Guidelines for enjoying the Sculpture Garden

We invite you to walk around the Museum's grounds and experience works of art complemented by nature.

Please respect the works of art, the landscaping, and other visitors.

Do not climb, hang, or lean on sculpture or trees.

Please do not ride bicycles, skateboards, or other recreational vehicles.

Please do not litter. Place all refuse in the receptacles provided.

Alcoholic beverages are not allowed without permission.

Museum grounds may not be used for parties or programs without permission.

For your safety and the safety of the art, the garden is monitored by video cameras and Museum Protective Services.

 Visiting the Sculpture Garden with Children

Look for shapes and colors in the sculptures. Identify them together. Be sure to look at the sculptures from all sides (feel free to walk in the grass!).

Ask each other what you think the sculptures are made of—wood, metal, stone, or objects the artist found? Is it made of more than one material?

Do you see a story in the sculpture?

Enjoy swinging on Mark di Suvero's Blubber together.

Look carefully at the trees and plants in the Sculpture Garden. What shapes, textures, and colors do you see that you can also find in the sculptures?

What birds, insects, or other animals can you find in the Sculpture Garden?

Georgia and David K. Welles
Sculpture Garden Guide

2445 Monroe Street
Toledo, Ohio 43620
419.255.8000
www.toledomuseum.org
Acknowledgments

The Museum is grateful to the donors whose generosity made the Sculpture Garden a reality: Georgia and David K. Welles Sr.; the Edward Drummond Libbey and Florence Scott Libbey endowments; The Georgia Welles Apollo Society, the Anderton Bentley Fund; the children of Larry Thompson; Ruth and Ralph Delman; Rita Barbour Kern; the Museum Ambassadors (formerly the Museum Aides); and others.

Photographs: Richard P. Goodbody, Inc., sculptures 4, 6, 8, 19, 20, 24, 25; Matthew S. Mickel, Maumee, Ohio, sculptures 1, 12, 13, 14, 15, 16, 17, 22, 23; Tim Thayer, Oak Park, Michigan, sculptures 3, 9, 10, 21; Toledo Museum of Art, 2, 5, 7, 11, 18, 27, cover photograph; Andrew Weber, Toledo, Ohio, sculpture 26. Map designed by Steve Mockensturm, Madhouse Creative, Toledo, Ohio. Images and text copyright © Toledo Museum of Art.

Museum Hours

Tuesday–Wednesday 10 a.m.–4 p.m.
Thursday–Friday 10 a.m.–9 p.m.
Saturday 10 a.m.–5 p.m.
Sunday noon–5 p.m.
Closed every Monday, Independence Day, Thanksgiving, and Christmas.
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Georgia and David K. Welles Sculpture Garden at the Toledo Museum of Art

“There is no better background for sculpture than the sky.” —Henry Moore

An October 1920 article in the Toledo Museum of Art Museum News noted:

It is the plan...of the Toledo Museum to place on the lawn around it such examples of sculpture as it may acquire which are suited to this treatment, and eventually to develop in this natural setting a collection of beautiful works of art.

Although the Museum has occasionally installed sculpture on the grounds, the Georgia and David K. Welles Sculpture Garden represents the fulfillment of this longstanding goal of an outdoor gallery of sculpture. Dedicated in 2001—the Museum’s centennial—the Sculpture Garden features landscaping designed by the renowned landscape architecture firm Olin Partnership.

Currently the Sculpture Garden and Museum grounds display twenty-seven works of art. Twenty sculptures are placed along the arcing walkway that links the three front terraces of the main Museum building; one is farther east in front of the University of Toledo Center for the Visual Arts; and one acquired sculpture pair is installed near the intersection of Monroe Street and Collingwood Boulevard. Two sculptures are located on the back (south) side of the Museum, and another three on the grounds of the Glass Pavilion. The sculptures provide a variety of aesthetic experiences and range in date from 1900 to 2014.

Download the Museum’s mobile guide, TMApp, to your device on Apple or GooglePlay for further insight into select works in the Sculpture Garden.

