



OUTDOOR SCULPTURES



George Greenamyre, **Glace Bay**, 1974.

George Greenamyre is a well-known artist whose sculptures offer him a way to express his thoughts about American society's ills, be they political, social, or religious. **Glace Bay** celebrates the industrial revolution by its heavy, dark appearance and its many wheels, which evoke machinery and travel. The houses on top reflect the security that a busy industrial community can provide. The name refers to a town in East Cape Breton, Nova Scotia, which boasted 12 coal mines at its most productive. **Glace Bay** exemplifies the ways in which artists can inject a bit of humor into their pieces, a theme you will encounter during the rest of your visit.



Paul Meneses, **Sight**, 2006.

Paul Meneses is a minimalist artist who works out of Jamaica Plain and teaches at the New England School of Art and Design. He strives to contradict and manipulate associations with steel as a material by rolling, bending, cutting, and placing it to suggest it may be able to be moved. These huge sculptures such as **Sight** are intended to both contrast and coexist with their outdoor environments, relying on the rust that naturally forms on the surface to preserve them.



Work Tools Memorial

This work is a memorial to Joe Beasley Riley who was both a Brockton resident and friend of the Fuller Craft Museum, until he passed away in 2007. It was placed here at the request of his surviving family, to preserve his presence at the museum. The colorful work tools you can see as part of the sculpture are meant to reflect Mr. Riley's interest in mechanics.



Sanctuary, c. 2005.

This informal piece serves as a memorial to Jennifer Atkinson who was a former Curator and Director of the Fuller Craft Museum until she passed away in 2003. The space continues almost down to Porter's Pond and offers a quiet place to reflect and enjoy nature.



Joseph Wheelwright, **Sweet Face**, 2007.

Donors Linda and Arthur Schwartz enjoyed this piece by artist Joseph Wheelwright in their backyard for many years before donating it to the Museum. Wheelwright is a part of the Boston Sculptors Gallery and lives in Boston and Vermont. Most of his work is made from natural materials such as stones, trees, and bones, and **Sweet Face** comes from one of his series featuring carved faces in large chunks of granite.



Rob Lorensen, **Red Baron**, 2001.

This sculpture has been on loan from the artist here at the Fuller Craft for over ten years, and towers at a height of over six feet. The name **Red Baron** comes from the name of a famous German fighter plane from World War II. Artist Rob Lorensen teaches at Bridgewater State University, and currently lives in Middleboro. He has over 70 outdoor sculptures on display across the United States. Inspired by the grace and precision of martial arts, he creates works with an industrial look that aim to hide the hand of the artist.



Barbara Andrus, **Fieldwork**, 2015.

This piece was part of a 2015 solo exhibit at Fuller Craft and was created on-site as a counterpart to one of the Museum's indoor galleries. Every branch is held together by hand-knotted twine, which is used to convey the unlimited possibility of nature's power once it is unleashed. Artist Barbara Andrus's works are often described as "self-contained planetary forms full of potential energy," resulting in works that seem like they could come alive at any moment.



George McGoff, **Daedalus**, 2004.

Daedalus is a character from Greek mythology, who appears as the father of Icarus. A master craftsman, Daedalus built wings for himself and his son Icarus in order to escape from the island of Crete. Since the wings are made from feathers and wax, Daedalus warns Icarus not to fly too close to the sun. However, Icarus ignores his father's warnings and the wings melt, causing him to fall into the sea.

This work by artist George McGoff utilizes straight lines of red cedar to imply curves, a technique usually seen in architecture. His designs create continuously flowing, double-curved forms called "hyperbolic paraboloids", which change and react to the play of light and shadow. As you walk through the museum, be on the lookout for another sculpture that references this Greek myth.



Leo Sewell, **Duck**, 2003.



Alfred Duca, **St. Francis**, 1958.



Elbert Weinberg, **Salome**, 1968.



David Phillips, **Stonework**, 1978.

Stonework is an excellent representation of the works typical of artist David Phillips, who uses stones and natural materials to examine the relationship between nature and art. Evoking images of Zen stone gardens, he uses stones and boulders as objects in and of themselves, as well as materials for sculpture, often combining these media with cast metals to realize his vision. The stones, however, are not used for carving. Rather, they are manipulated, rearranged, and reconstructed as objects themselves.