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Public Art

2009

IUPUI Museum Studies

Collections Care and Management

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A Survey of
IUPUI Public
Art

IUPUI Public Art Collection

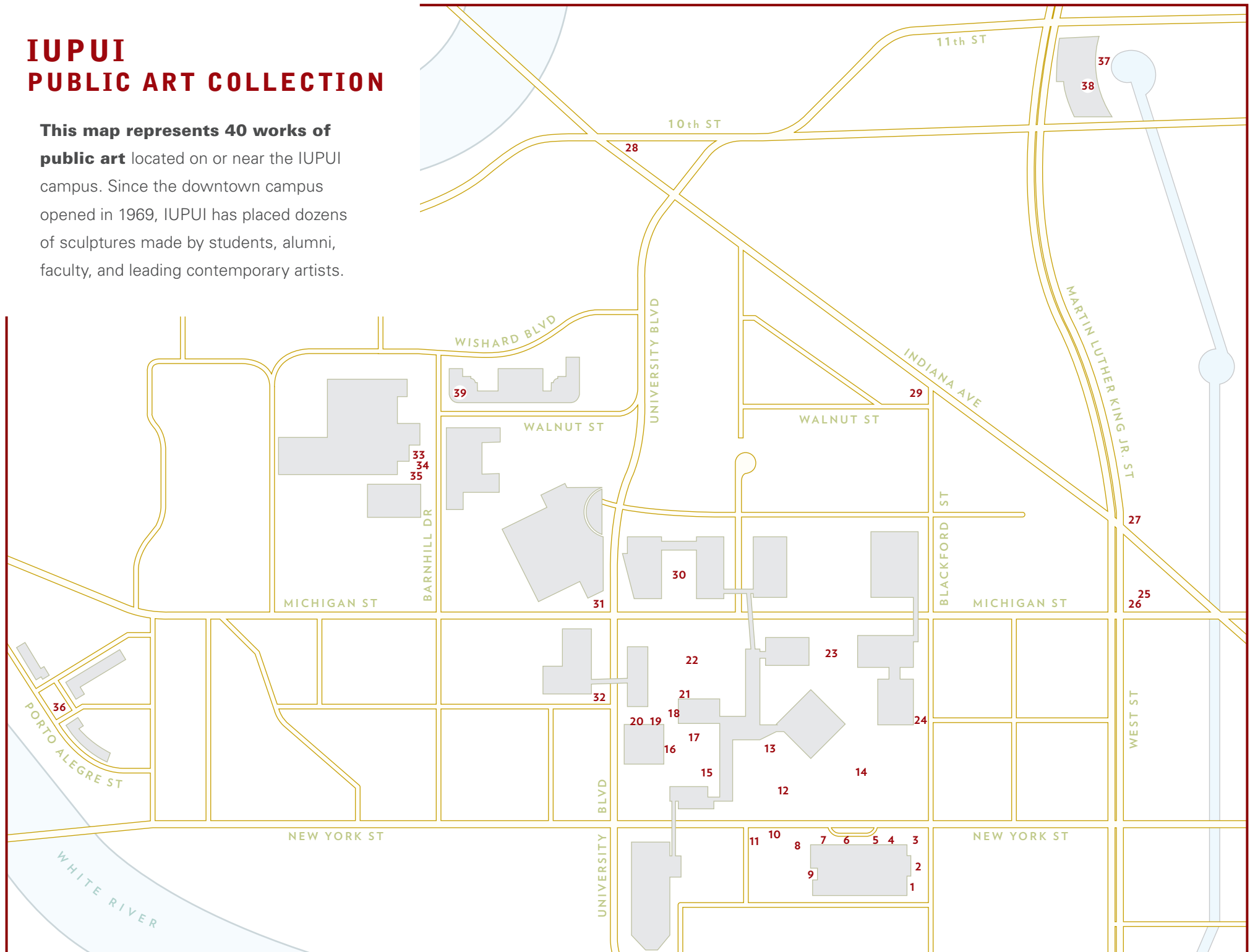
Updated: December 2009

Title / Link to Wiki Article	Artist	Date	Material(s)	Dimensions	Coordinates	SOS!*	Campus Location
Anatomy Vessel (Saplings)	Eric Nordgulen	2005	Cast/Fabricated Bronze	6'3"x1'9"x1'4"d	N 39° 46.289 W 086° 10.273	No	Herron: New York St.
Antenna Man	Eric Nordgulen	1998	Aluminum	11.13'	N 39° 46.256 W 086° 10.332	No	Herron: SW entrance, Blake St.
The Herron Arch 1	James Wille Faust	2005	Painted Aluminum	20'x7'x7'	N 39° 46.290 W 086° 10.228	No	SW corner of New York & Blackford St.
Barrow	Jill Viney	2008	Fiberglass/metal mesh	8'x8'd	N 39° 46.286 W 086° 10.244	No	Herron: New York St.
Broken Walrus I	Gary Freeman	1975	Painted Mild Steel	3'x8'x2'	N 39° 46.406 W 086° 10.498	Yes	Disassembled
Cancer...There's Hope	Victor Salmones	1995	Bronze	7'x8'x20'	N 39° 46.845 W 086° 10.494	No	Indiana Ave. & 10th St.
Casey Stengel	Rhoda Sherbell	1965	Bronze	3'7"	N 39° 46.491 W 086° 10.460	No	UP Courtyard
DNA Tower	Dale Chihuly	2003	Glass, Steel	20'3"x4'8"d	N 39° 46.655 W 086° 10.704	No	IU School of Medicine
East Gate/West Gate	Sasson Soffer	1973	Stainless Steel	23'x30'x17'	N 39° 46.438 W 086° 10.299	Yes	North of the Library between ET and SL
Entangled	Brose Partington	2004	Bronze	9' x 7'4" x 8'2"	N 39° 46.289 W 086° 10.367	No	Herron: New York St.
Eve	Robert William Davidson	1931	Bronze	5x1'1"x 1' 2"	N 39° 46.902 W 086° 10.012	Yes	Ball Gardens / Currently HITS Building
Give and Take	Michael Smith	2005	Painted Stone	N/A	N 39° 46.296 W 086° 10.379	No	Herron: New York & Blake St.
Glory	Garry Bibbs	1999	Bronze & Steel	30'x8'x1'	N 39° 46.474 W 086° 09.974	No	422 W. Michigan St.
Indiana Limestone	Adolpho Doddili	1978	Limestone	2'x3'x1'4"	N 39° 46.384 W 086° 10.488	Yes	NE corner of Lecture Hall
IUPUI Letters	Two Twelve	2008	Stainless Steel	7'5"x3'5"x11.5"	N 39° 46.407 W 086° 10.546	No	NW corner of Vermont & University St.
Jammin' on the Avenue	John Spaulding	1989	Brass	9.6' X 4' X4'	N 39° 46.646 W 86° 10.206	Yes	737 Lockefield Lane
Job	Judith Shea	2005	Bronze	6'3"x3'2"x2'6"	N 39° 46.264 W 086° 10.296	No	Herron: New York St.
Luminary	Jeff Laramore	2008	Onyx	4'x4'1'x5'	N 39° 46.480 W 086° 10.543	No	NW corner of Michigan & University
Mega-Gem	John Francis Torreano	1989	Welded aluminum	7'x11'x7'	N 39° 46.373 W 086°10.451	No	South of Taylor Hall / East of Lecture Hall
Mother's Helper	Derek Chalfant	N/A	Stainless Steel, Bronze	15'x8'x3'	N 39° 46.388 W 086° 10.468	No	SW entrance to University College
Orange Curves	Brent Gann	2000	Painted Steel	4'x4'x3'	N 39° 46.38 W 086° 10.495	No	North side of Lecture Hall
Peirce Geodetic Monument	N/A	1987	Black Granite	3'x1.5'd	N 39° 46.340 W 086° 10.433	No	Between Business Building & Taylor Hall
Portrait of History	Shan Zou Zhou	1997	Bronze	8'4"x2'x2'6"	N 39° 46.244 W 086° 10.235	No	Herron: Blackford St. Entrance
Procession of Ants	David Bowen	1999	Steel	3.5'	N 39° 46.406 W 086° 10.464	No	North of University College, sunken garden
Pyramid Fountain	N/A	1995	Stone/Water	100'	N 39° 46.327 W 086°10.366	No	Wood Plaza behind University Library
Reunion	Don Gummer	1992	Cast Bronze	8.3'x5.5'	N 39° 46.255 W 086° 10.218	No	Herron: Blackford & New York St.
Spaces with Iron	Will Horwitt	1972	Cast Iron & Bronze	4'6"x7'x5'9"	N 39° 46.381 W 086° 10.218	Yes	Blackford Street on SE corner of LD
Spirit Keeper	Steve Wooldridge	2007	Stainless Steel	6.5'x3.2'x3.2'	N 39° 46.915 W 086° 09.997	No	Behind HITS Building 410 W. 10th St.
Table of Contents	Dale Enochs	2008	Limestone	42'x20'x50'	N 39° 46.470 W 086° 09.971	No	422 W. Michigan St.
Temple VI	Austin Collins	1996	Steel	10'4"x3'8"x2'6"	N 39° 46.366 W 086° 10.478	No	East side of LE
