



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

Grounds For Sculpture Announces Exhibitions, Bloom Schedule for 2026

Lotus Pond, Salvador Jiménez-Flores exhibition and Kiyon Williams installation among highlights

Hamilton, NJ — March 12, 2026 — Now that the snow has melted, blooms are stretching for the sun and adding their colorful adornment to the art that never lies dormant at Grounds For Sculpture (GFS). With seasonal blooms, more than 300 sculptures on display and six indoor galleries with rotating exhibitions, the sculpture park offers vibrant experiences year-round.

“We’ve worked to create a sculpture park for all seasons,” said Janis Napoli, Director of Horticulture.

“Nature and art interplay at Grounds For Sculpture, so there are reasons to visit throughout the year to see how seasonal horticulture cycles enrich that relationship.”

Seasonal Highlights: The Intersection of Art and Nature

Spring: Vibrant colors erupt in early spring at Grounds For Sculpture. In March and April, gold daffodils and forsythia and purple irises blanket Fairgrounds Garden. Isaac Witkin’s “Eolith” (1994), a hand-carved Blue Mountain granite sculpture, soars 14 feet above the blooms. Strawberry parfait and white cascade crabapples, visitor favorites, bloom in mid-April in the Museum Orchard that lines three sides of the Museum Building. Nearby, visitors can enjoy Roberto Lugo’s “Put Yourself in the Picture” (2022), a 20-foot, interactive, mixed-media sculpture and “Three Graces” (1994), bronze works by Toshiko Takaezu. Walter Dusenbery’s “Damascus Gate” (2002) blends architecture and sculpture to welcome visitors to the park.

Summer: The popular Lotus Pond and Tropical Room take center stage in the summer and are joined by a chorus of blooming trees and shrubs, such as magnolia, rose of Sharon, water lilies, hibiscus, phlox and hydrangeas. Nearby on the Great Lawn, works beckon to be touched. While visitors are asked not to climb or jump on the sculptures, they may interact with the art outdoors, as long as they are not marked “no touching.” Zero Higashida’s stainless steel sculpture “Sinjin” (2005) expresses the artist’s hope for world peace. Karen Petersen’s “Beast” (2001), an abstracted horse, nearly eclipses visitors with its larger-than-life presence.

Fall: While autumn dazzles with a kaleidoscope of color, blooms are a continued feature with butterfly weed and camelia adding to the seasonal splendor. Several artworks are set against the backdrop of fall foliage. Near the Museum Orchard, Dan Kainz's "Harmony 3" is situated against the backdrop of the Ginkgo biloba's yellow hued leaves. Emilie Beneš Brzezinski's "Lintel" was sculpted from cherry trees and cast into bronze at Johnson Atelier, an art fabricator and restorer located right on the GFS campus. Plus, there's the red brilliance of the Red Maple Allée, boasting two parallel rows Acer rubrum 'October Glory' bursting with richly hued foliage.

Winter: Evergreen and deciduous shrubs and bulbs, including Edgeworthia, witch hazel, winter hazel and Lenten rose, scent the air in late winter. Winter berries, distinctive bark that contrasts the snow, as well as camellia flowers offer reasons to brave the cold. "Mary" (1984) by Brooke Barrie sits in the center of the park. The bronze sculpture depicts a casually reclining female figure, and its placement is symbolic of Barrie's role as inaugural Executive Director and Curator at GFS. Clifford Ward's "Jubilant Dancer" (2001) is inspired by dancers and choreographers like Alvin Ailey, Twyla Tharp and George Balanchine and brings sculpture and dance together. Ward, who has one of 25 artists' studios in the Motor Exhibits Building on the campus, has been a long-time member of the sculpture park's community and previously worked for Johnson Atelier.

Exhibitions and Major Loans

In addition to opportunities to explore seasonal blooms in the park, Grounds For Sculpture also features rotating exhibitions.

"Grounds For Sculpture has new exhibitions in the indoor galleries as well as temporary sculpture installations outdoors," said Grace Yasumura, Curator at Grounds For Sculpture. "Both first time and returning visitors will find works that spark curiosity and invite reflection."

In the East Gallery and outdoors, "Salvador Jiménez-Flores: Raíces & Resistencias" is on view through August 1, 2027. The exhibition explores the individual and geopolitical aspects of migration with four works: an 80-foot mural, an installation featuring a portrait of the artist and ceramic nopal paddles and two bronze sculptures that incorporate a hybridization of the human form with the nopal and symbols emblematic of México and Mesoamerica. "Raíces & Resistencias," or roots and resistance, reflects on the complex and intertwined history of migration and identity.

Opening May 17, 2026, “Opening the Vault: A Look Inside the GFS Collection” offers visitors a fresh look at works by masters of American art and early creations from artists who once apprenticed at Johnson Atelier. The exhibition, which features works from the GFS collection, is curated by team members from Guest Services, Development, Education and Marketing departments, and explores the art collection through a visual spectrum of artistic expressions, mediums, and contexts.

Kiyan Williams’ “Ruins of Empire II or the Earth Swallows the Master’s House” (2024) will be installed outdoors in spring 2026. The work presents a neoclassical portico that leans off axis as if decomposing into the ground. Built using earth from the same quarry where enslaved laborers excavated materials for the nation’s capital, what Williams calls an “anti-monument,” is eroded by the forces of time, gravity, wind and rain. The work, which was created at the on-campus Johnson Atelier, exemplifies how Grounds For Sculpture is a catalyst for sculptural creativity.

