1 Jean Arp, Hurlou, 1957, bronze.
2 Jean Arp, Torsos sheaf, 1958, cast 1963, bronze.
5 Henry Moore, Three Piece Reclining Figure No. 2: Bridge Prop, 1963, bronze.
7 Aristide Maillol, Pomona, 1910, cast c. 1922, bronze.
8 Henry Moore, Standing Figure: Knife Edge, 1961, bronze.
1 Emylie Brzezinski, Lament, 2015, bronze, Courtesy of the artist.
Brzezinski creates her sculptures with found or fallen trees, using chainsaws, sledgehammers, chisels, axes, and other tools to cut, slash, and shape the wood. The Virginia-based artist finds inspiration from the wood in realizing her forms. An earlier version of Lament consists of three red oak trunks, tilted by the movement of the trunks that was suggestive of sorrow. For this version, Brzezinski cast Lament in bronze, which still shows the details of the wood, but in a material suited for longevity.

2 Lucien Nercolier, Interpenetration, 1969, bronze.
In Interpenetration, Wercoller constructs interlocking forms that create dynamic space capturing surrounding views. Born in Luxembourg in 1908, the artist started his career making figurative sculptures. Outspoken during the Nazi occupation of Luxembourg, which led to his imprisonment, Wercoller was among a group of artists in Luxembourg championing abstract art in the postwar era. By the early 1950s, he was solely focused on making abstract work in bronze, wood, and stone.

3 Foon Sham, Revolve, 2009, cedar, Courtesy of the artist.
Revolve is an elaborately layered structure of cedar bricks, cut and stacked by the Washington-based artist to create a spiralized shape. This work is made in 86 sections of air-dried wood that are screwed together and then attached in layers one at a time. Sham’s work with wood often blurs the boundary between the natural world and manmade forms. His sculptures evoke towers, vessels, baskets, and even tornadoes, as he finds inspiration in such structures.

Rickey once described his kinetic sculptures as “useless machines,” emphasizing movement rather than purpose. He intended the works to move with even the slightest wind, creating slow, graceful, and unpredictable movement. Born in South Bend, Indiana, in 1907, and raised in Scotland, Rickey grew in a family of engineers but trained as a painter, turning to kinetic sculpture in the 1940s. Rickey engineered his objects with counterweights and bearings, creating systems that rely on gravity, equilibrium, and momentum.

Deutsch’s Against the Day is the only interactive work in our Sculpture Garden, which the California-based artist endearingly describes as “huggable.” Deutsch encourages movement around the work, creating the “drama around objects.” Flanked by “benches,” the three larger, carved stones in the center are the focus, embodying humanistic qualities. The white form symbolizes curiosity; the red sculpture represents the heart, and the black monolith embodies strength and wisdom.

Originally trained as an interior architect, Rainer Lagemann creates sculpture that captures the human form. In making his work, the Miami-based artist casts models from life and then presses small, stainless steel squares into the mold before welding them together. With the mold then removed, the resulting sculpture captures the model’s form, floating in space and frozen in motion.

7 Dalya Luttwak, Poison Ivy, 2014, stainless steel and pigment, Gift of the artist.
Luttwak’s sculptures reimagine the root systems of plants on a large-than-life scale. For this sculpture, the Washington-based artist looked to poison ivy roots for inspiration. The sculpture climbs up and across a tree, mimicking and exaggerating the root’s behavior. Luttwak draws inspiration from her study of plants and her collection of roots found in her garden. “I wish to uncover the hidden beauty of roots,” the artist said. “My sculptures reveal what nature prefers to conceal.”

8 Carol Brown Goldberg, RA 054, 2011, bronze with granite base, Gift from an anonymous donor.
Based in Washington, Goldberg started this series of sculptures during the 2008 presidential election. To process watching the debates, the artist began making playful and absurd figures with found objects and bits of machinery. She describes the process of creating these works as entering “a meditative, rhythmic state.” Goldberg ended up producing 150 small sculptures within weeks. For RA 054, Goldberg fabricated two objects in bronze, transforming the figures on a monumental scale.

Based in Mexico City, Nieman is best known for his abstract paintings, but he has also worked in tapestries, murals, and sculptures. He draws from his early musical training to create melodic, abstracted imagery. Nieman found further inspiration in natural phenomena, such as storms, flames, and volcanic eruptions, imbuing his sculptures with energy and movement. Made with reflective stainless steel, Flame of Friendship further engages its surroundings within the intertwining shapes.

10 Sandra Muss, Portals, 2016, mirrored steel aluminum, rusted wire mesh, plants, Gift of the artist.
Muss created Portals specifically for The Kreeger Museum’s Sculpture Garden. The mirrored components act as doors or passageways that reflect their surroundings and create a meandering path for visitors to walk through. Based in New York and Miami, Muss uses objects from the natural world in her works, such as the vines in Portals. These plants change with the seasons, either revealing or concealing the reflections in the mirrored surfaces, allowing the sculpture to constantly shift over time.

The Inventions Series by Dreyfuss references a history of technology, exploring forms from humans’ earliest, handheld tools to modern machinery. The Washington-based artist reduces such implements into streamlined shapes. Fabricated in painted fiberglass, the sculptures present a unifying visual vocabulary of curves, divets, and incised lines, connecting tools of power across time.

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