

Sculpture Park and Gardens



Abbott Pattison (1916-1999)
Large View of Tuyue (China), 1974
Bronze
#2013.6, Gift of the Maine State Museum, 2013

Abbott Pattison was born and raised in Chicago, where he attended a progressive and creative elementary and high school. He later attended the Yale School of Fine Arts and moved on to study and work abroad upon receiving a traveling fellowship in 1939. Pattison was exposed to modern and avant-garde sculptural forms in both China and Japan, an influence which is apparent in this work.



Dorothea Greenbaum (1893-1986)
Girl with Towel, 1940, cast 1967
Bronze
#1968.1, Gift of General and Mrs. Edward Greenbaum, 1967

Dorothea Greenbaum began her artistic studies at the Art Students League in New York. After beginning studies in painting, she quickly transitioned and fully pursued sculptural work. During her lifetime Greenbaum worked to improve the rights of artists and was a member of the Sculptors Guild as well as founder of Artists of Equality. Greenbaum sculpted in bronze and marble representational heads and full figures ranging from miniatures to life size.



Robert Laurent (1890-1970)
Dolphin, 1958
Bronze
#2003.1, Gift of John Laurent, 2003

Robert Laurent pioneered the direct carving method. By directly carving into his materials, Laurent's forms reveal a sense of action and thoughtfulness, alluding to his candid technique. One can sense the surge of the muscle and movement in *Dolphin*, which references the strong influence Ogunquit's marine life had on Laurent upon his arrival to the United States from France.



David von Schlegell (1920-1992)
Spring Fragment, 1964
Aluminum and granite
#1964.4, Museum Purchase, 1964

Prior to studying art, David von Schlegell worked as an engineer as well as a pilot in the U.S. Air Force. Influence from these past careers can be seen in his abstract sculptural work made of iron, aluminum, and other industrial materials focusing on the creation of kinesthetic sensations. Juxtapositions of simple and complex, and bold and delicate are found in his creations.



Antoinette Prien Schultze (b.1944)
Life Entwined, 1988
Vermont Danby marble
#2001.2, Gift of the Artist, 2001

After moving to a dairy farm in Eliot, Maine, Antoinette Schultze began sculpting to fill the empty farmland around her new home. As seen in both her painting and sculpture, Schultze is continually inspired by the human figure. She describes her work as expressions of human emotion and works primarily in wood, bronze, or marble.



Karl Ingard (1960-1997)
Dancer, 1993
Steel and paint
#1998.11.2, Gift of Uno and Doris Ingard, 1998

Karl Ingard created his abstract steel sculptures in a metal shop at his home in Kittery Point, Maine. A sense of action and inspiration from found objects combine uniquely in each Ingard sculpture. He was a member of the New England Sculptors Association and displayed his sculptures in galleries throughout New England.



J. T. Gibson (b. 1958)
This Is Us, 1992
Bronze
Courtesy of the Artist

J. T. Gibson studied sculpture and photography at Pratt Institute. In 2003, he left New York City for a farm in Maine where he built his large studio and foundry to accommodate his expanding sculpture practice. His work reflects his interest in Oceanic culture and totemic forms. *This Is Us* pairs two simpatico bronzes in a universal arrangement that evokes a stalwart couple standing apart, but taking root in the same soil.



Bernard Langlais (1921-1977)
Horse in Field, 1968
Wood and paint
#1969.1, Museum Purchase, 1969

Originally from Old Town, Maine, Bernard Langlais grew up inspired by his rural surroundings and the work of his carpenter father. His childhood exposure to lumber harvesting, lumber mills, and woodworking factories led him to a lifelong attraction to wood. After leaving school to serve in World War II, Langlais studied and worked in the New York region before eventually settling back into his home state in 1966. Today, Langlais is well known for his large scale, wooden animals. Surrounding his home studio in Cushing, Maine is a personal menagerie of works left in the artist's estate.

Conservation funding generously provided by Mitch and Nancy Ramsay.



Gary Haven Smith (1948-2017)
Voluta, 2011
Glacial granite and granite



Cabot Lyford (1925-2016)
Breaching Whale, 1990
Maine granite
#1991.15, Museum Purchase, Peter Spear Memorial Fund, 1991

Cabot Lyford spent his life successfully involved in creative work. First Lyford worked in television and movie production, and later he became a successful sculptor and chairman of the art department and director of the Lamont Gallery at the University of New Hampshire. His work is recognizable for its simplification of details and tendency to round all shapes' edges.



