

The History of the Sculpture Garden at Peconic Landing



*...located at historic Brecknock Hall,
which is itself a worthy work of art*

Introduction

The outdoor Sculpture Garden at Peconic Landing debuted in 2010, the result of efforts by Dominic Antignano, Peconic Landing's Cultural Arts Curator. The acclaimed juried exhibit included 16 works by local and international artists. Great thought was given to selecting the pieces and siting them, keeping in mind their relationship to one another and to the distinctive features of Peconic Landing's sweeping vistas. The North Fork location of this remarkable display was quite a surprise to many reviewers, with one writer celebrating the exhibit and signing off with "Move over Sofo, here comes Nofo."

Additional sculptures were added to the garden in 2011, and in 2012 several new pieces dotted the landscape along Brecknock Road, expanding the area for visitors to explore.

A themed exhibit, *The Rest is Art: A Celebration of the Bench as Art Form*, was introduced in 2013. In addition to recognized artists, local students exhibited their creativity by transforming snowboards into benches.

Adding a new dimension to the sculpture garden, Peconic Landing's Resident Art Committee, working with experts for the visually impaired, introduced the award-winning *Art Without Barriers* in 2015, which made the garden accessible to the visually impaired. Visitors were encouraged to touch the sculptures and visualize the pieces using a descriptive audio. Braille and large-print catalogs were provided.

Plans to expand the Sculpture Garden, also referred to as an Outdoor Living Gallery, came to a halt with the advent of Covid-19 in 2019.

After several years, a group of artists and experts from the North Fork joined Peconic Landing members to create *Embrace*, a gift from North Fork resident Jonathan Tibett, which was a collaboration conceived as a monument to the idea of community.

The current works on display received a bit of a makeover in 2025, with new signage, including a QR code allowing visitors to read about the works in detail and visit the websites of the artists.

Over the years, more than sixty different sculptures have graced the property, representing the work of thirty different artists. We hope this magnificent North Fork gem will be rediscovered and expanded.



2010 Inaugural Sculpture Garden Exhibit

This first juried outdoor sculpture exhibit on the grounds at Brecknock Hall, a landmark Italianate stone mansion built in 1851 by David Gelston Floyd, helped establish Peconic Landing as a cultural arts center serving the North Fork community.

Peconic Landing's Dominick Antignano, Cultural Arts Curator, issued an invitation to artists to submit works for the exhibit, resulting in the selection of 16 works by 14 artists from Cutchogue to Denmark. A reception was held on Saturday July 17 from 5-7 p.m. and proceeds benefited the EEAC.

"This inaugural outdoor exhibition of works culled from an international pool of submissions by a distinguished jury of artists and teachers is testimony to the enormous talent that sculpture attracts, some of it in the studios of Long Island, others further afield."

— Charles A. Riley II professor, curator, author and arts journalist

Artists:

Syosset #12, Rob Lorenson
Symphony, Zoran Luka
Stair Boat, Steven Ceraso
Ship Out of Water, Christopher Lewis
Il Castillo, Avital Oz
Lord Nightingale, Dan Bergman
Puzzle, Donald Saco
City Pigeon Bench, Geoff Feder
Clepsydra and Vortex, Molly Mason
Wall Walker, Jack Howard-Potter
Open Heart, Jayne Johnes
Yin and Yang, Robert Strimban
Raven Totem, Stephen Fabrico
Silver Jazz, Steven Zaluski