Look for labels throughout the campus identifying TMA’s diverse array of trees.
Judy Kensley McKie
American, born 1944

**Polar Bear Bench**
Marble, 2000
Gift of the Toledo Museum of Art Ambassadors
(formerly Toledo Museum of Art Aides), 2001.25
© Judy McKie

Judy McKie wants there to be no mistake: What she makes is not only art, but furniture to be lived with and used. So please feel free to take a seat! McKie has said, “I want to make art that people love.” She helps to achieve this goal through her use of distinctive animal motifs and her sense of whimsy. She possesses a remarkable ability to capture the essence of the animal she is representing through her sensitive selection of materials. For example, she carved *Polar Bear Bench* from a block of white marble with crystal flecks that suggest the cold, snowy Arctic where the bear lives.

Howard Ben Tré
American, born 1949

**Bearing Figure with Amphora**
Granite and glass, 1995
H. 84 in., W. (max.) 36 in., D. 18 in.
Gift of Georgia and David K. Welles, 2003.57
© Howard Ben Tré

Howard Ben Tré has mastered the practice of casting sculpture from industrial glass. The resultant works of art appear sturdy, powerful, and monumental. This monumentality is related to the artist’s search for beauty and meaning in archaic forms, such as the vessel. In this sculpture, the glass vessel form encased within granite is an abstracted amphora—an ancient Greek jar used to store olive oil, grain, or wine.

Ben Tré sees *Bearing Figure with Amphora* as a metaphor for a human being. The golden orb suspended within the sandblasted glass vessel is meant to suggest the spark of spiritual intelligence that Ben Tré feels is centered within every individual. The orb, which is really a hollow sphere coated with gold foil, is visible yet obscured, and impossible to touch—suggestive of the presence of a soul. The protective granite ‘figure’ surrounding the inner glass vessel corresponds to the tough, outer, public identity protecting the more vulnerable, inner, private self.
Joel Shapiro  
American, born 1941

**Untitled**  
Bronze, 1991  
Gift of Georgia and David K. Welles, 2003.56  
© Joel Shapiro

Is this a purely abstract sculpture? Or does this work represent a person falling, running, sliding, or perhaps even standing on his or her head? Joel Shapiro said, “Form is a surrogate for the individual artist, and form as a reflection of the artist is always there, even in the most abstract work. There is a figural component in all work...I see it as a metaphor for the artist's mind and body and sense of self.”

Shapiro’s sculpture invites various interpretations. Instead of making figures with clearly defined limbs, he allows his blocky sculpture to suggest a human figure with a wide range of gestures. What do you see the figure doing?

Mel Kendrick  
American, born 1949

**Sculpture No. 4**  
Bronze, 1994  
H. 104 1/4 in, W. (max) at base 68 11/16 in.  
Gift of The Georgia Welles Apollo Society, 1994.42  
© Mel Kendrick

To make his sculptures, Mel Kendrick slices through large blocks of wood with a chainsaw and then arranges the cut pieces until he is satisfied with the composite shape that emerges. He makes no attempt to mask the process of creation: his woodcarving is improvisational.

During the 1980s, he began casting some of his wood sculpture into bronze. He explained, “In some ways, my work in bronze clarifies what I’m doing because the bronze exaggerates the natural [qualities of wood], allowing an awareness of saw marks and wood grains.” Look closely at **Sculpture No. 4** and you can see grooves from the saw, drips of glue, and other evidence of his working method, preserved in the bronze.
George Rickey devoted his career to investigating the poetic possibilities of movement. In his words, “Control of weight and balance—and also time—gives me a means of expression comparable to color for a painter or sound for a composer.” *Triple N Gyratory III* is an example of kinetic art, or art with moving parts. Each of the sculpture’s three N-shaped elements is so carefully counterweighted and balanced on bearings that even a gentle breeze will set it in motion. This introduces the element of random chance in the sculpture’s movement. When all three “N”s move simultaneously, the resulting pattern is visually compelling, even meditative.

Tony Smith
American, 1912–1980

*Moses*
Painted steel, 1968
H. 138 in., W. 180 in., D. 92 in.
Gift of Marshall Field’s, by exchange, 1999.10
© Estate of Tony Smith/Artists Rights Society (ARS), New York

Scott Burton’s work challenges the distinction between ‘craft’ and ‘fine art.’ He had a democratic desire to make art that was both aesthetically striking and useful to people. To that end, he sculpted beautiful tables, chairs, and other furniture in a wide variety of styles and materials. Burton was also very interested in the way art could become a site for social interaction. The distance between these two chairs, as well as the way they are angled, was arranged by the artist to encourage conversation. Try them out—they are surprisingly comfortable!