Torso Fragment	Casey Eskridge	2005	Aluminum	3'2"x1'8"x1'6"	N 39° 46.279 W 086° 10.358	No	Herron: NW Corner
Weather Tower	Jerald Jacquard	1985	Painted Steel	20'x7'x6'	N 39° 46.416 W 086° 11.106	No	Campus Housing Greenspace
Wind Leaves	Bart Kister	1979	Metal	4.5'x6"	N 39° 46.604 W 086° 10.724	No	Riley Hospital
Zephyr	Steve Wooldridge	1998	Stainless Steel	13'x2'x10'	N 39° 46.339 W 086° 10.277	No	SE of University Library, N of New York St.
Untitled (Chimney)	Ellerbe Associates	1986	Brick, Concrete, Stone	25'x11'	N 39° 46.599 W 086° 10.728	No	Riley Hospital
Untitled (Bucket of Rocks)	Amber Lewis	2009	Mixed Media	9'x1'4"x1'4"	N 39° 46.288 W 086° 10.322	No	Herron: New York St.
Untitled (Faces)	N/A	N/A	Wood, Metal, Stone	11'x2.5'x1'	N 39° 46.603 W 086° 10.722	No	Riley Hospital
Untitled (Jazz Musicians)	John Spaulding	1995	Bronze	8.5'x19'x19'	N 39° 46.544 W 086° 09.992	No	Across from Walker Theater
Untitled (L's)	David Von Schlegell	~1978	Brush Stainless Steel	55'x45'x12"	N 39° 46.431 W 086° 10.456	Yes	Greenspace north of University College
Unknown (Tall Metal)	Carey Chapman	N/A	Steel	16'x4'8"x3'	N 39° 46.357 W 086° 10.373	No	Bottom of stairs from UL Connector

SOS!*= Does the article contain an entry in the Smithsonian Save Outdoor Sculpture! Database?

IUPUI PUBLIC ART COLLECTION

This map represents 40 works of public art located on or near the IUPUI campus. Since the downtown campus opened in 1969, IUPUI has placed dozens of sculptures made by students, alumni, faculty, and leading contemporary artists.



IUPUI PUBLIC ART COLLECTION

In Fall 2009, as part of a Museum Studies public scholarship effort, a group of twenty students undertook research on the collection and documented their findings using Wikipedia. Accessing university archives, newspaper articles, artist monographs, and other sources, the students pieced together background information. Conducting artist interviews, photo documentary surveys, and condition assessments, the students captured details about the life of each sculpture. The students shared this information in Wikipedia so that it may be maintained in a public, collaborative, participatory forum.

For more information about individual public art works, please search "IUPUI public art collection" on Wikipedia.

IUPUI's Museum Studies Collections Care and Management class (Fall 2009) conducted the research to create this guide.

- | | |
|---|--|
| 1 Portrait of History Shan Zou Zhou | 21 Procession of Ants David Bowen |
| 2 Reunion Don Gummer | 22 Untitled (Ls) David Von Schlegell |
| 3 Arches of Herron James Wille Faust | 23 East Gate/West Gate Sasson Soffer |
| 4 Barrow Jill Viney | 24 Spaces with Iron Will Horwitt |
| 5 Anatomy Vessel (Saplings) Eric Nordgulen | 25 Glory Gary Bibbs |
| 6 Job Judith Shea | 26 Table of Contents Dale Enochs |
| 7 Untitled (Bucket of Rocks) Amber Lewis | 27 Untitled (Jazz Musicians) John Spaulding |
| 8 Torso Fragment Casey Eskridge | 28 Cancer...There's Hope Victor Salmones |
| 9 Antenna Man Eric Nordgulen | 29 Jammin' on the Avenue John Spaulding |
| 10 Entangled Brose Partington | 30 Casey Stengel Rhoda Sherbell |
| 11 Give and Take Michael Smith | 31 Luminary Jeff Laramore |
| 12 Wood Fountain | 32 IUPUI Letters |
| 13 Untitled (Tall Metal) Carey Chapman | 33 Wind Leaves Bart Kister |
| 14 Zephyr Steve Wooldridge | 34 Faces, Riley Hospital |
| 15 Monument to Charles Sanders Pierce | 35 Chimney, Riley Hospital |
| 16 Temple VI Austin Collins | 36 Weather Tower Jerald Jacquard |
| 17 Mega-Gem John Francis Torreano | 37 Spirit Keeper Steve Wooldridge |
| 18 Mother's Helper Derek Chalfant | 38 Eve Robert William Davidson |
| 19 Indiana Limestone Adolpho Doddoli | 39 DNA Tower Dale Chihuly |
| 20 Orange Curves Brent Gann | Broken Walrus I Gary Freeman (<i>destroyed</i>) |

