

**EXPANDED ABBY ALDRICH ROCKEFELLER SCULPTURE GARDEN  
IS FOCAL POINT AND HEART OF RENOVATED MUSEUM OF MODERN ART****Sculpture Garden Will House 31 Works in Newly Landscaped Setting**

**NEW YORK, November 15, 2004**—The Abby Aldrich Rockefeller Sculpture Garden at The Museum of Modern Art, long considered the heart of the Museum, reopens to the public on November 20, 2004, in an expanded and renovated space housing 31 works from the collection. The installed works of art represent a vision of modern sculpture ranging from the end of the nineteenth century to more recent times. The landscaped garden includes such celebrated works as Pablo Picasso's *She-Goat* (1950) and Alberto Giacometti's *Tall Figure III* (1960), as well as works by contemporary artists.

The Sculpture Garden has always been central to the redesign of the Museum. In fact, architect Yoshio Taniguchi kept the garden as the focus of his plans, around which the building was designed. Taniguchi's new design now affords unparalleled views of the garden from the east, south, and west sides of the building that surrounds it and also gives visitors in the garden the opportunity to view some works through the Museum's windows, particularly in the evenings. Taniguchi also sees the building's atrium as an extension of the exterior space, and, looking from the atrium into the expanded garden, one can see how he has synthesized the exterior and interior into a near-seamless whole.

Although the Museum's first iteration of the Sculpture Garden dates back to the completion of the Philip Goodwin and Edward Durell Stone-designed building in 1939, which was overseen by MoMA's first director Alfred H. Barr, Jr., the current design reinstates the 1953 design of Philip Johnson. The Abby Aldrich Rockefeller Sculpture Garden, as it was then named, was created from a layout designed by Johnson with plantings by landscape architects Zion Breen and Richardson Associates, Imlaystown, NJ, who have been involved in every redesign of the Sculpture Garden, including this version, over the past fifty years. To complement the sculptures installed throughout the garden, the landscapers have planted weeping beeches, birches, andromeda, and ivy throughout the space. The minimal planting, combined with the Georgia Marble that covers the ground and north wall of the Garden, allows the primary focus to be between sculpture and its interaction with nature.

The Sculpture Garden is subject to the same curatorial expertise as any of the galleries inside the Museum building. This was the primary vision of Philip Johnson, who conceived of it as an outdoor room. The Museum's Board of Trustees in 1939 conceived of it as a nexus of public space and private contemplation, intellectual sophistication and pleasure. The works in the garden have been installed so that one encounters contemporary works as one enters from the west side

of the garden from the lobby area. Proceeding eastwards through the garden, the sculptures are arranged in approximate reverse chronological order.

At the easternmost point of the garden, Hector Guimard's *Entrance Gate to Paris Subway (Métropolitain) Station* (1900) is installed in front of The Lewis B. and Dorothy Cullman Education and Research Building, and its sinewy, green iron arch with its enameled panel reflects the New York City subway sign visible through the window of the third-floor Architecture and Design galleries in The David and Peggy Rockefeller Building. Besides the sculptures and landscaped elements in the marble-floored garden, there are two rectangular pools with fountains and a number of seating areas throughout the space. A terrace on the south side of the Garden opens onto the new restaurant, The Modern.

Many of the Museum's signature works will be on view, such as Rodin's *St. John the Baptist Preaching* and Gaston Lachaise's *Standing Woman* (1932) and works by Alexander Calder, Aristide Maillol, and Henry Moore. Maillol's seminal sculpture *The River* (1938–43), one of two of his works on view, shows a female figure dangling precariously over the edge of one of the pools. Auguste Rodin's *Monument to Balzac* (1898) is installed in The Agnes Gund Garden Lobby.

Visitors entering the garden from the lobby area on the west side will first encounter its more contemporary sculptures. Works encountered are Scott Burton's rough-hewn *Pair of Rock Chairs* (1980–81) and *Head* (1988–89) by Tom Otterness, an oversized bronze work that subverts expectations of classic monumental sculpture. Two works by David Smith, *Cubi X* (1963) and *Sentinel* (1961), make use of burnished surfaces and gradations of stainless steel to achieve textural variances that give a painterly quality to his otherwise austere work. Anthony Caro is represented by *Midday* (1960), an amalgam of various industrial parts welded and bolted together, covered in bright yellow paint. Also installed are Donald Judd's *Untitled* (1968), a series of large open rectangles in painted steel, an exercise in minimalism rhythmic unity, and Tony Smith's *Free Ride* (1962), a partial contour of a cube, 6' 8" on each side.

Other key works in the garden include Raymond Duchamp-Villon's *The Horse* (1914); Jacques Lipchitz's *Figure* (1926–30); Elie Nadelman's *Man in the Open Air* (c. 1915), considered by many to be his greatest sculptural work; and Giacometti's *Tall Figure III*, one of the slender, existential sculptures of human figures that are a hallmark of the latter half of his career.

The garden also includes three works by Henry Moore. *Family Group* (1948–49), *Reclining Figure II* (1960), and the most abstract of the three, *Large Torso: Arch* (1962–63). Alexander Calder's stabile *Whale II* (1964) represents the evolution of Calder's interest in animal forms, while Joan Miró's *Moonbird* (1966) is a hybrid sculpture, rotund and playful, containing elements of surrealism. Claes Oldenburg's *Geometric Mouse, Scale A* (1975) is a satirically ambiguous monument to Mickey Mouse. Ellsworth Kelly's obsession with shape and color in abstract painting is expressed in three-dimensional forms in *Green Blue* (1968).

Many significant gifts have been made towards The Abby Aldrich Rockefeller Sculpture Garden. Donors to the reinstallation of the Sculpture Garden who are acknowledged in a special plaque include The International Council of The Museum of Modern Art in honor of Beth Straus,

Ella Poe Burling, The Pamela Cole Charitable Trust, Mr. and Mrs. Martin Kaltman, Sir Thomas R. Moore for wife Margaret and friend Laurence Levine, Frank and Alice Osborn, and William Kelly Simpson. Trees in the garden are named for Tracey and Donald Dryden, Francesca and Jared Epstein and family, Amy and Richard Green, Kim and Keith Lattanzi, Frances Adèle Lewis, David and Erika Simons, and Kevin Simons. Plantings in the garden are named for Gardner Cowles and Evelyn Y. Davis and The Evelyn Y. Davis Foundation.

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**Press Contact:** [pressoffice@moma.org](mailto:pressoffice@moma.org)