SCULPTURE GARDEN GUIDE AND SITE-SPECIFIC WORKS
WELCOME TO THE MUSEUM OF CONTEMPORARY ART SAN DIEGO

Enjoy the Edwards Sculpture Garden and discover unique, site-specific sculptures and installations throughout the Museum grounds.

To make your visit more enjoyable, please be aware of the rules in the Museum:

- **Running is not permitted** in the Museum galleries, lobby, Sculpture Garden, and theater.
- If you have a child under the age of five, we recommend you **hold his or her hand** as you walk through the galleries and garden.
- The role of our Security Service Representatives is to protect you and the artwork. **Please respect their requests.**
- Food and beverages are only allowed in the Museum Cafe and terrace tables.
- Sketching is permitted. To protect the artwork we ask you that you use pencils only. You may ask for a pencil at our front desk.

Visitors are reminded that **touching the artwork is not allowed** unless otherwise indicated. Looking for an artwork you can interact with? Check out *Liquid Ballistics* by Roman de Salvo.

This guide is intended for families with children ages 5 and older. Inside you will find questions for self-guided tours, activities, and suggestions for future exploration.

*For accessibility, use the elevator to the Coast Room, and then to the ramp outside. Some of these pieces can also be viewed from a distance, from the above terrace.*
EDWARDS SCULPTURE GARDEN

A. Iran do Espírito Santo, Drops I, 1997
B. Nancy Rubins, Pleasure Point, 2006
C. Gabriel Orozco, Long Yellow Hose, 1996
D. Judith Shea, Eden, 1987
E. Ed Ruscha, Brave Men of La Jolla, 1995-1996
F. Mauro Staccioli, Untitled, 1987
G. Richard Fleischner, Froebel's Blocks, 1983
H. Roman de Salvo, Liquid Ballistic, 2001
I. Erika Rothenberg, Monument to a Bear, 2002-2003
J. Marcos Ramírez ERRE, Crossroads (Border Tijuana—San Diego), 2003
K. Vito Acconci, Garden Installation (Displaced Person), 1987
L. Niki de Saint Phalle, Big Ganesh, 1998
M. Andy Goldsworthy, Three Cairns, 2002
N. Jonathan Borofsky, Hammering Man at 3,110,527, 1988
O. Stephen Antonakos, Incomplete Neon Square for La Jolla, 1984
P. George Trakas, Pacific Union, 1986-1988
GARDEN HISTORY

As part of Ellen Browning Scripps’ first home South Moulton Villa, the lush formal garden now known as the Edwards Sculpture Garden was designed by landscape artist [definition: one’s job is the decorative and functional alteration and planting of grounds, especially at or around a building site] Kate Sessions who created many of San Diego’s most beautiful gardens in the late 1800s. The meandering garden facing Coast Boulevard was well known and well admired. Miss Scripps and her team of ten gardeners were constantly moving plants and trees from one place to another, which changed the view of coast from the windows of the house.

By the 1940s, Ms. Scripps’ South Moulton Villa was turned into La Jolla’s first institution for art. From many names such as La Jolla Art Center to La Jolla Museum of Contemporary Art and now Museum of Contemporary Art San Diego, the property and the garden underwent several renovations. The current design was not constructed until the 1980s.

In 1986, architect Robert Venturi was commissioned to design an expansion for MCASD. Venturi expanded the Edwards Sculpture Garden space by adding new stairs, ramps, retaining walls, and paths to accommodate the stylized natural landscape. Venturi wanted to make sure he preserved the garden’s organic forms, contrasting it with the geometric forms of the building itself. The renovation was completed in 1996 and included the addition of what Venturi refers to as the “art wall,” where Ed Ruscha’s Brave Men of La Jolla is presently displayed.

After Venturi’s renovations were complete, MCASD commissioned local landscape [definition: An expanse of scenery that can be seen in a single view] architectural firm Garbini & Garbini to provide a new design for the Edwards Sculpture Garden. The firm’s design focused on the Museum’s sculpture garden, coastal planting, and the historic preservation of Ms. Scripps’ 1930s vintage garden. The garden displays installation artworks from the Museum’s permanent collection and features an array of specimen cactus, palms and succulents, and accent shrubs dating back to the original 1930s coastal garden.
Why Boats?

What activities do we do with boats? Boats are especially important to San Diego because they allow people to fish for food that they can cook or that can be served in restaurants. Boats are also fun for tourists or families to spend a day in the ocean. Nancy Rubins’ boats point right at the Pacific Ocean. Maybe she’s telling us to go for a swim!

How Do You Think the Boats Stay Up in the Air?

There are wires connecting the boats that hold them up and attach them to the roof. The tension [definition: stiffness as a result of something being stretched as tight as possible] of the wires keeps the boats together so it’s safe to walk under them.

