Established in 2011, the museum’s garden was designed by landscape architect Frederic Warnecke, son of renown architect John Carl Warnecke. The garden’s elements were chosen to evoke the landscape of Sonoma County: its rolling hills, grass, and trees. Plants, such as the olive and ornamental plum trees, reference the region’s agricultural heritage.

What you’re hearing is Hugh Livingston’s Sounds of Place: Sonoma County. The artwork’s computer software generates soundscapes in real-time, varying throughout the day, ebbing and flowing, like the Sonoma winds.

Three programs are heard in randomized alternation throughout the day. The first is short rhythmic calls that cross-pollinate across the garden. These sounds were recorded underwater in the Russian River. The second is a sonic haiku: the computer chooses 5-7 sounds and presents them in a single poetic gesture. The third consists of instrumental gestures which are panned through speakers in a circle, intersecting with each other and then flitting off.

“It is like a garden set for an opera, where the audience can roam through, following the individual voices of each character in the drama, or resting in one place to hear the voices that happen by.”

-Hugh Livingston

425 Seventh Street, Santa Rosa, CA 95401
www.museumsc.org | (707) 579-1500

12 Ned Kahn
Air Column, 2017
Aluminum, steel

13 Moto Ohtake
Orbiter, 2006
Steel

14 Briona Hendren
Breathing Room, 2020
Steel, paint

15 Catherine Daley
Portal, 2009
Angle iron, steel, corten expanding steel, stainless steel bolts and washers

16 Ned Kahn
Erratic Fence, 2015
Aluminum
(on building façade)
All works are on loan from artist, unless otherwise stated

1. **John Pashilk**  
   *Satellite Sunflower, 2006*  
   Aluminum, noyo rock  
   Satellite Sunflower is a surrealistic, whimsical sculpture depicting the relations between technology and nature. The soft, colorful, and graceful flowers are fabricated from aluminum, as is the hard edged satellite dish in the “sunflower” center, that has become a landscape fixture of a new genus of flower seen around the world.

2. **Roger Berry**  
   *Seiche, 2008*  
   Steel  
   A seiche (sy-kee) is a standing wave. Its crest stays in one place, rather than moving forward as an ocean wave does. Commonly, a seiche will be seen as a tide moves up a river. The sculpture Seiche never crashes down.

3. **Mario Uribe**  
   *Peace Tree, 2013*  
   Steel, cactus  
   The Museum worked with Uribe to create Peace Tree through “North-South: Art as a Tool to Mediate Social and Political Conflict.” This partnership between MSC and the Gyeonggi Museum of Modern Art (Ansan, So. Korea) compared the parallel experiences of living near the Norteño-Sureño gang conflict in Northern California with the Demilitarized Zone in Korea. Workshops with Elsie Allen and South Korea high school students developed the abstract steel “treelike” sculpture, evoking an open hand, holding a live Spineless Nopal or Opuntia cactus.

4. **Carroll Barnes**  
   *Nexus II, 1978*  
   Steel  
   Carroll Barnes, an accomplished woodcarver, moved to Sebastopol in 1969 and taught at SRJC. Over the course of his career, he executed more than 50 public monuments and sculptures. More works by Carroll Barnes are on view in the Window Gallery (7th and B St).

5. **Albert Dicruttalo**  
   *Conflux, 2004*  
   Steel  
   Dicruttalo often works with opposites. The tension created between natural, organic forms and hard-edged geometry is a recurrent theme in his sculpture.

6. **John Pashilk**  
   *Power Plant, 2005*  
   Aluminum, noyo rock

7. **Edwin Hamilton**  
   *Untitled (In Two Pieces), 2008*  
   Granite, basalt, travertine, limestone, sandstone, and tufa  
   Hamilton’s artistic practice is based in the traditional craft of the stone mason, and his sculptural assemblages are inspired by simple forms found in the natural world. He is intrigued by the “silent dignity” conveyed when in the presence of stone structures. Hamilton builds as he goes, allowing the sculpture’s shape to change if the stone dictates it.

8. **Carroll Barnes**  
   *Bull Walrus (aka Macho), 1978*  
   Gift of Eric Barnes

9. **Edwin Hamilton**  
   *Pebble Series #1, 2010*  
   Basalt, granite, travertine, and limestone

10. **Bruce Johnson**  
    *Sequoia, 2000*  
    Wood, copper  
    Lent by the City of Santa Rosa  
    Sequoia came from a large log that was rotten in the middle. Using a jig and a swinging chainsaw, he made a 30” radius and cut down every inch of the log. He intentionally left the interior texture, wanting to expose the flaws on the surface. It was his desire to respect the log and to give the viewer the chance to approach and enter it.

11. **Albert Dicruttalo**  
    *Doppelganger, 2014*  
    Steel

12. **Carroll Barnes**  
    *Nexus II, 1978*  
    Steel

13. **Edwin Hamilton**  
    *Pebble Series #1, 2010*  
    Basalt, granite, travertine, and limestone

14. **Bruce Johnson**  
    *Sequoia, 2000*  
    Wood, copper  
    Lent by the City of Santa Rosa

15. **John Pashilk**  
    *Power Plant, 2005*  
    Aluminum, noyo rock

16. **Albert Dicruttalo**  
    *Doppelganger, 2014*  
    Steel