Silver Jazz

Steven Zaluski



Bright Moment

Dan Bergman



Clepsydra

Molly Mason



Raven Totem

Stephen Fabrico



Stair Boat

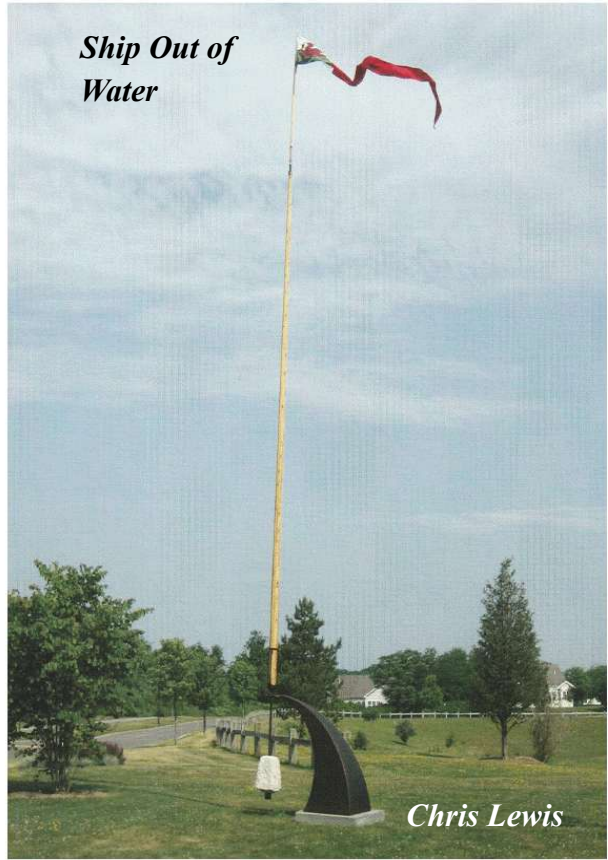
Steven Ceraso





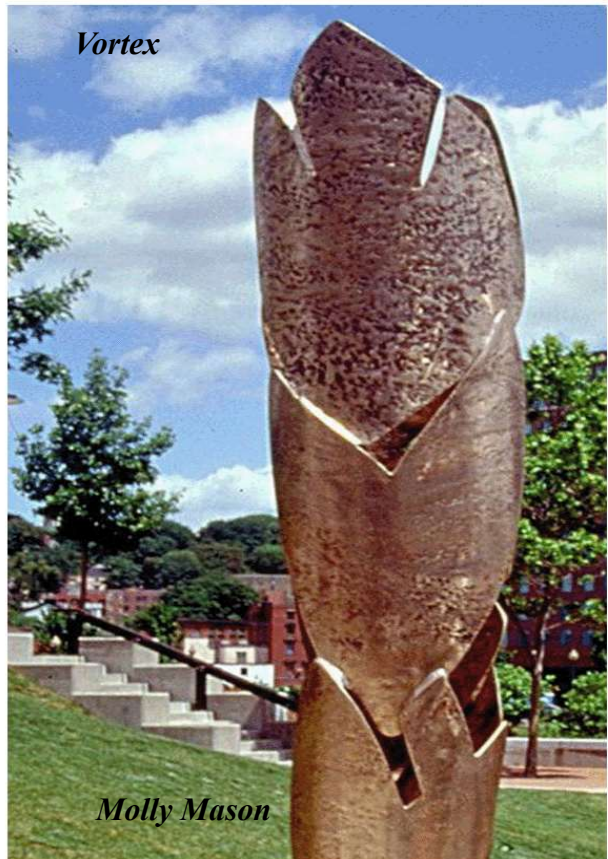
Open Heart

Jayne Johnes



Ship Out of Water

Chris Lewis



Vortex

Molly Mason

In the press: Sculpture of and for the land

Times Review 2010

We're not sure why, but 4,000 years ago humans formed mounds from stones and deliberately set them into the landscape. Ancient peoples later erected the cryptic megaliths of Stonehenge and mute pyramids of Egypt.

Here we gather up sea-smoothed beach stones and blistered driftwood to place in our gardens. It's an impulse driven, perhaps, by the need to say, "I was here, and in this very place I became one with nature."

Today we call it art. An exhibition of contemporary environmental sculpture now on view at Peconic Landing in Greenport bears witness to this intuitive creativity. The event is cause for celebration because it culminates the restoration of Brecknock Hall, the landmark Italianate stone mansion that was built in 1851 by David Gelston Floyd.

"Now that the renovation is complete, we can carry out the mission to utilize this historic place as a cultural arts center serving the North Fork community," said Patricia Lutzky, vice president of resident services for Peconic Landing, during a preview of the juried exhibit.

Dominic Antignano, cultural arts and activities coordinator for the residential facility, has advanced that mission through a number of alliances, including the collaboration with East End Arts Council that made the sculpture garden exhibition possible.

"This helps EEAC bring its programs and events to the east end of the East End," said the council's executive director, Pat Snyder. Her international call for artists resulted in the selection of 16 works by 14 artists from Cutchogue to Denmark. The pieces, chosen by a panel of four art-savvy jurors — Richard Mizdal, Peter Reginato, Charles Riley II and Marianne Weil — now inhabit the three undulating landscaped acres behind Brecknock Hall.

Pulling this show together wasn't easy, said Mr. Mizdal.

"We had to get beyond individual tastes, focus on the quality of submitted work and consider how the pieces would relate to one another in the environment," he said.

You'll slam on your brakes when you pass "Wall Walker" by Jack Howard-Potter, a young sculptor from New York City. He had in mind the rubbery octopus toys he as a kid threw against the wall and watched creep toward the floor. His giant octo-beast has two earth-grabbing legs and an arm to support a head, rendered in the form of a biceps muscle. This "body collage" is informed by the artist's anatomy studies.

Upstate New York artist Chris Lewis may have been summoned here as much by the eerie call of his forebears as he was by the advertised call for artists. He'd already begun his piece "Ship Out of Water" and planned to use a flag emblazoned with a dragon — a Welsh symbol — when he learned that the Floyd family came from Brecknockshire in Wales. "That's where my family is from," he says, still flabbergasted.

His abstraction of a sailing ship is composed of an acid-washed steel "hull." It supports a soaring 30-foot wooden mast bearing the dragon flag. A giant buoy-like heft of natural bluestone gives weight to the mast as it moves with the wind. It's one of this exhibition's most whimsical and inventive pieces, a compelling reminder of the North Fork's seafaring heritage and a metaphor for the few degrees of separation between the artist, his creation and its setting.

Yugoslavian born Zoran Luka, a 30-something sculptor, lives in Denmark. He carved "Symphony" from a maple tree in Ms. Weil's backyard expressly for this exhibit and it's one of the most intriguing pieces in this show. Mr. Luka creates the illusion of music with his abstractly rendered instruments — a cello, violin and harp.

"I want people to imagine the musicians left on a break," he said during an interview at Ms. Weil's home. "They will come back. The viewer wonders how the music will sound, imagines the shape of music through the visually lyrical curves of the instruments themselves."