Draw Them in Here

How many boats can you count? What colors do you see?
WHAT KIND OF ANIMAL HEAD DOES GANESH HAVE? WHY MIGHT HE HAVE THAT ANIMAL’S HEAD?

It is said that Parvati, a goddess of Hinduism [definition: major Indian religion which worships a number of gods and believes in reincarnation, or rebirth after death], created Ganesh one day to help guard her washroom. When her husband Shiva came home, he was so angry with Ganesh for restricting his access that he cut off Ganesh’s head! Parvati told Shiva to find the nearest animal, an elephant, and reattached the elephant head to save Ganesh.

NIKI DE SAINT PHALLE PUT A MOUSE NEXT TO GANESH. THERE ARE MANY POSSIBLE MEANINGS FOR THIS, SUCH AS...

1. In mythology, Ganesh is said to ride atop a mouse, showing humility in his lack of embarrassment at utilizing such a small animal.

2. Elephants don’t get along well with mice. Elephants have bad eyesight, so they are annoyed by mice which are too small for them to keep track of.

3. In Indian culture, mice are thought to be untamed creatures. Putting Ganesh next to his “pet” shows a balance between the calm elephant and the wild mouse.

CAN YOU THINK OF ANOTHER MEANING? INVENT YOUR OWN!

HOW DO YOU THINK GANESH FEELS ABOUT THE MOUSE? HOW WOULD YOU FEEL IF A MOUSE WAS FOLLOWING YOU AROUND?

Niki de Saint Phalle’s sculpture of the Hindu [definition: an individual practicing Hinduism] god Ganesh shows her interest in mythology and storytelling. Ganesh is the Hindu god of the arts, sciences, success, education, and wisdom. More of Niki De Saint Phalle’s oversized sculptures can be found around San Diego, from Balboa Park to the UCSD campus.
Vito Acconci is interested in forms and the environment, and how those things can work together. He used to be involved in performance art [definition: a type of art that combines visual art, things you can see, with theatrical art, things you can do]. His work almost always needs you, as the audience, to confront the piece actively!

Who do you think Acconci traced to make the form [definition: the visible shape of something, also known as the positive space] of this piece?

Trace your hand at home and cut it out to make a piece that uses form (positive space) and negative space!

DO YOU THINK YOU COULD FIT INTO THE NEGATIVE SPACE HERE?

What Does “Displaced” Mean?

It means something has been taken out of its original place and put into a new, unfamiliar one. How would the meaning of this piece change if Acconci used a different word in the title?
Long Yellow Hose is a piece of art made from found objects [definition: something the artist found that was not designed to be art and already had another purpose]. Gabriel Orozco likes to use found objects for art in order to say something about the purpose they already have. Notice how the hose is laid on top of plants that rely on water to live.

Why is water so important to the garden?
San Diego is a desert so without water, plants couldn’t grow here! What else needs water to survive?

Do you have a hose in your home?
Think about the plants you have in your garden at home or the plants at a local park. What design would you make? Design it here.

Fun fact
This hose is 1,200 feet long. That’s longer than three football fields!
Roman de Salvo likes to turn common items or found objects into works of art. He changes an object's usual purpose into something that either looks pretty or means something important. What do you have at your home that you could turn into a piece of art? How can you turn these objects into art?

Roman de Salvo: Liquid Ballistic
2001
mahogany, diaphragm pump, water, storage tank, brass, plumbing hardware, fasteners

Roman de Salvo says himself that the cannon is a "testament to bygone hostilities" looking back to the Spanish invasion.

Doesn't this cannon look like it's defending against a sea invasion?

This area of California was invaded by Spain in the 1500s. This artwork reminds us of early settlements in the San Diego area.

DID YOU KNOW?
A twin version of this cannon exists in Brooklyn, NY as part of the Public Art Fund.
Richard Flesichner is a minimalist artist, which means he uses simple shapes and colors in order to say something more complicated. Blocks like the ones here allow kids to connect learning with fun. What do you have fun learning?

**RICHARD FLEISCHNER**

*Froebel’s Blocks*

1983

*limestone*

**THESE ARE SUPPOSED TO LOOK LIKE TOY BLOCKS!**

They teach kids like you and your friends about shapes and building, and about how those shapes can fit in to nature. What shapes do you recognize in Richard Fleischner’s art? What would you build with your blocks? Try it at home!

**WHAT ARE SOME DIFFERENCES BETWEEN ART AND NATURE? ARE THE BLOCKS ART? COULD YOU DO THIS WITH ROCKS FOUND IN THE FOREST OR BEACH?**

**FUN FACT**

Friedrich Froebel is the name of the man who invented kindergarten! He created songs, games, and toys like the toy blocks to help kids learn. Even the famous architect Frank Lloyd Wright is known to have used them when he was little.