Scott Burton
American, 1939–1989

*Pair of Parallelogram Chairs*
Granite, 1987
Gift of Georgia and David K. Welles, 2003.50a–b
© 1987 Scott Burton
Ellsworth Kelly  
American, 1923–2015

**Untitled**  
Stainless steel, 1993  
H. 240 in., W. 21 1/2 in., D. 2 in.  
Gift of Georgia and David K. Welles, 2003.55  
© Ellsworth Kelly

Ellsworth Kelly spent years exploring the aesthetic possibilities of simple, pure form. He reduced his paintings and sculptures to as few elements as possible, even to the point of using a single shape and color. This elegant steel shaft is twenty feet tall but only two inches thick. It stands in dramatic contrast to the round, fluted Ionic columns of the Museum building. Its subtle concave shape echoes the spaces between the slightly convex columns.

The curve has always been one of the most dominant elements in both Kelly’s paintings and sculptural work. The slightly concave edges of this sculpture imply the arcs of two imaginary (and immense) circles flanking it.

Alexander Calder  
American, 1898–1976

**Stegosaurus**  
Painted steel, 1972–73  
H. 160 in., W. 171 in.  
Gift of Marshall Field’s, by exchange, and purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2000.67  
© Estate of Alexander Calder/Artists Rights Society (ARS), New York

Alexander Calder was one of the most popular and acclaimed artists of the twentieth century. Famous for his invention of mobiles (see one in the main museum galleries), Calder also created what came to be called “stabiles,” such as this example. *Stegosaurus*, a late work in Calder’s long and prolific career, is both a powerful, elegant composition of forms and a playful reference to the eccentrically shaped dinosaur. Calder had a lifelong fascination with unusual and fanciful creatures, in particular birds and dinosaurs. He was especially skilled at capturing the essence of a creature or other form by focusing on a single feature. In this case, the steel shapes—painted “Calder red”—jutting up from the arches of the sculpture suggest the dinosaur’s spiky plates.
Barry Flanagan
British, 1941–2009

Large Leaping Hare
Bronze with steel base, 1982
Overall: H. 111 in., W. 111 in., D. 44 in.
Gift of Georgia and David K. Welles, 2003.54
© Barry Flanagan

Welsh sculptor Barry Flanagan’s hare bounds through the air, forever defying gravity. Sometimes dancing, often running or leaping, the hare is Flanagan’s trademark image. He has said he uses animals instead of human figures because he feels he can show more expression through the ears of a hare than the squint of a human eye. Flanagan considered this hare, frozen in its graceful leap, to be a symbol of freedom. He knew that in ancient Egyptian hieroglyphs, the hare was used to write words like “to exist.” Large Leaping Hare is intended to serve a similarly animated, life-affirming function.

Jaume Plensa
Spanish, born 1955

Paula
Cast iron, 2014
H. 276 11/16 in., W. 122 in., D. 40 in.
Purchased with funds given in memory of Frank Snug by his family, from Margy and Scott Trumbull, and from Tom and Betsy Brady and purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2017.11
© Jaume Plensa

Paula draws you in with an intimacy and vulnerability that belies its monumental size. The sculpture is part of a series of sculptures of elongated heads of adolescent girls, poised between childhood and womanhood, that, according to Jaume Plensa, “have a strange interior beauty. They are not yet formed on the outside.”

Plensa scans an image of his subject into a computer so that the face can be stretched and manipulated into a three-dimensional sculpture that plays with perception and perspective. If you view Paula from certain angles, it seems fully in the round; but as you walk around it, the sculpture seems to flatten out and you see that its dimensions are in fact very narrow.
Magdalena Abakanowicz
Polish, 1930–2017

**Figure on Trunk with Wheels—Big**
Bronze, 2000
H. 91 3/4 in., W. 123 in., D. 26 1/4 in.
Gift of Marshall Field’s, by exchange, 2000.26
© Magdalena Abakanowicz

Magdalena Abakanowicz used organic materials to form her sculptures, which she then casts in bronze. If you look closely you can see under the heavy modeling that she used burlap to create the hollow human form and wood to create the trunk and wheels.