Much of the sculpture exhibited here recalls the art of modern minimalist and environmental artists of the '60s and '70s. Avital Oz's "Ill Castillo," the most monumental work here, nods to this tradition. His gigantic naked frame of rusted steel sits within a grassy niche, its sharp angles and planes affording the viewer glimpses of earth and sky, depending on where one stands. Nature wants to embrace art's child, but eventually the steel's brute strength will be undone. Mr. Oz acknowledged this impermanence when he quipped, "I encourage it to rust, so it will disintegrate along with my ego trip."

Rob Lorensen's "Syosset #12," a bright red geometric structure, likewise plays with geometric form, inviting a variety of landscape perspectives to be viewed through its asymmetrical angles. Robert Strimban of Cutchogue plays with opposites — curves and angles, black and white, male and female — in his aluminum sculpture aptly titled "Yin and Yang."

Other artists conceived their sculptures more in terms of nature's organic, flowing forms. Jayne Johnes' "Open Heart" replicates in steel the delicately tangled eelgrass of a nearby pond. One finds no trace of welding in Molly Mason's "Clepsydra" (the ancient Greek word for water clock), a seamless work that similarly mimics nature's graceful forms.

Move over SoHo, here comes NoFo.



2011 Second Sculpture Garden Exhibit

The second annual juried Sculpture Garden Exhibit was held at Brecknock Hall. There was a reception held on Saturday, July 2 from 4-6 p.m. with music performed by Hot Club of the Hamptons.

“Whenever great sculpture takes root outdoors, it aspires to a gentle equilibrium between art and nature, a moment when form resides in nature rather than, as in a landscape painting, attempting to match it. There is an important difference in the way we perceive these two artistic engagements with the world around us. Now, with the invitation to another summer of strong sculpture in a particularly lovely setting, we have the opportunity to contemplate this balance of man and nature.”

— Charles Riley

Artists:

Camo Sumo, Jack Dowd

Triumph, Derek Riley

Silver Diamond, Rob Lorenson

Reclining Form, Steven Ceraso

Snaillord, Zoran Luka Fred

Grand Staff II, Donald Saco

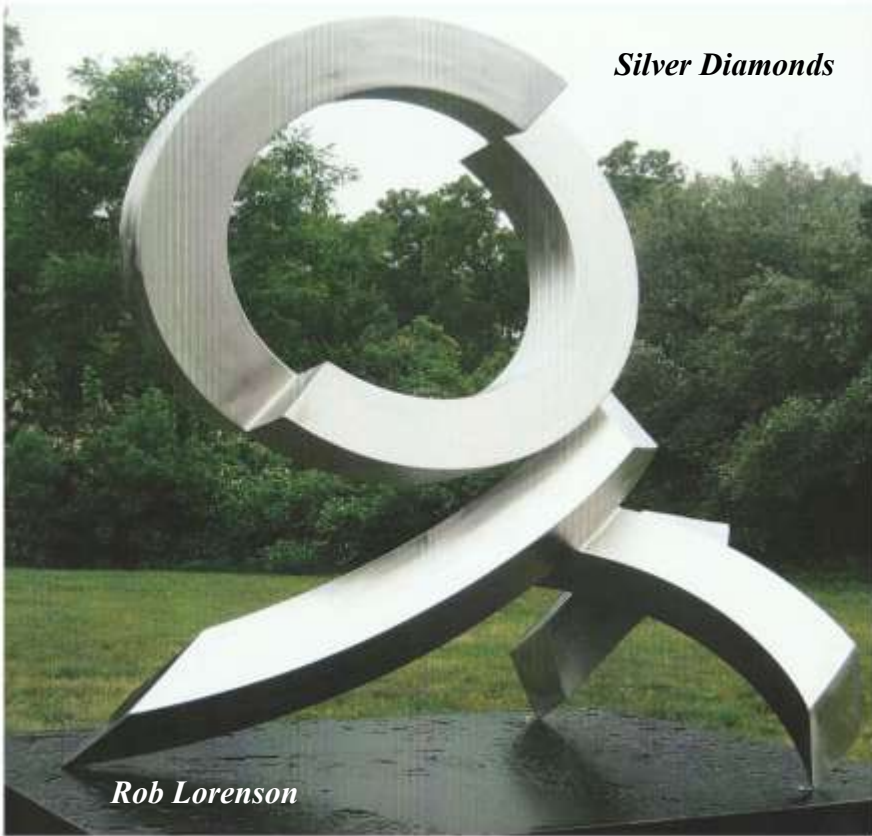
Affiliation, *Hard Knocks*, Mike Hansel

Protagonist, *Solitude*, Robert Strimban

Tago Amagansett, Avital Oz

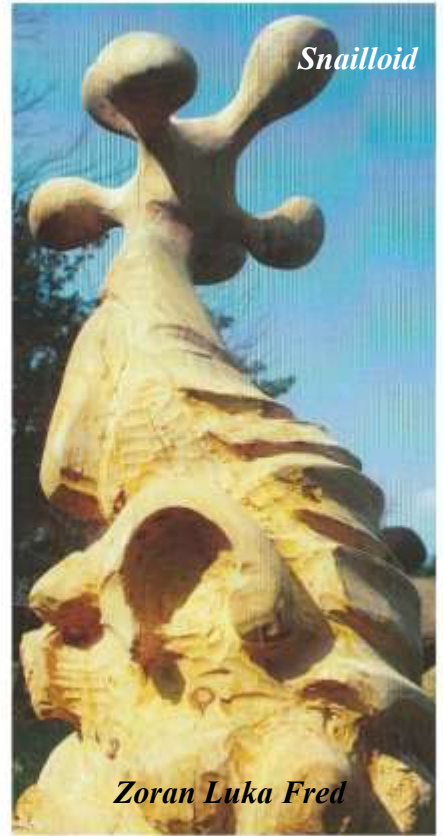
Information Booth, Michael Ritchie





Silver Diamonds

Rob Lorenson



Snailloid

Zoran Luka Fred



Triumph

Derek Riley



Grand Staff II

Donald Saco



2012 Year Three: Outdoor Living Gallery

“For the third year running, and building upon previous success to raise the quality and profile of the exhibition each time, Peconic Landing provides a stately setting for notable works of sculpture, and this time the exhibition has peregrinated along the drive to explore even more deeply the roll of the land, the variety of the natural backdrops and the play of architecture and art that makes a show like this such a delight. The works this year are deployed in a way that encourages individual contemplation rather than choral ensembles, raise in us the kinds of questions that have enlivened the entire history of art, a new chapter of which has been written with this immensely satisfying show.”

— Charles Riley

Artists:

A Former Equinox, Arden Scott

Spiral, Nova Mihai Popa

Linkage, Avital Oz

Taper Deco, *Scorpion*, Rob Lorensen

Hard Knocks, Mike Hansel

Pondrat, Jack Howard-Potter

Blue Jazz, Steven Zaluski

Solitude, Robert Strimban







2013

The Rest is Art

The Rest is Art: A Celebration of the Bench as an Art Form debuted on Sunday June 30. It included seven benches from six different artists. In addition, the Mattituck High School art class designed and constructed personalized benches using snowboards. Eleven sculptures, part of the Sculpture Garden's Living Gallery were also on display.

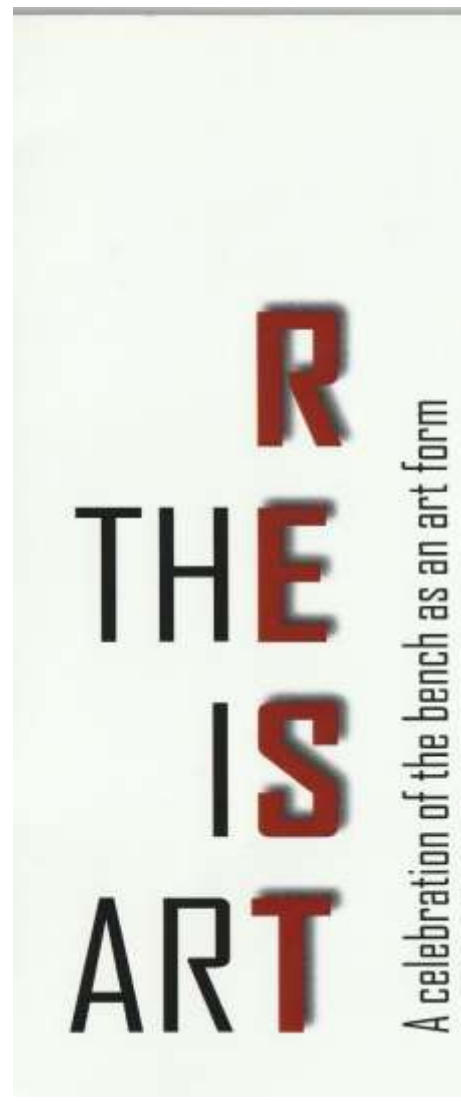
"The bench dates back at least five thousand years. Although we tend to think of benches as functional, serving as a resting seat for more than one person at a time, aesthetics have been considered in their design almost from the beginning." — member Joe McKay

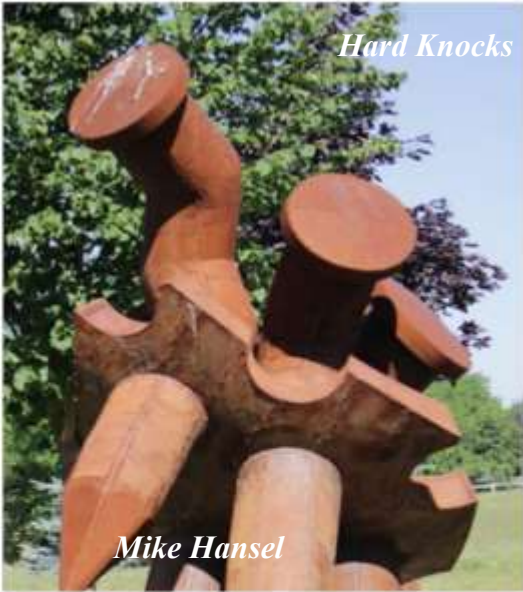
Benches

Aleksandra Bench, Zoran Luka Fred
Orbit, Tide and Time, Jeffrey Grippin
Bench #2 from Series #2, Nico Yektai
Split Reflection Bench, Steven Ceraso
Z Chair, Steven Zaluski
City Pigeon Bench and Bench #2, Geoff Feder