“Shantell Martin: Past, Present, Future,” on view in the West Gallery September 20, 2026–July 23, 2028, invites visitors to contemplate their evolving relationship with time. The exhibition includes an immersive site-specific installation featuring textiles, murals and an engagement space, as well as Martin’s first-ever sculpture commission.

“Grounds For Sculpture strives to be far more than a repository for great sculpture,” explained Gary Garrido Schneider, Executive Director of Grounds For Sculpture. “We are a space for visitors to reflect on what they see and take meaning for their own lives. We’re also a place where artists can collaborate — with tools they otherwise may not have access to — to help the sculptural artform evolve in transcendent ways.”

Johnson Atelier joins Grounds For Sculpture, uniting sculpture creation with exhibition

In May 2025, Grounds For Sculpture acquired Johnson Atelier, becoming a dynamic catalyst for contemporary sculpture curation, fabrication and restoration. This brings together a major sculpture park and museum with world-class technical fabrication capabilities, positioning GFS as one of the few institutions in the country where sculpture is both created and exhibited on the same campus.

“Johnson Atelier functions as an extension of the artist’s studio, enabling ideas that might be otherwise impossible to realize,” said Margaret Johnson, Managing Director of Johnson Atelier (no relation to founder J. Seward Johnson). “Our mission is to raise the capacity of artists and make new things possible through immersive making and creative collaboration.”

With capabilities ranging from digital modeling and robotic milling to expert finishing and museum-quality conservation, Johnson Atelier has collaborated with artists for decades on projects for major museums and public spaces. More than 40% of the artwork on view at Grounds For Sculpture has been produced at Johnson Atelier by artists including Magdalena Abakanowicz, Beverly Pepper, Tom Otterness, George Segal, Kiki Smith, Michele Oka Doner, Roberto Lugo and Marisol.

Dining at Grounds For Sculpture

Visitors will find a range of dining options at Grounds For Sculpture. Modeled after Claude Monet’s beloved town of Giverny, Rat’s Restaurant is a transportive dining destination designed to evoke the romance of the French countryside. The restaurant overlooks a re-creation of Monet’s famed footbridge and is surrounded by reflective ponds and lush greenery. Rat’s recently welcomed new Executive Chef Ali Loukzada, who has developed a vibrant new menu featuring contemporary French cuisine. Born and raised in Mumbai, India, he honed his craft in some of New York’s top kitchens, bringing years of experience and global inspiration to Rat’s. Moreover, with a strong emphasis on French and European selections alongside thoughtfully chosen New World bottles, Rat’s Restaurant earned a 2023, 2024 and 2025 Wine Spectator Award, recognizing its carefully curated wine program.

Inside the Seward Johnson Center for the Arts, Van Gogh Café offers light, family-friendly fare. This French-inspired café and bakery, whose ceiling reminds one of the popular Van Gogh painting “Starry Night,” features an assortment of snacks, sandwiches, salads, coffee and beverages as well as a kids’ menu.

Grounds For Sculpture and Van Gogh Café are open Wednesday through Monday, 10 a.m. to 5 p.m. and closed on Thanksgiving and Christmas. Rat’s Restaurant is open Thursday through Sunday for lunch and dinner with a brunch offered on Sunday. The park has extended opening hours and dining options in May – September; visit the [GFS website](#) for the most up-to-date information.

“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.

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“Shantell Martin: Past, Present, Future” is made possible by generous exhibition support from Katie Adams and Tony Schaeffer, Lauren and Scott Eder and Julie and Michael Nachamkin. Additional support is provided by the Brooke Barrie Art Fund 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.

About Grounds For Sculpture

Grounds For Sculpture (GFS) is a 42-acre not-for-profit sculpture park, arboretum and museum, founded by the late Seward Johnson. Featuring over 300 contemporary sculptures by renowned and emerging artists in a beckoning, ever-changing landscape, Grounds For Sculpture combines art and nature to surprise, inspire and engage visitors from all backgrounds in the artist’s act of invention. Grounds For Sculpture offers exhibitions in six indoor galleries alongside experiential art, horticulture and wellness programs and its campus includes 25 artist studios and Johnson Atelier, which boasts state of the art sculpture fabrication and restoration capabilities. Located in Hamilton, New Jersey, Grounds For Sculpture is easily accessible from the New York City and Philadelphia metropolitan areas by public transit and is open year-round. For more information, visit groundsforsculpture.org.

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Media Contact

Betsy Meacham

Blue Water Communications

800-975-3212

media@bluewatercommunications.biz



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, 109 x 92 x 36 inches (base: 36 x 72 x 72 inches), Collection of the Artist, photo: Roshni Khatri



The Lotus Pond at Grounds For Sculpture



Philip Grausman, "Leucantha", 1993, aluminum, 108 x 118 x 118 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist or Artist's Estate, photo: David Michael Howarth Photography



Seward Johnson, "Daydream", 2014, aluminum, 432 x 732 x 240 inches, Collection of The Seward Johnson Atelier, © 2014, The Seward Johnson Atelier, Inc., photo: David Michael Howarth Photography



Dan Kainz, "Harmony 3", 1993, Vermont marble, 68 x 106 x 78 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Artist or Artist's Estate, photo: David Michael Howarth Photography



Isaac Witkin, "Eolith", 1994, Blue Mountain granite, 135 x 96 x 48 inches, Grounds For Sculpture, Gift of The Seward Johnson Atelier, © Estate of Isaac Witkin, photo: David W. Steele