Abakanowicz was born in a village outside Warsaw and lived in Poland her whole life. She experienced the political and economic hardships that plagued her country during her lifetime—including Nazi occupation in the 1930s and 40s and the subsequent Soviet rule. This sculpture can be seen as a statement about what it is like to live under a despotic political system. The headless figure emphasizes the way living under oppression robs a citizen of his or her individuality. However, the figure stands tall and straight—a stance that suggests defiant dignity. Despite anguish and injustice, the sculpture seems to say: Hope remains.

Deborah Butterfield
American, born 1949

**Second Daughter**
Bronze, 1989
H. 111 in., W. 89 in., D. 27 in.
Gift of Georgia and David K. Welles, 2003.51
© Deborah Butterfield

The horse has been a favorite theme for artists since antiquity, frequently in the form of an aggressive stallion proudly carrying a soldier. **Second Daughter** is different. This mare relaxes alone, removed from any human presence. Deborah Butterfield has devoted her entire artistic career to the subject of the horse, creating life-sized sculptures of the animals out of various materials. Here she used found twigs and branches, which she then cast in bronze. However, she sought to keep the appearance of the original wood through her use of a patina that imitates the shifting tones of the branches.

Butterfield owns a ranch in Bozeman, Montana, where she lives with her family and works among the animals she considers her friends. The artist regards her sculpture as a means of communicating with and about another species, one with an intelligence and spirit all its own.
Jim Dine  
American, born 1935

**Vermont (The Autumn)**  
Bronze, 1984  
Overall: H. 80 in., W. 44 in., D. 30 in.  
Gift of Georgia and David K. Welles, 2003.53a–b  
© Jim Dine

_Vermont (The Autumn)_ is a mysterious and complex image, named for the state where Ohio-born Jim Dine lived for fifteen years. The head of the male figure is cast from a tree stump, while the female figure holds a long, dead branch with one of her arms. These, combined with the hatchet—a device for cutting wood—add an element of menace, even fear, to the sculpture. Other details also remain unexplained. For example, the male figure holds out his hand in a mysterious gesture. The sculpture suggests an image that might arise in a dream—or perhaps a nightmare. In the end, much like a dream, the sculpture suggests certain feelings but resists any definite interpretation.

Daisy Youngblood  
American, born 1945

**Gorilla**  
Bronze, 1996  
H. 36 3/8 in., W. 36 in., D. 48 5/16 in  
Purchased with funds given by Shumaker, Loop & Kendrick, LLP in honor of Georgia and David K. Welles, 2000.4  
© Daisy Youngblood

Daisy Youngblood's _Gorilla_ sits alone, powerfully meeting the viewer at eye level. Youngblood deliberately combines animal and human characteristics in her sculptures, explaining: “We’re all about the same thing.” This sculpture plays with the idea of animals as mediators in the process of comprehending ourselves. The ape's arms and legs thrust downward, but the limbs are not clearly formed. Instead, they appear to rise from the base of the sculpture to support the bulky body. Like an outcropping of rock, _Gorilla_ seems immovable and ancient, imbued with an air of wisdom.

Hector Guimard  
French, 1867–1942

**Paris Métro Gate**  
Manganese bronze, 1899–1900  
H. 162 in., W. 140 in.  
Purchased with funds from the Anderton Bentley Fund in memory of Anderton Lewis Bentley and Hilda Grosh Bentley, 1998.5

The Paris Métropolitain subway system opened to the public in 1900, in time to transport millions of visitors who came to Paris for the World’s Fair. Architect and designer Hector Guimard’s subway entrances featured the curling, twisting floral patterns typical of the Art Nouveau style. Though visually striking, Guimard’s design was also practical. The entrances provided instantly recognizable markers for the subway, and did not block views of the historic monuments adjacent to many of the stations. Their glowing orange lamps also helped them to stand out in the dark. Guimard used industrial materials such as cast iron and bronze and glass to prefabricate the parts necessary to assemble 141 Métro entrances. While you can still see some of the entrances in Paris, many were removed or destroyed before preservationists protected them in the 1970s. Several have since been acquired by art museums.
Albert Paley
American, born 1944

**Continuum**
Corten and stainless steel, 1996
H. 168 in., W. 17 15/16 in.,
D. 58 in.
Gift of The Georgia Welles Apollo Society, 1996.13
© Albert Paley

In 1996, Albert Paley was one of three artists invited to the Toledo Museum of Art to create a body of work inspired by the TMA collection (Jim Dine and Therman Statom were the other two). For *Continuum*, Paley took his cues in part from the Museum’s architecture. The sculpture’s shape alludes to the Doric columns of the Classic Court, while the irregular base is a reference to the Center for the Visual Arts designed by architect Frank O. Gehry and located adjacent to the Museum. Objects from the collection inspired other elements of *Continuum*. For example, the shield-like shape attached to the sculpture’s central shaft was influenced by the foot of a Greek kylix, or drinking cup, displayed in the Classic Court.