Sculpture Garden Living Gallery Collection

A Former Equinox, Arden Scott
Spiral and Galaxy, Nova, Mihai Popa
Linkage, Avital Oz
Taper Deco and Scorpion, Rob Lorenson
Hard Knocks, Mike Hansel
Pondrat and Wallwalker, Jack Howard Potter
Rainbow Totem, Steven Zaluski
Solitude, Robert Strimban





Hard Knocks

Mike Hansel



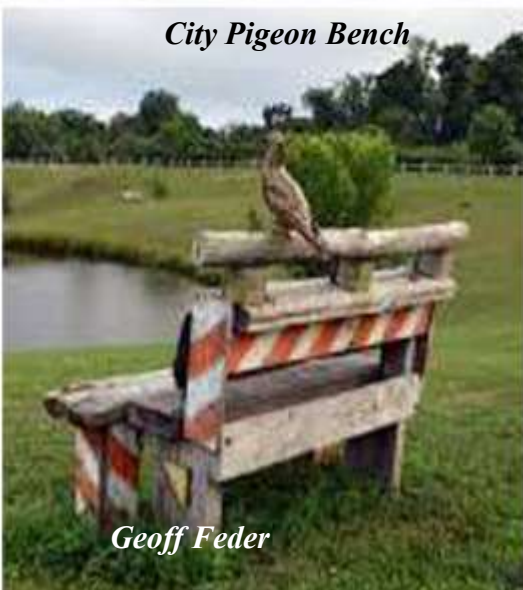
Galaxy

Nova Mihai Popa



Bench # 2

Nico Yektai



City Pigeon Bench

Geoff Feder



Wall Walker

Jack Howard-Potter



Celebration

Steven Zaluski



Aleksandra Bench

Zoran Luka Fred



Pondrat

Jack Howard-Potter



Z Chair

Steven Zaluski

In the Press: Sculpture Exhibit Features Benches as Art

By Claire Leaden Suffolk Times

Most artists would faint at the thought of someone sitting on their work, but those featured in the new exhibit at Peconic Landing’s outdoor sculpture garden don’t mind if guests use their masterpieces as a resting spot. In fact, they encourage it.

That’s because their pieces of artistic genius are, in fact, benches.

This summer the three-year-old permanent outdoor sculpture garden at the Peconic Landing retirement community is presenting a new exhibition called “The Rest is Art: A Celebration of the Bench as an Art Form.”

Curator Dominic Antignano said the concept stemmed from some very straightforward thinking.

“The exhibit was born out of a simple idea,” he said at the opening gala on Sunday, June 30. “We had no place to sit and no one was going to pay for benches!”

“In all seriousness, though, we had lots of beautiful artwork, but we needed fewer larger pieces and more seating.”

The result was functionality meeting creativity.

The display features artistically designed benches created by artists from around the world, whose works were selected by members of the Peconic Landing resident art committee. Seven benches from six artists were chosen to be displayed in the garden, on the grounds of historic Brecknock Hall.

One of the featured artists is Steven Ceraso of Bay Shore, who teaches woodworking at the 3rd Ward school in Brooklyn. Mr. Ceraso used a piece of “live edge” lumber for his bench, meaning that he incorporated the natural edge of the wood in his design. This choice resulted in the “Ailanthus Bench,” a simple bench that highlights the wood’s natural state.

“It’s different to make furniture from a fine arts background,” Mr. Ceraso said at the gala. “Ailanthus wood is unique because it’s an invasive species in urban areas like Brooklyn and Queens, so there’s a question of what to do with it there. I like that I turned a problem into ... not a problem, by repurposing the material.”

Artist Nico Yektai also created a traditional wooden bench — but his had a slightly different twist.

Mr. Yektai is a professional furniture designer for his own company. His bench for the sculpture garden is one of his first outdoor pieces.

His creation, entitled "Bench #2," features a huge slab of mahogany as the seat of the bench and a smaller piece as the backrest. Concrete blocks attach the pieces together and also serve as the legs.

"I wanted to use concrete because it doesn't care about the elements of nature," Mr. Yekai said as he pointed to the grass surrounding the concrete supports and a bug crawling up one of them.

Jeffrey Grippin, a former bridge builder from upstate New York, created a piece that looks as much like sculpture as furniture.

Mr. Grippin, who owns a welding shop, created his piece from rough-cut hemlock and welded pieces of steel. The bench of hemlock is a square shape and surrounds a large sculpture of an armillary sphere, a framework of rings that serves as a model for objects in the sky. It is positioned to point due north.

"Everything I do is so practical, so I was just thinking of a bench, but my son said that I had to let go and get more creative," Mr. Grippin said.

His piece has a nautical theme, with sculpted designs like an anchor, clock, star and planet decorating the supports between the bench and the ground.

In addition to the selected professional artists, benches created by Mattituck High School students are also part of the exhibit.

The students designed benches using snowboards during art class, under the direction of art teacher Dina Rose, and applied to be included in the show with the rest of the artists. Six student benches were selected.

Recent graduate Alexandra Kluko painted her bench in a winter theme, with ice blue snowflakes.