**RICHARD FLEISCHNER: FROEBEL’S BLOCKS**

MUSEUM OF CONTEMPORARY ART SAN DIEGO
This piece is influenced by the story of Eden found in Christianity [definition: the religion founded from the life and the teachings of Jesus Christ, professed by Eastern, Roman Catholic, and Protestant bodies]. A passage in the Bible [definition: the sacred scripture or book of Christianity], tells the story of how Adam and Eve lived together in the paradise garden of Eden until Eve was tempted by a snake to eat the apple of knowledge, which God told her not to eat. Because the rules were broken, God made them leave the garden and live in the desert. **How do you think Judith Shea’s sculpture represents the story?**
The straight lines that make the triangle are supposed to remind the viewer of the straight lines on the Museum’s building. The triangle also points towards the horizon, which is another straight line. This piece shows that the artist likes how shapes respond to the environment; this piece is known as environmental art.

In this piece, the artist plays with the red triangle’s contrast [definition: opposite colors that stand out more when put next to each other] with the blue of the ocean and the sky. Which colors do you think would contrast with the colors listed here?

<table>
<thead>
<tr>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
</tr>
<tr>
<td>Blue</td>
</tr>
<tr>
<td>Black</td>
</tr>
<tr>
<td>Yellow</td>
</tr>
<tr>
<td>Green</td>
</tr>
<tr>
<td>Silver</td>
</tr>
</tbody>
</table>

Try contrasting triangles of different colors with the colors of the landscape around you!
WHAT “RUNS” IN YOUR FAMILY?
BLUE EYES? A DOG? YOUR SISTER’S NOSE?
Make your own play on words inspired by Ed Ruscha.
___________________________________________________
___________________________________________________
runs in my family!

DID YOU KNOW THAT SHIPS, LIKE THE ONE RUSCHA USES ON THE WALL, CAN ALSO RUN?
That happens when the wind blows from behind the ship. The sails catch the wind and it helps the boat to move faster on the water.

ED RUSCHA
Brave Men of La Jolla
1995-1996
acrylic on PVC coated fabric

Ed Ruscha used to work in advertising [definition: a public notice about a product, like a TV commercial] so he likes to use words in his art!
The 12-foot sign points away from the U.S.-Mexico border to ten West Coast and international cities. On the back of each city sign, there is a quotation from an important artist who lived there. For example, on the back of the street sign for Paris, France is a quotation from Marcel Duchamp (1887-1968).

WHERE HAVE YOU BEEN?
Have you ever traveled to any of the cities on the sign? Where do you want to travel? Circle the cities and countries you want to travel to.

THIS WORK USES THE STYLE OF OFFICIAL STREET SIGNS AND TOURISM MARKERS.
Marcos Ramírez ERRE, like several artists at the Museum, is inspired by objects found in everyday life. What is the difference between your street sign at home with this piece of art? Would you consider a stop sign art?

FUN FACT
Each of the signs shows us the distance to the city from the U.S.-Mexico border. It is even aligned according to the points of a real life compass.

MARCOS RAMÍREZ ERRE
Crossroads (Border Tijuana – San Diego)
2003
aluminum, automotive paint, wood, vinyl
As a minimalist [definition: when an artist likes to reduce art to a minimal number of colors, shapes, and lines] artist, Iran do Espírito Santo likes to play with everyday objects in his work. In *Drops I*, he uses the dice often found in board games to convey the idea of luck. He is looking at the “luck of the draw” and how fate determines which side of the U.S.–Mexico border you are born on.

Iran do Espírito Santo made twenty sets of dice that can be found along the U.S.–Mexico border, including this one!

**Fun Fact**

Imagine the size of the hands it would take to roll dice that are 16 inches tall by 16 inches wide, and made of concrete!

**What did the artist roll in this work?**

Where do you find dice normally? What sorts of games involve dice? List the games here!

____________________________
____________________________
____________________________

What determines if you win or lose in these games? Is it skill or luck?

**What Determines If You Win or Lose in These Games?**

Is it skill or luck?
Jonathan Borofsky has hammering men all over the world in Japan and Switzerland and in the U.S. There are men hammering in the cities of New York, Minneapolis, Los Angeles, and Washington, D.C. He wanted all these hammering men to be hammering all together at the same time. The artist is showing us how everyone is connected no matter what time it is or how far away we are from each other.

WHERE DO YOU USUALLY FIND HAMMERS? WHAT KIND OF WORK DO YOU DO WITH HAMMERS? WHAT DO YOU CONSIDER WORK?

WHAT DO YOU THINK THE HAMMERING MAN IS WORKING ON?

What story would you tell about this piece? Can you imagine hammering for 24 hours a day?