Carl Milles
Swedish, 1875–1955

**Wings**
Bronze, about 1908
H. 45 in.; Base: H. 12 in.,
W. 16 1/2 in.
Gift of Mary Willet Dunlap, through Maurice Dunlap, 1933.318

Swedish-born Carl Milles thought of his sculpture as a bridge between Earth and the world beyond. For that reason, much of his work reflects themes from mythology—especially stories in which gods and humans interact. *Wings* suggests the Greek myth of Zeus and Ganymede. In the story, Zeus develops an affection for the beautiful young Trojan prince. Taking the form of an eagle, Zeus captures Ganymede and spirits him up to Mount Olympos, the home of the gods. This sculpture brings to mind the moment when Zeus first overtakes Ganymede, as the boy struggles against the great bird.
Mark di Suvero  
American, born 1933

**Blubber**  
Painted steel and rubber, 1979–80  
H. 420 in., W. 300 in., D. 720 in.  
Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1984.76  
© Mark di Suvero

While George Rickey’s *Triple N Gyratory III* relies on the wind to interact with its moveable elements, Mark di Suvero’s *Blubber* relies on you! A split tractor tire suspended from the structure of nine painted steel I-beams creates the ultimate tire swing. Early in his career, di Suvero decided to make art that encouraged human interaction. His social consciousness has taken a number of forms, from holding exhibitions in economically depressed neighborhoods to designing urban playgrounds.

His years spent working in a California shipyard gave him an understanding of structural balances of force—thrust and counter-thrust—which he uses in his sculpture. Permanently injured in a construction site accident in 1960, di Suvero nevertheless has taken a very hands-on approach to constructing his monumental sculptures. He has called the crane, used to place the I-beams, his “paintbrush.”

*You may swing on the tire, but please do not climb on any other part of the sculpture. Children under 12 must be supervised by an adult.*

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Cartaino di Sciarrino Pietro  
American (born Italy), 1886–1918

**John Burroughs**  
Bronze, 1918  
Sculpture: H. 47 in., W. 54 1/4 in., D. 32 in.  
Rock: H. 48 in., W. 111 in., D. 74 in.  
Gift of William E. Bock, 1918.2

Famous naturalist John Burroughs (1837–1921) visited the Toledo area in the 1910s to design a garden for admirer and patron William E. Bock of Rossford. Bock also commissioned for the garden this sculpted portrait by Cartaino di Sciarrino Pietro, a mostly self-taught artist born in Palermo, Sicily. After the sculpture was finished, Bock decided it should be enjoyed by the public and so presented it to the Toledo Museum of Art for the benefit of the city’s school children. On April 12, 1918—declared “Burrough’s Day” by the mayor—20,000 children gathered at the Museum to honor Burroughs as he attended the dedication of the sculpture.

His pose, peering into the distance through a cluster of trees, is a fitting one for the nature lover. Burroughs believed firmly that the wonders of the natural world open up through careful and quiet observation—what he called “sharp looking.”
Lynda Benglis
American, born 1941

**Migrating Pedmarks**

Bronze with patina, designed 1998, cast 2008
H. 90 in., W. 132 ft., D. 96 in.

Gift of The Georgia Welles Apollo Society in honor of Georgia and David K. Welles, 2008.108
© Lynda Benglis

Lynda Benglis is deeply concerned with the physicality of form and how it affects the viewer. Though essentially abstract, her sculptures simultaneously suggest images of contemplation and of physical power. Since the 1960s Benglis has created a diverse body of work in many mediums, often pushing traditional materials in new and unusual ways. For *Migrating Pedmarks* she started with equal-sized rectangles of clay, which she then twisted, pierced, and marked in a variety of ways. She next assembled the separate pieces together into one form. The mark of the artist’s hand is literally embedded in the clay through her fingerprints (what she calls “pedmarks”). These potentially fleeting gestures were made permanent when the clay shape was cast in bronze.