"My family has a cabin in Vermont, and I just love the snow and winter," Ms. Kluko said about how she chose to design the piece. "Also, when I was making it, it was really hot out, so I imagined how nice it would be if it was wintertime."

The partnership between the high school students and Peconic Landing was well received, and the art committee ended up organizing a \$250 scholarship to be used in the school's art program.

"It was all about the artists to me, the high school ones, too," Mr. Antignano said.

Next year, the art board hopes to extend the show by bringing the benches into parts of the community.

In addition to the new benches, there are 10 other sculptures in the garden as part of the Living Gallery Collection.



2014

Art Without Barriers

Peconic Landing's annual sculpture garden exhibition, this year titled "Art without Barriers," brought the statues to life for the visually impaired. The Resident Art Committee worked with artists and blind residents to create detailed audio descriptions to accompany nine out of the 20 sculptures in the fifth annual garden exhibit. Curator Dominic Antignano explained that "What we've tried to do is make the visual verbal."

The sculpture garden was open to the public and the podcasts of the descriptions were downloaded by searching "Peconic Landing" on iTunes. For those without smart phones, iPods were available to be borrowed, thanks to a grant from the Mattituck Lions Club.

Artists:

Spiral, Galaxy, Nova Mihai Popa

Wenchaun, Caballo and Platón, Ginés Serrán-Pagán

Taper Deco and Scorpion, Rob Lorenson

Bench #2, Nico Yektai

Solitude, Robert Strimbam

Celebration, Z Chair, Rainbow Totem, Steven Zaluski

Wall Walker and Pondrat, Jack Howard-Potter

A Former Equinox, Arden Scott

Hard Knocks, Mike Hansel

Aleksander Bench, Zoran Luka Fred

Hello City and City Pigeon Bench, Geoff Feder

Orbit, Tide and Time, Jeffrey Grippin

Ailanthus Bench, Steven Ceraso







2015

Art Without Barriers Named Innovation of the Year

Leading Age of New York, an association of 5,600 not-for-profit organizations dedicated to expanding the world of possibilities for aging, named Peconic Landing's outdoor sculpture exhibit Innovation of the Year. Eighteen different works of art were displayed across the sprawling campus.

Visitors were given the option of using descriptive audio narration available via a free smartphone download, large print or braille catalogues, as well as easy access to the garden by way of cleared foot trails to improve the tour experience. Art descriptions adhered to standards set by the American Foundation for the Blind. Visitors were also invited to touch the sculptures to get a sense of their texture and design.



In the press: Seeing art through touch at Peconic Landing sculpture garden

Kelly Zegers Times Review 2015

The Art Without Barriers sculpture garden at Peconic Landing allows visually impaired visitors to 'see' artwork through the sense of touch.

Linda Kirk of Port Jefferson slid her hands along the stainless steel of a Hans Van de Bovenkamp sculpture, noting its curves, smooth texture and temperature, warmed by the sun on a late August day at Peconic Landing in Greenport.

She felt the rough rustiness of the steel in "Hard Knocks," a work by Mike Hansel depicting huge nails that seem to be crawling across the grounds and traced the muscular legs of Jack Howard-Potter's "Wall Walker," a spider-like figurative sculpture.

"What is it?" she wondered as she worked to create a picture of the artwork in her mind.

Ms. Kirk, who is visually impaired, was on a field trip Monday to the Art Without Barriers sculpture garden behind Brecknock Hall, joined by members of Suffolk Independent Living Organization, the Guide Dog Foundation and the National Federation of the Blind.

The interactive exhibit is about accessibility, allowing visitors to feel the sculptures and listen to descriptive audio to help them visualize the pieces.

"I just enjoy the whole sensory-ness of it," Ms. Kirk said. "The sun shining down on the metal that, if it were cool, would be quite cold. On a warm day it reflects the heat.

"I think people who are sighted could enjoy it, too," Ms. Kirk continued, highlighting another goal of the sculpture garden, according to Peconic Landing's cultural arts curator Dominic Antignano.

"Art is for everyone and I think that's the important message here," Mr. Antignano said. He called the garden "one of the best kept secrets on the North Fork," noting that he'd like to see as many people as possible visit, whether they're locals or vacationers. The garden is free to explore and is open from June to October.

Monday's tour group included people who, like Ms. Kirk, have visited the garden before. But for others, the visit was a chance to try something new.

Tom Miner of Oakdale lost his sight about five years ago, causing him to change his lifestyle completely. Mr. Miner, a former nurse at St. Catherine of Siena Medical Center, was referred to SILO and was interested in following up to meet like-minded people going through a similar experience.

“Being a nurse, you’re a healthy professional. You don’t look at yourself as a patient and this is a change for me, to be dependent more than I already was,” he said. His wife and “main motivator,” Marilyn, suggested he visit the garden as a way to be active and joined him on the tour.

“It was good to get out in the air with new people,” he said. Installations vary year to year, and among this season’s new offerings is “Happy Birthday Andy” by Jack Dowd, meant to commemorate the 90th birthday of famed American pop artist Andy Warhol.

