PATIO

*Butterfly Maiden*, 2001
*Scamp*, 2001
These works are on loan from the collection of the multimedia artist, who has worked in nearly every medium. They are listed in order from left to right.

Elbert Weinberg, *Salome*, 1968
Weinberg’s elegant sculpture was the first acquisition of the Brockton Art Center – Fuller Memorial (now Fuller Craft Museum). The bronze form echoes the influence of French sculptor August Rodin and the Art Nouveau period of the 19th and 20th centuries.

Alfred Duca, *St. Francis*, 1958
This work by Alfred Duca was a gift from the Stephen and Sybil Stone Foundation in 1971. This piece and its fine detailing were crafted from bronze.

Leo Sewell, *Duck*, 2003
A self-proclaimed junk sculptor, Leo Sewell composed *Duck* with various reclaimed objects, each one selected for its texture, shape, durability, and patina. Sewell continues to fashion artwork of all sizes from refuse, from a life-size housecat to a 40-foot installation.

Linda Hoffman, *Just Sitting*, 2018
These five diminutive, seated figures are rooted in Hoffman’s daily meditation practice as a Zen Buddhist. The placement of the figures allows the reflection of the sky in the water, enhancing the magic and mystery of the sculpture.

COURTYARD

This work by Jim Cole was a gift from Charles & Maples Stamm in 2015.
**FRONT INNER CIRCLE**

**Joseph Wheelwright, Sweet Face, 2007**
Wheelwright's work is primarily made from natural materials such as stones, trees, and bones. *Sweet Face* comes from one of his series featuring faces carved into large pieces of granite.

**Work Tools Memorial, 2007**
This work serves as a memorial to Joe Beasley Riley who was a Brockton resident and friend of Fuller Craft Museum until his passing in 2007.

**David Lang, The Question is the Answer, 1979**
Lang's creative practice spanned multiple media, from found object, kinetic sculpture to large scale public art. *The Question is the Answer* was displayed at Framingham’s Danforth Museum before being acquired by Fuller Craft Museum in 2017.

**FRONT OUTER CIRCLE**

**Paul Meneses, Sight, 2016**
Meneses intended for *Sight* to both contrast and coexist with the outdoor environments, relying on the rust that naturally forms on the surface to preserve the work.

**Paul Meneses, Untitled, 2001**
Meneses is a well-respected metal artist who strives to contradict and manipulate steel by rolling, bending, cutting, and placing it to suggest energy and potential for movement.

**Sanctuary, c. 2005**
This piece was created as a memorial to Jennifer Atkinson, who served as Curator and Director of Fuller Craft Museum until her passing in 2003.

**FRONT OUTER CIRCLE**

**Murray Dewart, Prairie Gate, 2008**
Dewart is an American sculptor whose work exudes grace, serenity, strength, and confidence through its muscular forms and captivating materials.

**George McGoff, Daedalus, 2004**
McGoff uses multiple straight lines of red cedar to create a continuously flowing double-curved form. The sculpture is named after the Greek mythological figure *Daedalus* who was the father of Icarus.

**Rob Lorenson, X’s and O’s #2, 2003**
*X’s and O’s #2* was inspired by the artist’s observations of two sticks of butter in the microwave and the mesmerizing way in which they melted into each other.

**George Greenamyer, Glace Bay, 1974**
*Glace Bay* celebrates the Industrial Revolution through its heavy, dark appearance and many wheels representing machinery and travel. The name refers to a town in East Cape Breton, Nova Scotia which ran twelve successful coal mines at its peak.

**EDUCATION ENTRANCE**

**David Phillips, Stoneworks, 1978**
Phillips evokes images of Zen stone gardens through his use of boulders as sculptural materials for sculpture. The stones are manipulated, rearranged, and reconstructed as objects themselves.