in the gardens. You'll find the research plot in the Meadow, directly behind *The Awakening*. The study is investigating the efficacy of various treatments in preventing winter injury in spotted laurel (*Aucuba japonica* 'Variegata').

Thanks to two generous donors, we also began renovation of the Nottingham Way rose berms, which is a long-term, research-driven effort to restore vegetative screening and address sound impacts from surrounding development. In addition to restoring visual screening lost to tree disease, canopy thinning, and overly aggressive original plantings, this multi-phase project is testing how strategic replanting can improve sound attenuation between the Garden and adjacent neighbors. Alongside replanting roses and rebuilding the lower- to mid-canopy with species such as camellias, ginkgos, pieris, and pines, we have launched a formal sound attenuation study. Using decibel meters, we are tracking noise levels over time to measure how new plantings reduce sound from nearby residences and commercial activity. This data will inform future landscape strategies and strengthen our evidence-based approach to garden design.

HIGHLIGHTS *(CONT.)*

MAJOR GRANT FOR TECHNOLOGY INFRASTRUCTURE

GFS received a \$200,000 grant from Bloomberg Philanthropies through its Digital Accelerator Program, enabling strategic investments that enhance the visitor and member experience from first interaction to long term engagement. The project strengthens digital collection management, simplifies online ticketing, and expands tools for member connection—making it easier for audiences to plan visits, deepen their relationship with the park, and stay connected to the art. These improvements support greater access, stronger engagement, and sustainable earned revenue growth. Visitors, patrons and members can expect to see these enhancements in the spring of 2026.



“HIGHLIGHTS” continued on next page

Red Maple Allée at Grounds For Sculpture, photo: David Michael Howarth Photography

HIGHLIGHTS (CONT.)

A PRESCRIPTION TO ARTS, NATURE, AND WELLBEING

In partnership with the New Jersey State Arts Council, GFS 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. In February, 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.

Building upon that process, and as the next step in the expansion of our Wellness Initiative, in summer 2025, GFS launched our first-ever social prescribing program, with support in part from The Horizon Foundation of New Jersey. There is growing evidence about the physiological benefits and improved patient outcomes derived from encounters with culture and nature, such as reduced stress and anxiety, faster healing, enhanced mood, and improved sleep. Studies have identified the underlying impact of these activities on mental health, including increased social connectedness, heightened self-esteem, increased patient activation, greater optimism, and improvement in health-related behaviors across a range of groups including music, exercise, and arts groups.

GFS's program addresses community needs including access to a safe space to move, breathe, and interact with nature and art with an intention to increase physical mobility and activity, confidence, and each participant's overall wellbeing. In the first year, GFS partnered with Penn Medicine Princeton Health to develop our Social Prescription Initiative and work with physicians and healthcare professionals to prescribe 90-day prescriptions (for each patient and a guest) with activity prompts and a map of GFS highlighting specific locations, targeting audiences within bariatrics, mental health, pediatrics, and primary care. Over 65 patients participated in the program in our inaugural year, and we are excited to serve even more community members moving forward. In 2026, with an increased grant from The Horizon Foundation of New Jersey, GFS will expand this program with Robert Wood Johnson University Hospital, Hamilton, joining as a second healthcare partner to work with patients identified through support groups or flagged by Community Health Workers to prescribe 90-day prescriptions to visit GFS and take up to three classes (including tai chi, yoga, wellness walks, and horticultural programming) during the prescribed period.

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HIGHLIGHTS (CONT.)

NJ CREATIVE COMMUNITIES CONFERENCE: THE ART OF COMMUNITY WELL-BEING

On November 6, GFS was invited to participate in the New Jersey Creative Communities Conference. GFS Manager of Wellness, Rodney Camarce, and Director of Guest Services, Sam Hwang, shared a presentation Art, Healing, and Creating Connections, that highlighted Grounds For Sculpture's initiatives (mindfulness and nature walks) and programs (tai chi, yoga, and herbalism) that support holistic well-being.