The piece consists of three life-size sculptures of Mr. Warhol atop a base with reproductions of some of his most recognized work. Greenport High School students painted the base with images such as his Campbell’s Soup cans and Mickey Mouse. Nearby, mounted on a board, is a bas relief of Mr. Warhol’s face that visitors can feel.





2016 Sculpture and Dance

In the Press: Peconic Landing's Day of Dance, Sculpture and Intergenerational Education



Beth Young Times Review

The Peconic Landing community and the students of the North Fork's Peconic Community School got a rare treat Wednesday, when the Colombian dance group El Colegio del Cuerpo spent the day working with the students and seniors on a collaborative dance project, capped with an improvisational dance performance in response to Peconic Landing's sculpture garden. El Colegio del Cuerpo, Spanish for "The College of the Body," was founded in 1997 in Cartagena de Indias by Álvaro Restrepo (Colombia) and Marie France Delieuvin (France), both dancers, choreographers and educators, and their work has long included outreach to young people and the community at large.

The group is currently in residence at The Watermill Center and is presenting public programs throughout the East End in conjunction with their residency, said Peconic Community School co-founder Kathryn Casey Quigley, as she and her students prepared for the performance.

On Wednesday afternoon, after a dance workshop with three dozen Peconic Community School youngsters and senior members of the Peconic Landing community, the troupe met in Peconic Landing's sculpture garden, studying Sagaponack sculptor Hans Van de Bovenkamp's "Sagg Portal with Bench," a stainless steel creation whose free-flowing lines evoke dance and wild brush strokes.

The dance company then enmeshed themselves with the sculpture, using it as a platform, a muse, a hiding place and a percussion instrument, mesmerizing the audience.

Mr. Van de Bovenkamp, who has in the past created sculptures used by Martha Graham's dance company, was also in the audience. "For the dancers to trust the sculpture was well-built enough to climb on it was incredible to me," he said after the performance.



Wildebeests

Anonymous



Red Deuce

Rob Lorenson



Dolpin's Leap

Martin Rothenberg



Sagg Portal with Bench

Hans Van de Bovenkamp



2021 **The Debut of Embrace** *Harmony in Marble*

Following a long hiatus, mainly as a result of the Covid 19 pandemic, which took its toll on Peconic Landing as it did worldwide, *Embrace* was created with the concept of community in mind.

Local business leader Jonathan Tibett, the ultimate stone virtuoso, provided the marble for *Embrace* and a collaborative effort by community members turned thoughts and ideas into a sculpture that is emblematic of Peconic Landing. As one observer remarked, “it pulls us in, urging us to stay connected with life and each other”.



By the community, for the community

“It has been a pleasure to be involved in this collaborative effort with creative and passionate people who are so engaged with their community. The name Embrace captures the meaning of this beautiful piece and the place where it resides. The Sculpture itself is a beautiful synthesis of ideas that embodies all of the energy of those that created it. A strong foundation created from building blocks that collectively intertwine which makes a work of art.”

— Jonathan Tibett

In the Press: New marble sculpture embraces community at Greenport's Peconic Landing

Brianne Ledda Times Review

Peconic Landing unveiled a new sculpture called “Embrace” in its “Art Without Barriers” sculpture garden on Monday. The wave-like structure was created as a monument to the idea of community, with input from an array of artists and experts on the North Fork. The 3,000-pound piece, measuring 10.5 feet wide by 5.5 feet high, was sculpted from Vermont Danby marble mined at the world’s largest underground quarry.

In keeping with the concept of community, the sculpture consists of two pieces of marble cemented together and carved to appear as if they’re many individual pieces — “sort of like a mosaic” — acknowledging both individuality and the “common bond” that cements people together. A spiral in the center “pulls us in, urging us to stay connected with life and each other,” according to a Peconic Landing video about the sculpture.

“The sculpture itself is a beautiful synthesis of ideas that embodies all of the energy of those that created it. A strong foundation created from building blocks that collectively intertwine, which makes a work of art,” the video states.

Mr. Antignano collaborated with Jonathan Tibett, co-founder of ABC Stone and founder of Precision Stone and The North American Sculpture Center, on developing the concept behind “Embrace” in late 2019. Mr. Tibett, a Southold resident, had approached Peconic Landing with an offer to donate a sculpture to their collection, prompting work on the sculpture to begin. Including the time it took to digitize the design, more than 300 hours were poured into its creation. The sculpture was made by Mr. Tibett’s team at Precision Stone, by both machine and hand.

The “Art Without Barriers” sculpture garden, which “Embrace” has now joined, is geared toward accessibility, with descriptive audio extending access to the visually impaired Bernadette Pepin, a master gardener and Peconic Landing resident, has planned a path to improve the sculpture’s accessibility and a flower garden that will change with the seasons. She hopes the design will be implemented this fall.

Other contributing artists and experts involved in creating “Embrace” include artist Claudia Ward, of Peconic Landing’s Board of Trustees; Patricia Lutzky, vice president of the facility; artists and Peconic Landing members Nancy Rollins, Charlotte Lipfert and Lisa Baglivi, a local artist.