Thanks to the following participating students: Elizabeth Basile, Christy Brocken, Krystle Buschner, Katie Chattin, Stefanie Clark, Britt Deeds, Jill Gordon, Chrissy Griggs, Carrie Hagans, Kendra Jenkins, Sarah King, Anna Lake, Becca Lambert, Anna Musun-Miller, Katie Petrole, Lori Byrd Phillips, Michaela Shafer, Karen Shank, Lauren Talley, and Angie Vinci. **Thanks for research assistance and collaborative support:** Jennifer Boehm, Valerie Eickmeier, Steve Hodges, Paula Katz, Dan Maxwell, Eric Nordgulen, Brose Partington, Kathy Pataluch, Abbey Pintar, Nancy Proctor, Mindy Taylor Ross, Sherry Rouse, and Rob Stein. **Thanks for design services:** Michael Mikulay. **Thanks for project leadership:** Richard McCoy, Associate Conservator of Objects & Variable Art at the Indianapolis Museum of Art.

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IUPUI
Main
Campus

2009

A Survey of
IUPUI Public
Art

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Broken Walrus I

Broken Walrus I

Artist	Gary Freeman
Year	1975
Type	Mild Steel Height: 36" Length: 8' Width: 24"
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Broken Walrus I, a public sculpture by American sculptor Gary Freeman (b. 1937), was located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture was located North of Lecture Hall from 1975 until about 2004 when it was removed due to rusting out of the structure. It was mild steel, painted an orange-red matte finish, and was 36-inch (91 cm) tall by 8-foot (2.4 m) long by 24-inch (61 cm) wide.^[1]

Description

Broken Walrus I was a mild steel sculpture, with an orange-red painted matte finish, with the dimensions 36-inch (91 cm) by 8-foot (2.4 m) by 24-inch (61 cm). The sculpture was an abstract representation of a single walrus tusk that had been broken at the base. Rather than the tusk being realistic and round, it had squared off edges with an exaggerated, squared end. In order to portray the sense of brokenness, the work was made up of two pieces: the main larger tusk and a smaller section that was leaning against it. The larger section of tusk had thin vertical pieces radiating from each turn in the metal, giving it an even more abstract feel. The entire piece sat on a raised concrete square base that was approximately 2-foot (0.61 m) high by 7-foot (2.1 m) long.^[1]

A black and white photograph of *Broken Walrus I* is in the exhibit catalog *Gary Freeman: A Decade of Sculpture 1979 to 1989*, which can be found at IUPUI's University Library.^[1]

Location

From 1975 until around 2004 *Broken Walrus I* was located north of New York Street on the IUPUI campus, along the northern edge of Lecture Hall and west of Joseph T. Taylor Hall (formerly University College) at 815 W. Michigan Street.^[2] Artist Brent Gann's abstract piece, *Orange Curves*, is now in the former location of *Broken Walrus I*.^[3]

Gary Freeman's second Walrus piece, *Broken Walrus II*, was commissioned in 1976 by Indianapolis apartment developers Borns Associates. Freeman and a handful of Herron sculpture students installed multiple monumental works that were displayed around the Pickwick Apartments on the Northern side of Indianapolis. When new owners took over the apartment complex in the mid 1990's, many of the sculptures were relocated to nearby Pickwick Farms where they can still be seen from Interstate 465 near Ditch Road..^[4]

During the time that the sculptures were relocated *Broken Walrus II* was gifted to the Indianapolis Museum of Art (IMA) by the Borns family in 1995. It received the accession number 1995.149 with credit listed as Gift of Robert A. and Susan S. Borns. On December 18, 2008 *Broken Walrus II* was deaccessioned and disassembled by the IMA because of extreme rusting out of the steel and instability of the piece. The official IMA reason for deaccession is listed as, "Not mission relevant," with a declared value of \$0.^[5]

Condition

Around 2004 *Broken Walrus I* was removed and disassembled due to extreme rusting out of its structure. As the sculpture was in great need of repair, faculty from IUPUI's Campus Facility Services approached Valerie Eickmeier, Dean of the Herron School of Art and Design, with their concerns. Eickmeier then contacted Freeman and the artist gave permission for the piece to be removed and disassembled.^[6]

Broken Walrus I was made of mild steel, a material which corrodes at a faster rate than other forms of steel such as cast iron or stainless steel. Mild steel is commonly used because of its cost, ease of use, strength, and ability to take on more deformation without failing.^[7] Mild steel corrodes more quickly in outdoor environments, especially moist atmospheres, and will cause increased loss of metal due to rusting the longer it is exposed to the environment^[8]. *Broken Walrus I* was displayed outdoors for nearly thirty years, through cycles of harsh Midwest winters and humid summers, causing the structure to become increasingly corroded until it was more efficient to remove the sculpture rather than repair it.

See also

- → Temple VI
- → Weather Tower

External links

- Flickr: IUPUI Collections Care and Management^[9]
- IUPUI University Library^[10] Contains Exhibit Catalog with photograph of Broken Walrus I
- Broken Walrus II at the Indianapolis Museum of Art^[11]

References


- [1] Herron Gallery (1990). "Gary Freeman: A Decade of Sculpture 1979-1989". *Exhibit Catalog*.
- [2] IUPUI. "Joseph T. Taylor Hall." *About IUPUI* Viewed November 23, 2009. <http://www.iupui.edu/building/UC.html>
- [3] Gann, Brent (2002). "Orange Curves." *Sculpture*. http://www.brentgann.com/old_site/swf/index.swf
- [4] Greiff, Glory-June (2005). "Remembrance, Faith & Fancy; Outdoor Public Sculpture in Indiana". *Indiana Historical Society Press*.
- [5] Indianapolis Museum of Art. "Gary Freeman: Broken Walrus II." *Contemporary Art*. Viewed on November 25, 2009. <http://www.imamuseum.org/explore/artwork/36410>
- [6] Eickmeier, Valerie. Personal Communication. November 24, 2009.
- [7] Werby, Andrew (2000). "Using Steel for Sculpture." Steel for Sculpture FAQ. Viewed on November 25, 2009. http://users.lmi.net/~drewid/steel_faq.html
- [8] Corrosion Doctors. "Steel Corrosion." Viewed on November 25, 2009. <http://corrosion-doctors.org/MatSelect/corrsteel.htm>
- [9] <http://www.flickr.com/groups/1177964@N25/>
- [10] <http://www-lib.iupui.edu/>
- [11] <http://www.imamuseum.org/explore/artwork/36410/>