OUR COMMITMENT TO ACCESSIBILITY GROWS



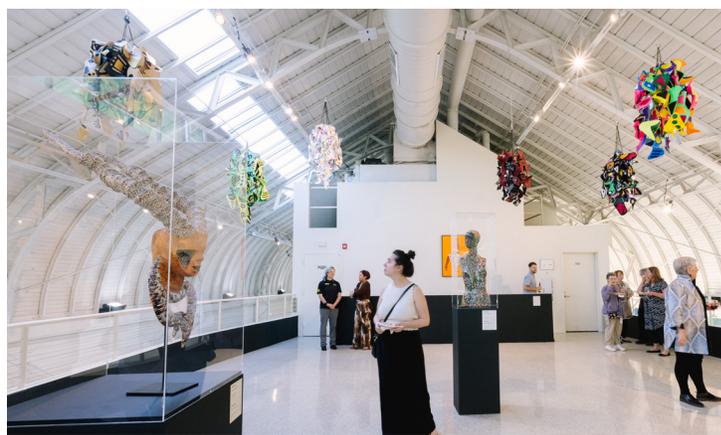
As an organization, Grounds For Sculpture has made positive strides towards accessibility and accommodations. From June-December 2024, we participated in Art-Reach's Accessibility Task Force pilot program to audit our policies, practices, procedures, and programs to determine improvements for equitable engagement and access for people with disabilities. The result is a three-year Strategic Accessibility Plan, approved and launched in 2025, that will advise us on our work going forward.

For example, in October, GFS staff from all departments participated in touch tour training in collaboration with Philly Touch Tours. We started the day with cultural competency training, heard stories from museum goers who are blind, and then explored the sculptures while learning best practices for giving tours. Touch tours are an accessible way for guests who are blind or have low-vision to experience a docent tour or exhibit at GFS. These experiences engage participants with a variety of outdoor sculptures that can be explored tactilely. GFS also provides ASL tours for groups with individuals who are d/Deaf, as well as Access Mobile Tours daily for visitors with disabilities or limited mobility.

Rhea Zinman, *Dual Form*, 1987, (detail), bronze, 18 x 12 1/2 x 8 inches, Unique, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist's Estate, photo: Andrew Wilkinson; Isaac Witkin, *Eolith*, 1994, Blue Mountain granite, 135 x 96 x 48 inches, Unique, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Estate of Isaac Witkin, photo: David Michael Howarth Photography

"HIGHLIGHTS" continued on next page

HIGHLIGHTS (CONT.)



EXHIBITIONS OFFER NEW WORLDS: REAL, IMAGINED, PAST, AND PRESENT

Clifford Ward: I'll Make Me a World presented more than fifty works created over the past two decades—many made in Ward's studio in the Motor Exhibits Building on the GFS campus—and was guest curated by Noah Smalls. The exhibition highlighted Ward's signature plaster bandage reliefs and sculptural forms shaped by influences from the African diaspora, Australian Aboriginal, Native American, and Māori cultures.

At its core was Ward's seminal Animism series, totemic sculptures that embodied his vision of a Black future rooted in reclaimed histories. These works featured intricate geometries and symbolic textures and demonstrated the sculptural process he has refined for years: wrapping plaster bandages around armatures of steel, wood, cardboard, and other materials, then finishing the surfaces with shellac, wax, and acrylic. While evoking mythic and spiritual narratives, the series remained grounded in the present, aligning Ward with ideas now associated with Afrofuturism.

The exhibition also featured Ward's *Fluidity* mobiles—light, suspended forms made from nylon stockings and wire hangers—that revealed his ability to transform everyday materials into dynamic sculpture. A prologue exhibition at Artworks Trenton introduced select works earlier in the year, and together the two presentations offered a rich, layered view of Ward's creative world.

Clifford's presence throughout the exhibition, greeting and engaging with visitors, made the experience all the more special. GFS is grateful to Clifford Ward, guest curator Noah Smalls, and Artworks Trenton for this meaningful collaboration.

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.

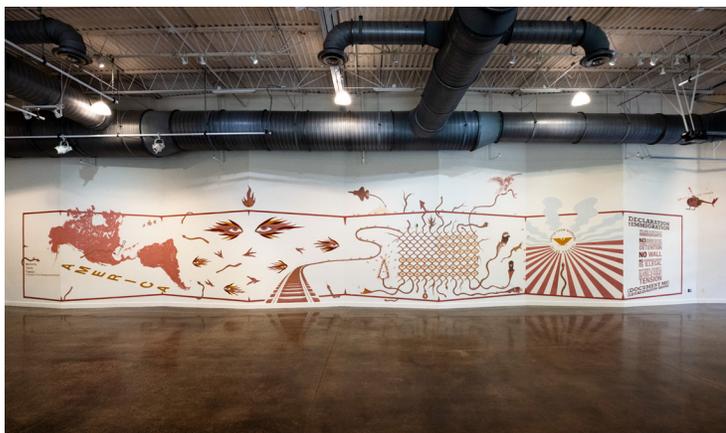
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Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.



