Crying Giant, 2002
Tom Otterness (born 1952)
Bronze
Delaware Art Museum, F. V. du Pont Acquisition Fund, 2004
© Tom Otterness/tomotterness.net
Tom Otterness is internationally recognized for his playful, figurative sculpture that is typically installed in busy public spaces such as parks, subway stations, and plazas. Crying Giant is one in an edition of three created in response to the events of September 11, 2001.

Monumental Holistic VII, 1980
Betty Gold (born 1935)
Cor-Ten steel™
Delaware Art Museum, Gift of Sidney M. Feldman, 1980 © Betty Gold
A native Texan, Betty Gold was first a painter before transitioning to sculpture. Monumental Holistic VII is one of a series of nine sculptures Gold constructed from a large rectangle of Cor-Ten steel, cut into geometric shapes that are reassembled and welded together.

Protecting the Future, 1966–1967
Domenico Mortellito (1906–1994)
Nova Scotia grey sandstone
Delaware Art Museum, Gift of Adria M. Peterson and Gina M. Reeves, 1996 © Estate of Domenico Mortellito
Domenico Mortellito worked at DuPont, overseeing their design department, and as an artist, he experimented with a wide array of innovative materials, such as Lucite and Teflon. Protecting the Future is a commentary on pollution; the massive kneeling figure protects the small child and dove from a cloud of pollutants.
10 **Sioux**, 1990
*Robert Murray (born 1936)*
Bronze with green patina
Delaware Art Museum, F. V. du Pont Acquisition Fund and Partial Gift of an anonymous donor, 1990

Robert Murray has been investigating the possibilities of large-scale abstract sculpture since the early 1960s. The resulting works often consist of large sheets of metal that are curved, folded or wrinkled into dynamic shapes that call to the mind the natural landscape that inspires the artist.

11 **Three Rectangles Horizontal Jointed Gyratory III**, 1990
*George Rickey (1907–2002)*
Stainless steel
Delaware Art Museum, F.V. du Pont Acquisition Fund and Gift of Lynn Herrick Sharp, 2007

George Rickey's sculpture fuses aesthetics with precise engineering by using large steel forms that are moved lightly by the wind. The highly polished surface of this piece reflects light from the surrounding environment.

12 **Prop #3, 1979/2015**
*John Van Alstine (born 1952)*
Colorado flagstone and steel
Long term loan from Lynn Herrick Sharp

In *Prop #3*, John Van Alstine captures the tension and potential energy of the flagstone held in balance by the steel structure.

13 **Delaware Passage**, 1991
*Robert Stackhouse (born 1942)*
Red brass and bronze
Delaware Art Museum, F.V. du Pont Acquisition Fund, 1991 © Robert Stackhouse

*Delaware Passage* was commissioned by the Museum in 1991 as part of an exhibition highlighting Robert Stackhouse's work at mid-career. The A-frame structure of the sculpture is similar to the overturned hull of a ship and creates a passageway through which light is filtered.

14 **Electroglide**, 1981
*David Stromeyer (born 1946)*
Painted steel
Delaware Art Museum, Purchased with grants from the Longwood and Crystal Foundations, 1983 © David Stromeyer

David Stromeyer began exhibiting his mature work in the late 1970s, and *Electroglide* is typical of the artist's large-scale, abstract, geometric work. In summer 2014, the artist opened Cold Hollow Sculpture Park in Vermont, a space dedicated to the display of his largest outdoor sculptures.

15 **Circle of Lines, 2011**
*Stan Smokler (born 1944)*
Steel
Delaware Art Museum, Gift of the artist, 2016

Stan Smokler explains that he is “always searching for new ways to invent and organize space.” Created from found steel, this sculpture shows the artist's interest in line and abstract forms. *Circle of Lines* represents one trend in contemporary sculpture that melds a conceptual approach to materials and process with the legacy of modernist sculpture.

16 **Wild Iris**, 1973–1974
*Isaac Witkin (1936–2006)*
Painted steel
Delaware Art Museum, Gift of Mrs. Richard F. Corroon, 1981


17 **Dream Stele**, 1988
*Bernard Felch (1925–2008)*
Glazed and painted terracotta bricks joined with mortar
Delaware Art Museum, Gift of Lindsey Jackson Felch, Meredith Felch Kittrell, and Andrea Felch McMullin, 2016

Bernard Felch is best known for his site-specific brick carving but also created and exhibited drawings, paintings, ceramics, and wood sculpture. *Dream Stele* incorporates imagery inspired by Egyptian or ancient Near East iconography, two sources of inspiration for the artist.

18 **Orifice II**, 1983
*Joe Moss (born 1933)*
Painted steel
Delaware Art Museum, Purchased with funds provided by a grant from the Longwood and Crystal Foundations, 1983 © Joe Moss

Joe Moss references the simple, industrial, geometric forms of minimalist sculpture of the 1960s and incorporates the element of sound through the engineering of sound-reflecting arcs and angles. The results are large-scale, interactive sculptures—such as *Orifice II*—that invite visual and acoustic participation.

19 **Irish Pastoral VII**, 1985
*William Freeland (1929–2009)*
Cor-Ten steel ™, steel mesh, and stone
Delaware Art Museum, Gift in memory of Rowland P. Elzea, 1996

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

20 One Way, 2008
Chakaia Booker (born 1953)
Recycled tires and stainless steel, 102 × 48 × 66 inches
Delaware Art Museum, F.V. du Pont Acquisition Fund, 2018
© Chakaia Booker

Chakaia Booker is the first African-American artist to be represented in the Museum’s Copeland Sculpture Garden. Best known for her sculptures made of discarded materials, her work explores race, globalization, feminism, and ecology.

21 Labyrinth in the Anthony N. Fusco Reservoir

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

Garden Guidelines

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

Children must be supervised by an adult at all times.

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

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

Upcoming 2018 Labyrinth Programs:

Día de los Muertos Luminaria Labyrinth Walk
Friday, November 2 6:00 p.m.

Winter Solstice Labyrinth Walk:
Friday, December 21 1:00 p.m.

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