Geographical coordinates: 39°46.390'N 86°10.487'W

Casey Stengel (sculpture)

Casey Stengel a public sculpture by American artist, Rhoda Sherbell, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture can be found in the courtyard of the [www.universityplace.iupui.edu | University Place Hotel]. Installed in 2000, the sculpture was carved in bronze with a height of 43 inches.^[1]

Casey Stengel

	
Artist	Rhoda Sherbell
Year	1965
Type	Bronze Height: 43 feet (13 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Sculpture Description

Casey Stengel depicts the legendary baseball player cast in bronze by Rhoda Sherbell. Located in the courtyard of University Place, the sculpture stands 43' tall facing north. He is standing with his hands on his hips and head forward with a baseball cap. There is a baseball on the foot of the base laying next the player's left foot. Stengel is wearing his baseball uniform with the number 23 engraved on the back side. His age is shown through the wrinkles engraved on his face as well as his posture.

Sculpture Information

The sculpture is located next to the National Art Museum of Sport in the courtyard of University Place.^[2] It is based on the legendary baseball player and later manager of the New York Yankees and Mets.^[1]

Artist

Rhoda Sherbell is best known for sculpting historical figures such as Casey Stengel as public sculptures along with Portrait Bust-Sculpture, Portrait-Full Length, Portrait, Society/Celebrity/Notables, Sport Figure/Genre. Her chosen medium is clay, which she casts in bronze.^[3] Along with displaying work in museums, she also has work in the Baseball Hall of Fame, Cooperstown, New York^[4] Sherbell has received nineteen solo museum and gallery exhibitions along with more than fifty awards, including those from the American Academy and Institute of Arts and Letters, the Ford Foundation, the Louis Comfort Tiffany Foundation, the Pennsylvania Academy of Fine Arts and the National Sculpture Society (Gold Medal).^[4] Sherbell now lives in Long Island and her sculptures are found in museums including the National Museum of Art, the National Portrait Gallery-Smithsonian Institution, Washington, DC, Baseball Hall of Fame, Cooperstown, NY, Brooklyn Museum, NY, and the National Museum of Sport, New

York, NY. ^[3]

Condition

The sculpture is in overall good condition but does need attention. There is a general wear over the entire figure as it has turned green and has begun to disintegrate. Other than this, it remains in tact and in one piece.

Gallery



Feet Detail



Face Detail



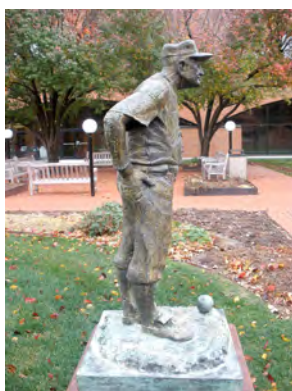
Front Detail



Damage Detail



Proper Left



Proper Right

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- [1] Indianapolis Arts (2009). "Casey Stengel" (<http://www.publicartindianapolis.org/pal.aspx>). *Public Art Locator*. . Retrieved Nov 17, 2009.
- [2] NAMOS (2009). "Rhoda Sherbell 1933- Rhoda Sherbell's Casey Stengel rules over courtyard." (<http://namos.iupui.edu/Artist.aspx?artist=202>). . Retrieved Nov 17, 2009.
- [3] Hofstra Museum (2009). "Biography from Hofstra Museum" (http://www.askart.com/askart/s/rhoda_sherbell/rhoda_sherbell.aspx). . Retrieved Nov 17, 2009.
- [4] The Art Students' League (2009). "Rhoda Sherbell Sculpture: Stone, Wood, Clay" (http://www.theartstudentsleague.org/bio_rhoda.html). . Retrieved Nov 17, 2009.

Geographical coordinates: 39°46.491'N 86°10.460'W

Peirce Geodetic Monument

Peirce Geodetic Monument

	
Year	1987
Type	Brass, Black Granite. ^[1] Object Height: 3' Diameter: Object is 1.5' & Grating is 6'
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

The *Peirce Geodetic Monument* is a marker honoring the late American philosopher Charles Sanders Peirce (pronounced "purse").^[2] This marker is on Indiana University-Purdue University Indianapolis campus located downtown Indianapolis, Indiana and was installed by the National Oceanic and Atmospheric Administration and the U.S. National Geodetic Survey.^[1]

Sculpture description

The Peirce Geodetic Monument is cylindrical in shape, tapering to a point at the top, and is made out of brass and black granite.^[1] There is a front plaque commemorating Charles Sanders Peirce and another located on the concrete bench behind the monument describing its functionality. At the top there is a small circular metal piece with inscriptions. A metal grating, divided into two sections, surrounds the monument. The monument measures 3' tall and 1.5' in diameter and the grating at the base is 6' in diameter.

Sculpture information

Geodetic markers, including this monument, show the exact latitude, longitude, and altitude of its location and give information to map creators, architects, landscapers, engineers, and scientists.^[3] There are other markers by the Indianapolis government buildings but the Peirce marker "will serve as a vertical and horizontal reference point".^[3] This monument was donated to IUPUI because of the Peirce Edition Project that has been ongoing since 1976.^[2] The IUPUI project is an attempt to publish Charles Sanders Peirce's hand-written manuscripts and put them in chronological order.^[4] As of June 2009, six of the anticipated thirty volumes have been published.^[4] The value of this monument is unknown.

Artist

The artist or manufacturer is unknown. However the National Oceanic and Atmospheric Administration and U.S. National Geodetic Survey donated and placed the marker on campus to honor Charles Sanders Peirce's contributions to multiple disciplines and IUPUI's work to compile his unpublished manuscripts.^[3]

Location history

The IUPUI Peirce monument is the National Oceanic and Atmospheric Administration's third marker to honor Peirce. While the location history is unknown the top of the marker is dated 1987 and it was installed June 30th, 1987, so it could be assumed that this has been the only home to the monument.^[2] It is currently located on "the southeast corner of the quadrangle bounded by the education/social work building, the lecture hall, and the old library".^[1]



Inscription

Condition

The Peirce monument is in good condition and its structure is stable. The metal circular marker directly on top and the plaque in front of the cylinder are corroding. The circular grating is comprised of two pieces and they are not level with one another. Leaves and rocks are piled up underneath the grating. There is evidence of dirt at the base and around the cylinder monument. There is a corresponding plaque located on a concrete bench directly behind the monument and that is in excellent condition except for dirt and remnants of grass.