HIGHLIGHTS (CONT.)



RAÍCES & RESISTENCIAS: SALVADOR JIMÉNEZ-FLORES

In September, Grounds For Sculpture opened *Raíces & Resistencias*, a powerful exhibition by Chicago based artist Salvador Jiménez-Flores, whose interdisciplinary work explores migration, cultural hybridity, and the complexities of living between worlds. Drawing from his experiences as a bicultural immigrant, Jiménez-Flores blends visual and cultural references with a touch of magical realism to examine identity, memory, and resilience.

In the East Gallery, the artist created *Memoria, Tierra, Trabajo: A Glimpse of the Semiquincentennial*, an 80 foot mural painted with earthen pigments. Presented as a counter narrative to the nation's 250th anniversary, the mural traces interconnected histories of colonization, labor, and migration across the Americas, weaving together layered symbols and stories that illuminate long standing patterns of movement and exchange. On the opposite wall, *Gritos Grabados en la Penca del Nopal* combines a central self portrait with ceramic cactus paddles and messages of protest, merging personal and political expression in a collective "grito" for justice and dignity.

Outdoors, two bronze sculptures—*Caminantes* and *The Resistance of the Hybrid Cacti: The Desert's Whisper*—extend the exhibition into the landscape. These hybrid human nopal forms serve as metaphors for endurance, adaptability, and the strength of marginalized communities, envisioning a future where hybrid identities are recognized and celebrated.

Together, these works invite visitors to reflect on the intertwined histories of migration, identity, and survival, underscoring art's ability to evoke empathy and imagine more just futures. The exhibition will run through August 1, 2027.

Salvador Jiménez-Flores: *Raíces & Resistencias* is made possible, in part, by the Brooke Barrie Art Fund and Hella and Scott McVay. 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.



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



"HIGHLIGHTS" continued on next page

HIGHLIGHTS (CONT.)

OUR VOLUNTEERS: THE HEART OF GFS

Volunteers are at the heart of Grounds For Sculpture’s mission, generously giving their time, talent, and passion to support nearly every aspect of the park experience. In 2025, more than 200 dedicated volunteers contributed over 13,777 hours of service, welcoming visitors, caring for the gardens, supporting education programs, and helping GFS remain a place of beauty, creativity, and connection. Beyond the invaluable work they do, our volunteers form a vibrant community—one rooted in shared purpose, curiosity, and care for this special place. One volunteer’s reflections capture the meaningful connections that define this community. As Tema Steele shared:

“Being a volunteer has afforded me the opportunity to interact with visitors in meaningful ways to enhance their visitation experience. I offer to take pictures of couples and families and that gesture is very well received and appreciated.”

- Tema Steele



EXHIBITIONS OFFER NEW WORLDS: REAL, IMAGINED, PAST, AND PRESENT CREDITS:

Clifford Ward, *Animism*, 2013-2024, mixed media, dimensions variable, Collection of the Artist, photo: David Michael Howarth Photography;
Clifford Ward, *Fluidity series*, 2024, metal wire hanger, nylon stockings, acrylic paint, dimensions variable; *Encaustic Bust*, 2022, plastic, melted crayon,
32.5 x 12 x 7.5 inches; *Ode to George 1*, 2011, plaster bandage, rice paper, melted crayon, acrylic paint, 42 x 21 x 20 inches; *Ode to George 2*, 2011,
plaster bandage, rice paper, melted crayon, acrylic paint, 50.5 x 19.5 x 28 inches, Collection of the Artist, photo: Roshni Khatri

RAÍCES & RESISTENCIAS: SALVADOR JIMÉNEZ-FLORES CREDITS:

Salvador Jiménez-Flores, *Memoria, Tierra, Trabajo: A Glimpse of the Semiquincentennial*, 2025, clay slip, oxides, H. 15 x W. 89 feet, Courtesy of the Artist;
Salvador Jiménez-Flores, *La resistencia de los nopales híbridos: El Susurro del Desierto/The Resistance of the Hybrid Cacti: The Desert's Whisper*, 2025, cast bronze,
H. 109 x W. 92 x D. 36 inches (base H. 36 x W. 72 x D. 72 inches), Collection of the Artist, photos: David Michael Howarth Photography

OUR VOLUNTEERS: THE HEART OF GFS CREDITS:

Red Maple Allée at Grounds For Sculpture, photo: David Michael Howarth Photography

“HIGHLIGHTS” continued on next page

HIGHLIGHTS (CONT.)