Jaume Plensa
Spanish, born 1955

**Spiegel**

Stainless steel, painted, 2010
Each: 148 1/2 x 92 1/2 x 96 1/2 in.
Purchased with funds from Rita Barbour Kern and Gift of Mrs. George M. Jones, Jr., by exchange, 2012.84a–b
© Jaume Plensa

*Spiegel* (German for “mirror”) shows two identical giants, hugging their knees and facing one another, though they are technically faceless. They are nearly bodiless as well—these figures are hollow screens given shape by a painted steel latticework made up of letters from eight alphabets: Latin, Greek, Hebrew, Russian, Arabic, Hindi, Japanese, and Chinese. The pair of figures seems to be communing rather than confronting one another, but it’s hard to say whether they’re communicating. The letters from which they are made are building blocks that would have to be entirely reordered to make any sense as words. Because of their essential transparency, the hollow sculptures interact with light and landscape, sometimes standing out starkly (especially with their bright lighting at night); other times almost seeming to disappear against the sky. They also invite interaction with the viewer—you can walk inside them, looking out through a “cage” of jumbled language.
Pinaree Sanpitak
Thai, born 1961

The Hammock
Blown glass and steel, 2014

Produced at the Toledo Museum of Art Glass Pavilion as part of an artist residency in 2014, Pinaree Sanpitak’s The Hammock comprises approximately 700 large glass “beads” strung together on steel wires. The hammock form comes out of a body of work in which Sanpitak fashioned the hanging beds from Thai printed cottons of the type that were passed out in relief bags after severe flooding in Thailand in 2011/12. She explained of these works that the hammocks “represent the situation of precarious times balancing traditional and modern values. The hammocks are presence of the body, bare and contemplating. The body waiting to slow down. The body floating. The body just hanging by a thread. Thus a situation I believe we all share.” This sense of floating, which suggests weightlessness, is enhanced in Toledo’s hammock by the inherent transparency of glass.

You are invited to lie on the hammock, but only one person at a time. No standing on the sculpture. Small children must be supervised by an adult.

Jun Kaneko
Japanese, active United States, born 1942

Pinkerton
Bronze, with steel table base, 2004
H. 69 in., W. 59 in., D. 47 in.

Though nearly 6 feet tall and weighing more than a ton, Pinkerton exudes calm and serenity. The closed eyes and relaxed expression are based on sculptures of the Buddha. The head also recalls the mysterious spirituality of the awe-inspiring stone heads on Easter Island. Artist Jun Kaneko, who is best known for his monumental ceramic pieces, likes the head form because viewers have an immediate connection to it. Using such an instantly recognizable form can, as he explains, “shrink the distance between viewer and object.” The title comes from the character Lieutenant Benjamin Franklin Pinkerton, the American naval officer who lives with then abandons the innocent Japanese girl, Cio-Cio San, in Puccini’s opera Madama Butterfly.
As a conceptual artist, Benni Efrat highlights the importance of the idea behind a work of art instead of emphasizing the physical object. **Pyramid’s Shadow** dates to the 1970s, a time when Efrat was exploring the idea of the shadow. In this unassuming work, the smaller, open form is a representation of the shadow cast by the larger pyramid. Yet the pyramid’s shadow itself casts a shadow. With poetic brevity, Efrat’s sculpture complicates exactly what a ‘shadow’ really is.

**Pyramid’s Shadow**
Bronze, 1978
Gift of Dr. and Mrs. Joseph A. Gosman, 1983.119
© Benni Efrat

Born and educated in England, Sir Anthony Caro began his long and celebrated career as a figurative sculptor and an assistant to British sculptor Henry Moore. After a 1959 trip to the United States, where he encountered and admired the work of artist David Smith, Caro began to bolt and weld steel into abstract sculpture.

Caro’s early work focused on the human figure gesturing. His later abstract sculptures continue his interest in gesture, frequently suggesting the motions of twisting, sprawling, or—as in **Second Day**—sliding.

**Second Day**
Painted steel, 1970
H. 47 1/4 in., W. 63 in., D. 74 in.
Gift of Dr. and Mrs. Joseph A. Gosman, 1982.216
© Anthony Caro

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Do you see a story in the sculpture?

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