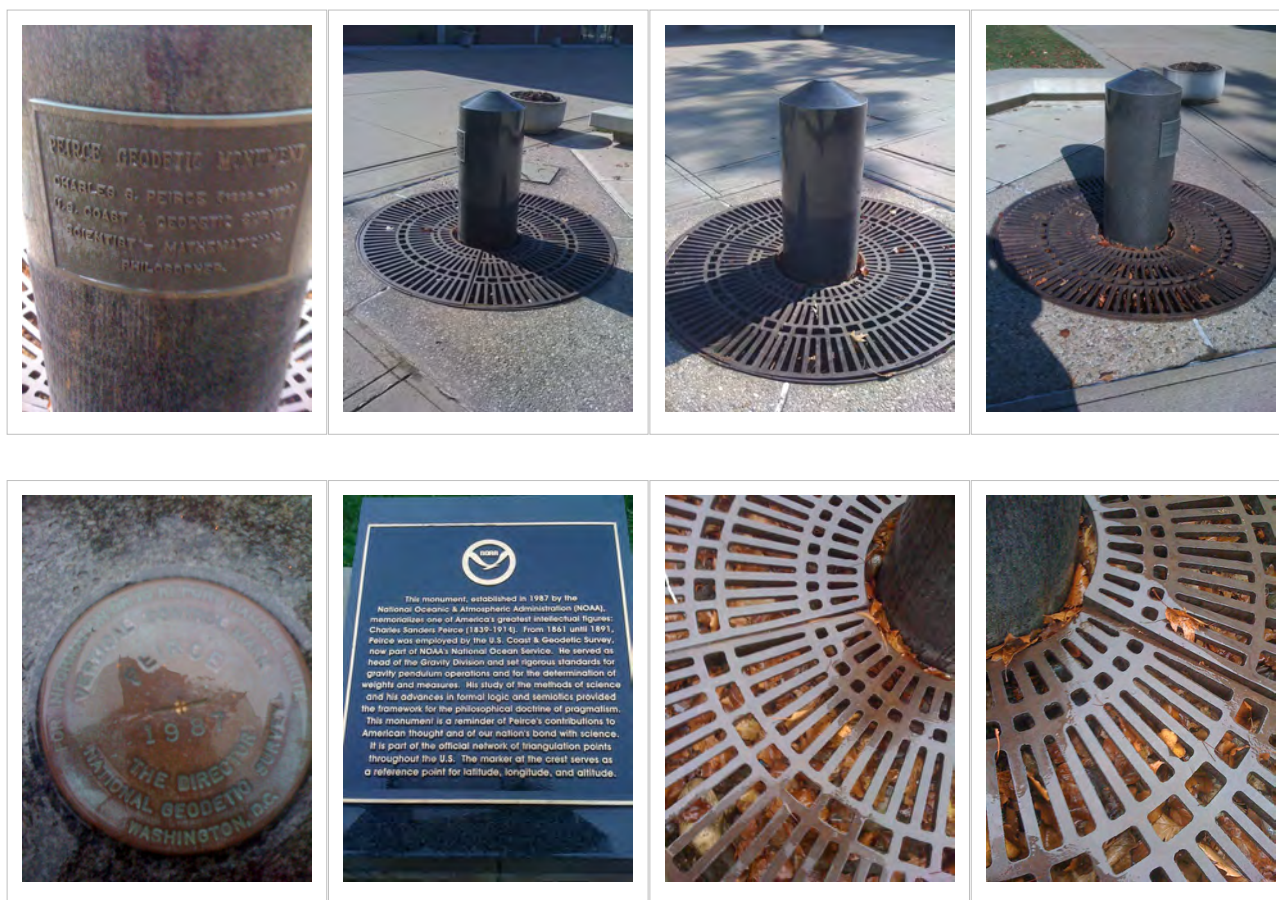
Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. **Peirce Geodetic Monument** was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States.^[5]



Uneven grating and debris underneath

Gallery



See also

- → Mega-Gem
- Torso Fragment
- → Broken Walrus I
- Zephyr (sculpture)
- → Eve (sculpture)
- → Temple VI
- → Untitled (L's)
- → Spaces with Iron
- Untitled (Faces)

External Links

- National Oceanic and Atmospheric Administration ^[6]
- National Geodetic Survey ^[7]
- Peirce Edition Project ^[8]


Geographical coordinates: 39°46.340'N 86°10.433'W

References

- [1] " Global Positioning: Magnetism and Pragmatism Put IUPUI on the Map ([http://www.iufoundation.plannedgifts.org/pdf/Next Steps v3n3-Fall2001.pdf](http://www.iufoundation.plannedgifts.org/pdf/Next%20Steps%20v3n3-Fall2001.pdf))" (PDF). *Next Steps*. 2001. .
 - [2] News Bureau (1987-6-24). Press release.
 - [3] Sharp, Jo Ellen Meyers (June 29, 1987), "Marker will locate IUPUI precisely", *Indianapolis Star* (Indianapolis, IN)
 - [4] " News from the Peirce Edition Project - June 2009 (<http://www.iupui.edu/~peirce/>)". *The Peirce Edition Project*. June 2009. . Retrieved 2009-11-3.
 - [5] " About SOS! (<http://www.heritagepreservation.org/Programs/Sos/aboutsos.htm>)". *heritagepreservation.org*. 2009. . Retrieved November 25, 2009.
 - [6] <http://www.noaa.gov/>
 - [7] <http://www.ngs.noaa.gov/>
 - [8] <http://www.iupui.edu/~peirce/index.htm>
-

East Gate/West Gate

East Gate/West Gate

	
Artist	Sasson Soffer
Year	1973
Type	Stainless Steel Pipe Height: 24 feet (7.3 m) Length: 40 feet (12 m) Width: 30 feet (9.1 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

"East Gate/West Gate", a public sculpture by Sasson Soffer, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. This sculpture is on loan from the Indianapolis Museum of Art and was installed on campus on March 22, 2009. It was transported from the Indianapolis Museum of Art to its current location, in front of Taylor Hall, from the Indianapolis Museum of Art via helicopter.^[1] East Gate/West Gate was constructed in 1973 and consists of stainless steel pipe.^[2] Its dimensions are 24'x 40'x 30' and weighs 2000 lbs.^[3]

Sculpture Description and Information

"East Gate/West Gate" was made by Sasson Soffer in 1973. It is a three-deminsional outdoor sculpture consisting of two spirals welded and bolted together. It is bolted to the ground by four holes which were drilled and filled with concrete and then affixed by steel clamps.^[5] It is made of stainless steel pipe and is 24' x 40' x 30' in dimension. Installation of this piece occured on March 22, 2009. It was moved from the Indianapolis Museum of Art and transported via helicopter to its current location on campus in front of Taylor Hall.^[6] It is on loan from the Indianapolis Museum of Art until 2011.^[7]

SOS!

SAVE OUTDOOR SCULPTURE!

This article has a corresponding record in the SOS! Database ^[4].