NEW SCULPTURES SURPRISE AND DELIGHT AUDIENCES

Visitors to GFS this spring were dazzled by 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.

Booker started working with tires in the 1980s, salvaging them from the streets of New York City. 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*. Booker says, “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.

GFS proudly added, *Medusa* (1989) by Sir Anthony Caro, to our collection, thanks to a generous gift from the Wind Family. *Medusa* is a large-scale abstract steel sculpture that reimagines the myth without literal imagery. Rather than depicting *Medusa*’s familiar features, Caro uses welded steel forms to explore energy, tension, and spatial presence. The work reflects Caro’s groundbreaking modernist approach and his lasting influence on 20th-century sculpture, emphasizing form and the viewer’s physical experience over narrative representation.



“HIGHLIGHTS” continued on next page

Chakaia Booker, *FOCI*, 2010, rubber tires, stainless steel, H. 30 x W. 8 x D. 8 feet, Collection of the Artist, photo: David Michael Howarth Photography; Anthony Caro, *Medusa*, 1989, steel, 70 x 75 x 43.5 inches, Grounds For Sculpture, Gift of the Wind Family

HIGHLIGHTS (CONT.)

NEW BOARD MEMBERS (INSERT 4 PHOTOS)



Jose Borbolla-Escoboza



Layo Bright



John Y. Wind



Manting Chiang

Grounds For Sculpture was delighted to welcome four distinguished leaders to our Board of Trustees in 2025. Jose Borbolla-Escoboza brings extensive healthcare and pharmaceutical leadership experience as Vice President of Global Medical Affairs, Oncology at Kyowa Kirin. A native of Mexico and trained medical doctor, he adds a valuable global perspective and supports GFS's growing focus on wellness.

Artist Layo Bright has had years of engagement with GFS as a resident artist and Creative Advisory Council member. Her multidisciplinary practice and firsthand artist perspective enrich GFS's mission, particularly as the organization expands its support for artists and fabrication initiatives.

John Y. Wind contributes deep experience as both an artist and creative entrepreneur. His long-standing relationship with GFS, arts philanthropy as President the Dina Wind Art Foundation, and leadership across Philadelphia's cultural institutions strengthen the organization's artistic and community connections.

Manting Chiang brings expertise in global oncology strategy, health equity, and community partnerships through her work at Bristol Myers Squibb. Her commitment to wellness and equity aligns closely with GFS's mission at the intersection of art, horticulture, and public wellbeing.

HIGHLIGHTS (CONT.)

2025 GFS EXHIBITIONS

MAIN EXHIBITIONS

Clifford Ward: I'll Make Me A World

May 18, 2025 – January 11, 2026

Salvador Jiménez-Flores: Raíces & Resistencias

September 28, 2025 – August 1, 2027

That's Worth Celebrating: The Life and Work of the Johnson Family

May 7, 2017 – December 31, 2026

COMMUNITY EXHIBITIONS

Life's Palette

March 29, 2025 – April 27, 2025

Little Hands, Big Art!

May 10, 2025 – June 15, 2025

From the Ground(s) Up: A Retrospective of TCAT's Roots and Rising Future

June 28, 2025 – August 24, 2025

Between Shifts

September 13, 2025 – November 2, 2025

Beneath the Surface

November 22, 2025 – February 22, 2026



Salvador Jiménez-Flores: *Raíces & Resistencias*



G R O U N D S F O R S C U L P T U R E

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As a nonprofit public institution, Grounds For Sculpture relies on the support of visitors, art patrons, donations and grants to offer its rich programs and activities each year.

James Barton, *Constellation*, 2002, aluminum, 169 x 138 x 102 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist or Artist's Estate, photo: David Michael Howarth Photography; Salvador Jiménez-Flores, *La resistencia de los nopales híbridos: El Susurro del Desierto/The Resistance of the Hybrid Cacti: The Desert's Whisper*, 2025, cast bronze, H. 109 x W. 92 x D. 36 inches (base H. 36 x W. 72 x D. 72 inches), Collection of the Artist; Monet Bridge at Grounds For Sculpture, photos: David Michael Howarth Photography