Cabot Lyford (1925-2016)

Otters, 1993

Black granite

#1997.11, Gift of Family and Friends and the Artist in memory of Margaret B. Ellis, 1997

While these otters may contain more facial details than Cabot Lyford's *Breaching Whale*, 1990, situated to the right of this sculpture, they too have had their forms simplified and rounded in the manner for which Lyford is known.



Robert Laurent (1890-1970)

Mother and Daughter, 1942

Indiana limestone

Courtesy of the Laurent Family

One of America's most honored sculptors, Laurent was a pioneer in the direct carving method. Laurent was born in France yet chose to live and work in the United States after he was brought to Ogunquit under the guidance of his mentor, Hamilton Easter Field. Laurent's figurative work can be identified by characteristics of a spontaneous approach to composition, the use of simplified closed forms, a strong sense of mass, and a sensitive response to the nature of the material.



Frances Lamont (1899-1975)

Garden Toad, n.d.

Westfield green marble

#1968.16, Museum Purchase, 1968

Frances Lamont began studying art in the galleries of Italy. After moving to New York, she continued her training at the Art Students League and the School of American Sculpture. Primarily working in metal and stone, Lamont is known for sculpting themes of nature and animals in a perspective much like that of a child. Whether the subject has been shrunken down from its true size to that which a small child could hold or has been represented in a much rounder, caricature likeness of itself, her creations hold onto a sense of innocence and wonder.



John Bernard Flannagan (1895-1942)

Morning, 1938

Stone

#1961.4, Gift of Chauncey Stillman, 1961

John Bernard Flannagan worked in the direct carving technique pioneered by fellow Modernist sculptor, Robert Laurent, who is also featured in the OMAA sculpture garden. Flannagan began mastering stone carving works, like *Morning*, 1938, while living in Ireland during the early 1930s. Often choosing subject matter that contained human figures, mother and child is one of the artist's most common themes. This attraction towards depicting a connection between mother and child has been attributed to his separation from his parents during childhood.



William Zorach (1886-1966)

Victory, 1950

Bronze

#1955.3, Museum Purchase, 1955

William Zorach was originally trained as a painter before discovering his natural talent in sculpture. After his marriage to artist Marguerite Thompson, Zorach bought a summer home in Robinhood, Maine where he produced numerous paintings and sculptures inspired by the rural outdoors. When in Maine, he carved directly into stone, taking inspiration from the material and allowing the sculpture to emerge from within the stone when carving.



William Muir (1902-1964)

Pavanne, 1960

Deer Island granite

#2003.19, Gift of the Estate of Emily Muir, 2003

William Muir was an abstract wood carver as well as a modernist painter. While the artist was well versed in both stone and wood sculpting techniques, Muir's interest in finding and embracing abstract forms within the unique qualities of each piece of wood resulted in an obvious style contrast between his stone and wood creations. In this granite sculpture, the artist's specific interest in abstracting botanical forms is revealed.



Patricia Fitzhugh Wight (b.1939)

Luna, 1968

Aluminum

#1989.1, Gift of the Artist, 1989

Patricia Fitzhugh (Wight) predominantly sculpted in metals, but also specialized in commercial stained glass. This work is unique to the OMAA sculpture garden, as its location and installation was specially chosen and accomplished by the founder of the museum, Henry Strater.



Bernard Langlais (1921-1977)

Rhino, c.1970s

Wood and paint

#2013.2, Gift of University of Southern Maine, 2013

For decades this work was located at the University of Southern Maine's Gorham campus, before migrating to its permanent home here in Ogunquit. While on the school campus, *Rhino* mysteriously lost its original horn, and according to college rumor it was students of a rivalry school who removed it. Quirky and unique, this piece sports a hollow interior that was once a secret hideaway for the audacious college student.

Conservation funding generously provided by the Walker John Foundation.

Bernard Langlais (1921-1977)



Lion, c.1970

Wood and paint

#1988.2, Gift of the State of Maine, 1987

The lion is one of Langlais' most common subjects. In drawings, prints, and sculptures depicting the animal, the artist's compositions contain a sense of motion in bold lines. Langlais often emulates a sense of pride and strength lions are known for in the subject's pose and the materials used. This particular lion's pride is boldly evident with his head thrown confidently up to the sky.

Conservation funding generously provided by William and Pamela Sawyer.