Artist

Sasson Soffer (1925- October 17, 2009)^[8]

"Sasson Soffer was born in Baghdad, Iraq of a Jewish background. The son of a scribe, Soffer spent much time drawing in his father's studio. In 1948, the Arab-Israeli war broke out, and after some months in hiding, Soffer

escaped to Iran and eventually Israel. Later, Soffer made his way to New York and enrolled in the art program at Brooklyn College, which boasted a faculty that included sculptor José de Rivera and painter Mark Rothko, who became a close friend. In 1961 and 1966 his work was included in Whitney Museum Annuals. Beginning in 1968, Soffer's sculpture has been seen at Lincoln Center, Battery Park, the Indianapolis Museum of Art, Queens College, Bard College, New York University, Harvard University, Hampshire College, and the Sculpture Park in East Hampton, New York.^[9] Biography courtesy Jessica Soffer (excerpted from The New York Times, Christian Science Monitor, Indianapolis Star, and The Maine Times).^[10]

Partial listing of exhibitions in which Sasson Soffer participated:^[11]

- 1966-New York University, Weinstein Hall, New York (*Queen*)
- 1970-Hudson River Museum, Yonkers, New York (*EM*)
- 1973-Wooster Street, New York, New York (*Westgate*)
- 1974-Havard University, Cambridge, Massachusetts, Science Center (*EM and DEM*)
- 1974-Fisher Building, Detroit Michigan (*WEM*)
- 1974-Wayne State University, Detroit, Michigan (*Reunion*)
- 1974-Stormking Art Center, Mountainville, New York (*Eastgate*)
- 1974-Van Saum Park, Paramus, New Jersey (*Reunion*)
- 1974-Moore College, Philadelphia, Pennsylvania (*Ying, Yang*)
- 1975-Battery Park, New York, New York (*Homage to the Statue of Liberty*)
- 1975-Walker Street, New York, New York (*Nightwalker*)
- 1976-Battery Park, New York, New York (*Offering*)
- 1978-Beech Street and West Broadway, New York, New York (*Immigrant and Migrant*)
- 1980-Battery Park, New York, New York (*Eastgate-Westgate*)

Location History

This sculpture is on loan from the Indianapolis Museum of Art.^[12] It was acquired to the Indianapolis Museum of Art by gift from the Alliance of the Indianapolis Museum of Art.^[13] It was brought to the museum by truck in 1980.^[14] It is currently located in front of Taylor Hall on the campus of IUPUI. It was moved from the Indianapolis Museum of Art to its current location on March 22, 2009. It arrived at approximately 6pm and was installed by the IMA with help from the IUPUI Campus Facility Services.^[15] Roadways under the flight path of the helicopter were closed briefly which included 10th, Michigan, and New York streets.^[16] The flight path followed "the White River from the museum to the Natatorium, and then north to Taylor Hall."^[17] Video of its transportation can be found at the IMA's website or [18]

Condition

As of November 15, 2009 *East Gate/West Gate's* condition was very good, but did have some all over scratches on the surfaces. Some areas of the steel are more dull than other areas. In high wind this sculpture does sway slightly, which may affect this sculpture structurally over time.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *East Gate/West Gate* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor

public art across the United States ^[19].

Gallery



Proper front view, from the East.



Proper right view, from the South.



Proper back view, from the West.



Proper left view, from the North.



Detail



Detail



Detail - Signature and Date

External links

- [Flickr:IUPUI Collections Care and Management](#) ^[9]
- [IUPUI Virtual Tour: Art](#) ^[20]
- [Indianapolis Museum of Art website](#) ^[21]
- [Indianapolis Museum of Art dashboard](#) ^[22]
- [See this sculpture's helicopter adventure](#) ^[18]
- [Indiana's Save Outdoor Sculpture \(SOS!\)](#) ^[23]

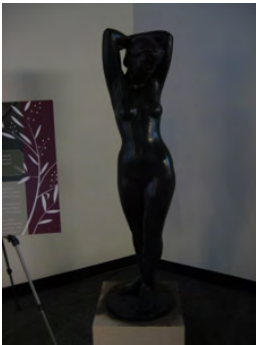
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Geographical coordinates: 39°46.438'N 86°10.299'W

Eve (sculpture)

Eve

	
Artist	Robert William Davidson
Year	1931
Type	Bronze Height: 5 ft. Length: 2 ft. Width: 1 ft.
Location	IUPUI, Indianapolis, Indiana, United States

Eve is an outdoor sculpture created by Robert William Davidson in 1931. It is currently located in the HITS Building at 410 West 10th Street on the campus of Indiana University-Purdue University Indianapolis (IUPUI). The overall dimensions of this bronze sculpture are 5' tall, 2' long, and 1' wide.

Sculpture Description

Eve is a sculpture of a nude female figure standing on a circular bronze base which measures 17” in diameter and 2” tall. She is standing with her proper left foot pointed forward and her proper right foot is perpendicular to the left, pointing right. Her arms are crossed behind her head and she is looking down and to her left. Her hairstyle is such that all of her forehead and both of her ears are visible. “Robert Davidson” is visible on the proper left side of the top of the base.

Sculpture Information

The statue was nicknamed “Flo” for Florence Nightingale by the nursing students at IUPUI. The graduating class often posed around the statue for a photo in the 1940’s. In the 1950’s and 1960’s it became a tradition to dress the sculpture in a nurse’s pink training uniform at graduation time. She has also been decorated with women’s undergarments, towels, and balloons over time. ^[2]

Acquisition

Eve was commissioned by the Indiana University Alumni Nurses Association in 1931. They wanted a statue to put in the newly created Ball Gardens just north of the nurses’ Ball Residence. ^[3] It was cast by the Priessmann, Breuer, and Co. Foundry in Munich, Germany. ^[4]

SOS!

SAVE OUTDOOR SCULPTURE!

This article has a corresponding record in the SOS! Database ^[1].

Artist

Robert Davidson was born in Indianapolis, Indiana in 1904. He was an apprentice to his father, Oscar Davidson, also an artist. He studied sculpture at the John Herron Art Institute (now the Herron School of Art), the Art Institute of Chicago, the School of American Sculpture in New York City, and the Bavarian Fine Arts Academy in Munich, Germany. ^[5] .

Davidson's wife, Maryetta, was an Indiana ceramics artist and they both graduated from the John Herron Art Institute in 1926. They moved to Saratoga Springs, New York where Davidson taught art at Skidmore College from 1934 to 1972. ^[6] .

Davidson is a nationally known artist whose work is in the collections of the Indianapolis Museum of Art and the Smithsonian. He has won many awards for his works including the Art Association Prize at the Herron Art Institute in 1925, the Harry Johnson Prize from Hoosier Salon in 1930, and two first prize wins at the Indiana State Fair in 1923 and 1924. He died in Schenectady, New York in 1982. ^[7] .