HAVE YOU EVER THOUGHT ABOUT WHERE YOUR SNEAKERS COME FROM?

Most likely your sneakers were made in a foreign country like China or Chile by someone you’ve never met. That makes you connected to this person. Think about the things you have in your room—where did they come from? Who made them?
Andy Goldsworthy brought six stonemasons all the way from Scotland to help him make this. He made a total of three cairns—two more sculptures just like this are in Iowa and the other one is in New York.

Andy Goldsworthy is from Scotland and the word cairn [definition: A mound of rough stones built as a landmark or in memory of someone] comes from the Scottish Gaelic word càrn. An old Scottish Gaelic blessing is “Cuiridh mi clach air do chàrn” or “I’ll put a stone on your cairn.”

Next time you are at the beach or playing at home, try to build a mound like Andy Goldsworthy’s. How large can you build it? What shape would you make it? Draw it here! Try making your own cairn with blocks at home.

Cairns are traditionally journey markers. Each of the three cairns in Iowa, New York, and La Jolla mark the artist’s journeys across America. Where would you build your cairns?
This work is a memorial to a black bear cub that had its paws burned. A memorial can be a monument or holiday intended to celebrate or honor the memory of a person or an event. In the United States, we honor the memory of important leaders like Martin Luther King, Jr. or war heroes as in Maya Lin’s Vietnam War Memorial (at right). In Monument to a Bear Erika Rothenberg asks us to consider nature, like this black bear cub, as a victim that should be remembered. She wants us to honor nature like we do our war heroes.

**GIVEN THE TITLE OF THE WORK, DO YOU SEE WHAT YOU WOULD EXPECT?**

Does the word monument [definition: a type of structure created to commemorate a person or important event] in the title of this artwork make you assume the work is supposed to be larger?

**WHY MIGHT THE ARTIST WANT US TO HONOR NATURE?**

How are the memorials by Erika Rothenberg and Maya Lin different? How are they similar?
Incomplete Neon Square for La Jolla sits just above the Museum’s box office at an angle of the roofline. Stephen Antonakos plays with light and color. The piece changes with the location of the viewer and the time of day. The neon lights only come on at night, so be sure to stop by and see it after dark!

Pacific Union was designed for visitors to sit, meet, and meditate. George Trakas made sure to use steps, wooden walkways, and benches to engage the viewer. He invites you to enjoy the foliage, to perch atop the slabs of natural granite or huddle underneath them in private den-like hutches. It’s a great place to enjoy the view of the Pacific.

Don’t forget that your admission is valid for seven days and includes admission to our downtown location at 1100 & 1001 Kettner Boulevard.

If you’re in the La Jolla area for longer, please take a look at two of our additional works:
GLOSSARY OF TERMS

**advertising**: a public notice about a product, like a TV commercial.

**Bible**: the sacred scripture or book of Christianity.

**cairn**: a mound of rough stones built as a landmark or in memory of someone.

**Christianity**: the religion founded from the life and the teachings of Jesus Christ, professed by Eastern, Roman Catholic, and Protestant bodies.

**contrast**: opposite colors that stand out more when put next to each other.

**displaced**: when something has been taken out of its original place and put into a new, unfamiliar one.

**environmental art**: artworks that artists created in response to the environment, or when artists use the environment as a medium for their artwork.

**form**: the visible shape of something, also known as the positive space.

**found objects** (also known as common objects): something the artist found that was not designed to be art and already had another purpose.

**Hindu**: an individual practicing Hinduism.

**Hinduism**: major Indian religion which worships a number of gods and believes in reincarnation, or rebirth after death.

**landscape**: an expanse of scenery that can be seen in a single view.

**landscape artist**: an artist whose job is the decorative and functional alteration and planting of grounds, especially at or around a building site.

**memorial**: a monument or holiday intended to celebrate or honor the memory of a person or an event.

**minimalist**: an artist who chooses to reduce art to a minimal number of colors, shapes, and lines.

**monument**: a type of structure created to commemorate a person or important event.

**negative space**: the areas in an artwork that are empty.

**object label**: a sign next to the artwork that says the title, artist, and material with which the art is made.

**performance art**: a type of art that combines visual art “things you can see” with theatrical art “things you can do.”

**sculpture**: a three dimensional piece of art made by shaping or combining materials, usually wood, rock, metal, glass, or marble.

**site-specific**: art that is made with a certain location in mind and whose location influences the meaning of the art. Site-specific pieces are installed permanently in a particular place.

**tension**: stiffness as a result of something being stretched as tight as possible.
**CREDITS**


Guide written by Jessica Jacobs and Jennifer Winter Snow, Education Interns, in collaboration with the Museum of Contemporary Art San Diego Education Department.

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