New sculptures added to the Living Gallery:





2025 Currently On Display



Embrace



Spiral



Nova Mihai Popa

Angel's Gate



Dominick DiLorenzo

Wall Walker



Jack Howard-Potter

Wildebbeests



Anonymous

Colossal Sunflower



Kevin Berlin

Beyond Thought



Vincent Hawley

Bench #2



Nico Yektai

Acknowledgments

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Special thanks for their invaluable assistance throughout the years:

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Professor Marianne Weil

Tod Berks

Tundra and Luna from Nova's Art Project

Matko Tomicic

Laura P. Winship Fund

Mattituck Lions Club

Lisa Baglivi

Peconic Landing Members:

Fran Castan

Maria Chatzinakis

Sara Garretson

Charlotte Lipfert

Joe McKay

Richard Mizdal

Nancy Rollins

Dorothy Saccente

In Memoriam

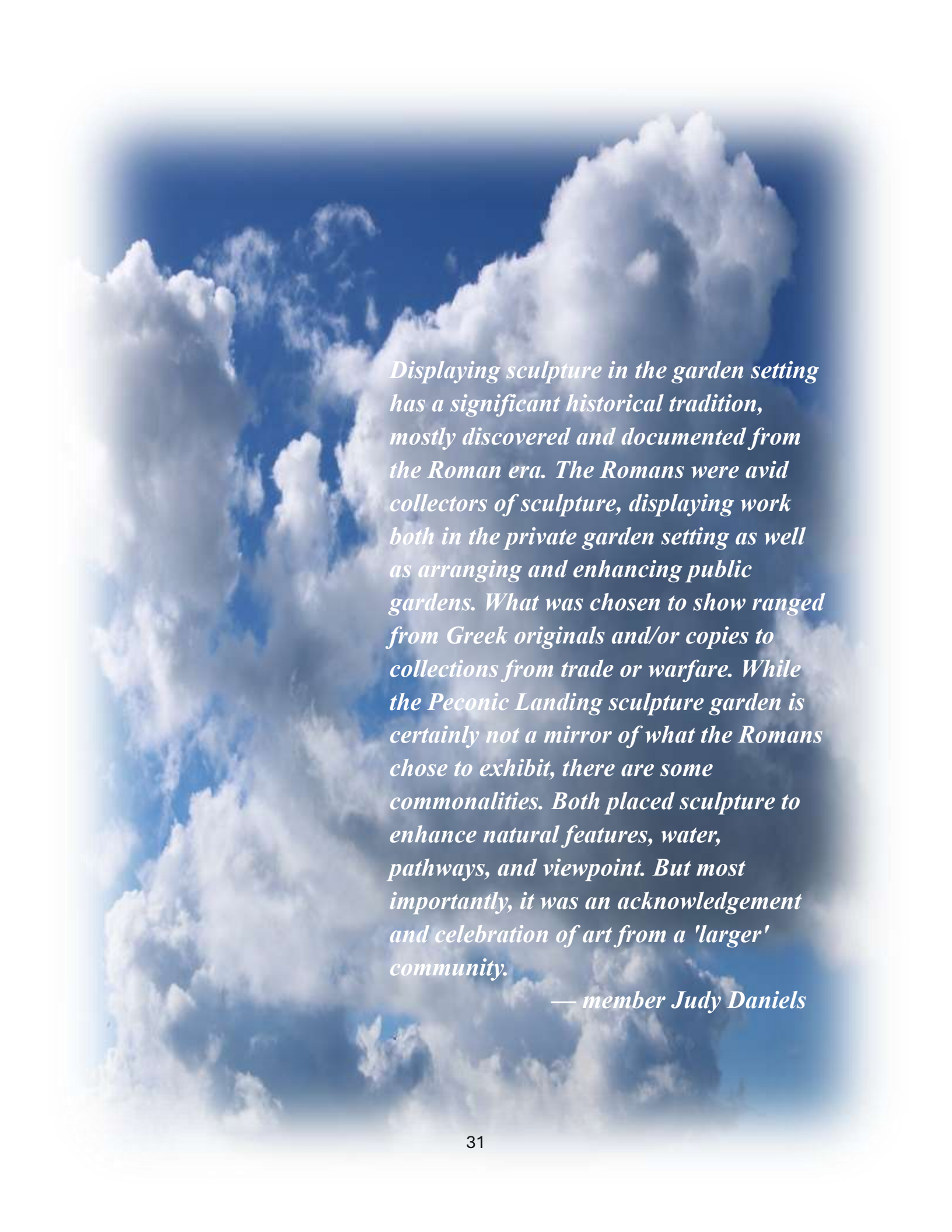
Fay Moore

Ed and Joan Porco

Brenda Sanchez

Jean Shaw

Vivian Sheehan



Displaying sculpture in the garden setting has a significant historical tradition, mostly discovered and documented from the Roman era. The Romans were avid collectors of sculpture, displaying work both in the private garden setting as well as arranging and enhancing public gardens. What was chosen to show ranged from Greek originals and/or copies to collections from trade or warfare. While the Peconic Landing sculpture garden is certainly not a mirror of what the Romans chose to exhibit, there are some commonalities. Both placed sculpture to enhance natural features, water, pathways, and viewpoint. But most importantly, it was an acknowledgement and celebration of art from a 'larger' community.

— member Judy Daniels

Peconic Landing

*The Premier Senior Living Community
On Long Island*



1500 Brecknock Road Greenport, NY 11944

631-477-3800

www.peconiclanding.org