Location History

Eve was first shown at the 1933 Chicago World's Fair. She was then displayed at the Hoosier Salon in Chicago, and then in the John Herron School of Art. ^[8] . She was finally installed in the middle of a fountain in Ball Gardens by 1937. ^[9] . She is currently housed in the HITS Building on the IUPUI campus. As of November 16, 2009, an interpretive sign accompanying her in her temporary location states, "Removed from the fountain in 1997 because of total ground instability. Temporarily placed here, in the Health Information and Translational Services Building, while awaiting rehabilitation of the Ball Nurse's Sunken Garden and Convalescent Park. When that is achieved, she will be returned to her place of honor as the centerpiece of the garden." See the gallery below.

Condition

There are some small nicks in various places on the sculpture, especially on the front of the thighs and the abdomen, but she is in good condition overall. The interpretive sign (mentioned above) states, "Conserved in 2006, thanks to the Indiana University School of Nursing, Class of 1959." See the gallery below.

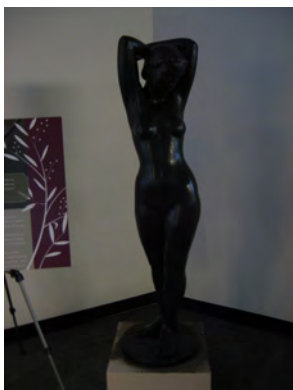
Bronze is an alloy of copper. Bronze objects usually develop a light green or dark brown patina over time. ^[10] . Corrosion is a major cause of damage to bronze. This is more likely to occur in an environment which is heavily polluted or has a high concentration of evaporating salt water. ^[11] . **Eve** appears to have a dark brown patina that has accumulated as a result of her nearly 80 year history.

Another problem that bronze objects face is "bronze disease", characterized by small spots of light green powder that grow rapidly. This is caused by salts in the air or inappropriate handling or cleaning. It can be made worse by humidity. ^[12] . This type of corrosion can cause pitting of the surface, which may be the source of the nicks on this statue's thighs and abdomen. No green spots were noticed; these may have been removed during the 2006 conservation.

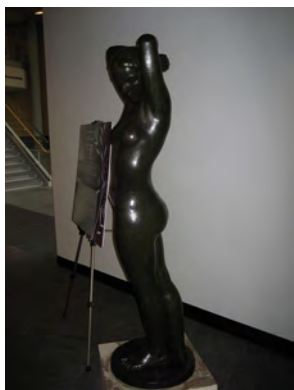
Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. **Eve** was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States. ^[13] .

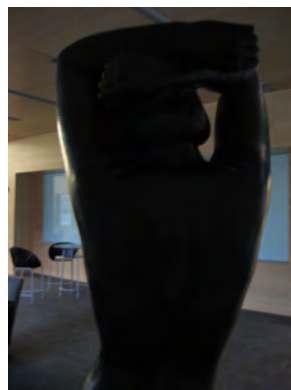
Gallery



Front view



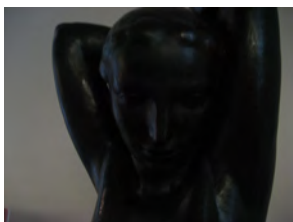
Proper Left view



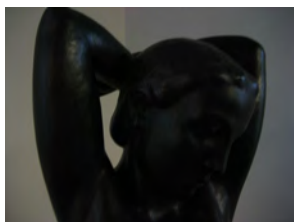
Back view



Proper Right view



Detail of Face



Detail of Face



Artist's signature

Interpretive Sign Accompanying
EvePermanent Location of Eve in
Ball Gardens

See Also

Bronze sculpture

Indianapolis Museum of Art

External Links

- Photo Collection of IUPUI Sculptures ^[9]
- IUPUI Virtual Tour: Art ^[20]
- **Eve** in SOS! Database ^[1]
- Digital Collections of IUPUI University Library - **Eve** ^[14]
- Indianapolis Museum of Art Online Art Collection: Robert William Davidson ^[15]


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Geographical coordinates: 39°46.902'N 86°10.012'W

Indiana Limestone (sculpture)

Indiana Limestone

	
Artist	Adolfo Doddoli
Year	1978
Type	Limestone Height: 2 feet (0.61 m) Length: 3 feet (0.91 m) Width: 1.3 feet (0.40 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Indiana Limestone, a public sculpture by Italian-American artist Adolfo Doddoli, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture is located on the East corner of the North side of the Lecture hall under the overhang. The Lecture Hall is located at 325 University Blv in Indianapolis, Indiana.^[2] This sculpture commissioned for the Indianapolis University-Purdue University Indianapolis' (IUPUI) campus in the mid 1970's. It was installed by the artist.^[3]

SOS!
SAVE OUTDOOR SCULPTURE!

This article has a corresponding record in the SOS!^[1]

Description

Indiana Limestone was carved out of one 42"X40"X17.5" piece of limestone obtained from the Wooley Stone Company Inc. located in Bloomington Indiana. The sculpture was complete as of February 1976 and sat in storage at the Herron School of Art until its installation in 1978.^[4]

The shape of the sculpture is roughly oval with rounded and organic detailing. There is a channel-like indentation carved into the front of the sculpture. The edges of the top and bottom of both the sculpture as a whole and the channel are scalloped giving the impression of a clam opening. The fluid structure of the shape contrasts with the hardness of the material used. Doddoli favored this juxtaposition using it as a reference to the industrial age.^[5] A plaque bearing the title, name of the artist and date is located on the proper left front corner of the base of the sculpture just above the concrete base pedestal.

Stone sculpture is generally carved in three steps: roughing out, intermediate carving and final finishing. The first step is generally carried out with a large hammer and chisel. Large chunks of rock are taken off and the basic shape is formed. The next step is commonly undertaken with some sort of mechanical instrument to further refine the shape and add detail. Final finishing can be undertaken with a small hammer and chisel combination or through some method of abrasion.^[6] A photograph in the Digital collection of IUPUI University Library shows Adolfo Doddoli engaging in an abrasive technique^[7] to finish a sculpture.

Commission

This sculpture was one of four commissioned by IUPUI in the mid 1970's for installation around Cavanaugh Hall and other high traffic areas. The proposals/works were selected by an internal committee and funded by national grants from the National Endowment for the Arts and matching fund from Friends of the University.^[8] ^[9] Other artists selected at the time were Gary Edson, Gary Freeman and Charles Hook.^[10] Each artist was given \$1000 for materials and production.^[11] ^[12]

Placement and installation

The artist requested its placement at the North side of the Lecture Hall under the overhang so as to protect the sculpture from corrosion. He also requested a 3 foot high pedestal base to be used to mount the sculpture.^[13] A request was issued for the creation of this base in February 1976 citing the space the finished sculpture was taking up in Herron's art studios, but there is no evidence that it was made until the installation in 1978.^[14]

Labelling

The sculpture was installed in 1978 without a label. Arthur Weber, Dean of the Herron School of Art indicated that each of the sculptures commissioned for campus should be clearly labeled. Through a series of memorandums in 1978 and 1979 between Weber, Vice Chancellor Moore, Gary Freeman and Adolfo Doddoli a plaque was made and eventually installed on the base of the sculpture some time after June 5, 1979.^[15] ^[16] ^[17] ^[18]

Artist

Adolfo Doddoli is from Florence, Italy where he studied at the *Istituto Statale D'Arte*. He obtained his *maestro d'arte* at the age of 18 and furthered his studies at the same institution, obtaining a second degree which allowed him to teach. In 1960 he emigrated to the United States of America to study at the Colorado College in Colorado Springs with a foreign student scholarship. After a short break from school to teach Doddoli attended the University of Kentucky at Lexington where he obtained a Masters in fine arts in 1969.^[19] Conversely, The Herron Chronicle, a book detailing the first 100 years of the Herron School of Art, lists Doddoli's MFA as coming from Northern Illinois University.^[20]

After studying at Colorado College for a year Doddoli taught at Southern Colorado State College at Pueblo. He later worked in a casting house in New York state before attending the University of Kentucky. In the fall of 1969 Doddoli joined the Herron School of Art where he taught fundamentals of Design on a one year contract.^[21] He returned the next year as a full faculty member, staying at Herron until 1999 retiring as Associate Professor Emeritus. While at Herron, Doddoli chaired the 1988 Herron Building Committee. This committee compiled the needs assessment plan which proposed a new building for the School. It would take more than 10 years for the work indicated in the needs assessment to come to fruition.^[22]

In 1987, two chairs designed by Adolfo Doddoli were included in the exhibition "Topeka Kansas 1987." This exhibition featured furniture designs by thirteen artists and was held in the LimeLight gallery in Dearborn, Michigan.^[23]

When speaking of his sculpture Doddoli has said: "In my work I am trying to visualize an impression or a feeling which I have experienced while observing life."^[24]

Location

'**Indiana Limestone**' was stored in the Herron School of Art from at least February 23, 1976 to its installation on the North side of the Lecture Hall before August 1978.^[25] Since the installation of the sculpture it has not been moved from its position at the East corner of the North side of the Lecture Hall which is located at 325 University Blv in Indianapolis, Indiana.^[26]

Condition

Indiana Limestone was examined and documented on November 16, 2009. On this day the sculpture appeared to be in fair condition. It is structurally sound and firmly attached to its base. The concrete base is in fair to good condition with only one major chip (located on the front face) and some discoloration streaking down from the sculpture. The sculpture itself has no structural damage (chips, nicks, cracks) but shows evidence of corrosion from water damage. This damage is mild to moderate in various locations on the sculpture. Over all, however, the decision to place it under the overhang of the building has probably cut the amount of possible corrosion considerably.

Limestone is a porous sedimentary stone made mostly of calcium carbonate. As such it is very reactive to acid solutions. Acid rain can be highly corrosive to exposed limestone. The burning of fossil fuels expels sulfur dioxide into the atmosphere where it is then transformed into sulfuric acid. This acid then falls back to the surface in the form of acid rain. Acid rain affects limestone by turning it's exposed surface to gypsum, a rock even more porous than limestone. This leads to further permeation of the stone which weakens it and opens it up to possible infestation from mold. The gypsum also incorporates other elements from the surrounding atmosphere which creates a black crust on the corroded limestone.^[27]



Indiana Limstone Detail of Condition: Proper Front top surface, by Adolfo Doddoli, 1978. The black dots are evidence of corrosion where the limestone has turned to gypsum

Indiana Limestone shows evidence of corrosion in many places. There are black spots on the top of the stone that vary in size from pinpoints to slightly smaller than a dime. The many of the top edges on the front surface of the sculpture show significant blackening and the back of the sculpture is streaked with brown, gray and black discoloration running down the length of the sculpture and continuing down the base. The extent of the damage appears to be only the discoloration, but there could be more damage beyond the surface. Further examination by a conservation professional is needed to determine if cleaning and/or other conservation work is warranted.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *Indiana Limestone* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States ^[28].

See also

- The Seated Scribe

External links

SIRIS Database Entry ^[29]

Images in the IUPUI Collection Care and Management Group Gallery ^[30]


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Geographical coordinates: 39°46.384'N 86°10.488'W

Mega-Gem

Mega-Gem



Artist	John Francis Torreano
Year	1989
Type	Aluminum Height: 7'2" Length: 11' Width: 7'2"
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Mega-Gem is an outdoor sculpture by American artist John Francis Torreano (born 1941). It is located on the Indiana University-Purdue University Indianapolis (IUPUI) campus, which is near downtown Indianapolis, Indiana and is owned by the Indianapolis Museum of Art. It is a large metal diamond shape tilted at an angle, and studded with 36 smaller, colored metal rosettes. The dimensions of the sculpture are 7'2" x 11' x 7'2".^[1]

Sculpture Description

Mega-Gem is an over-sized, metallic, diamond shaped sculpture that is tilted at an angle, with eighteen facets (or plates) surrounding the piece. Scattered on each plate are between one and three metal Rosette (design) gems of varying colors, including six blue, six green, two red-orange, six red, eight gold, five silver and three black. There are a total of 36 rosettes, all of which are made of anodized or painted cast aluminum. The main body of *Mega-Gem* is gray Heliarch welded aluminum plate.^[1] The sculpture is 7'2" x 11' x 7'2" and sits on a concrete base that is 2" x 11'. It weighs approximately 2,000 lbs.^[1]

Sculpture Information

Mega-Gem was fabricated in 1989 with the resources of Cincinnati art dealer Carl Solway. It was then presented at the Chicago International Art Exposition, where it remained on Navy Pier in Chicago, Illinois. The presentation of *Mega-Gem* was promoted through posters and buttons proclaiming the sculpture to be the largest diamond in the world, weighing over 360 million carats. *Mega-Gem* was considered by Torreano to be one of a series of "oxy-gem" sculptures, playing on the oxymoron of combining precious gems and diamonds with materials of lesser value such as a "plywood gem," "gold gem," and *Mega-Gem* as "aluminum gem."^[2] *Mega-Gem* is only one of his many humorous examples of exaggeration with fake gemstones.^[3] .^[4]

Acquisition

Mega-Gem was loaned to the Indianapolis Museum of Art (IMA) by Carl Solway from 1994-1996. In 1997 the IMA Contemporary Art Society (CAS) undertook the effort to purchase the sculpture so that the IMA could acquire it. CAS President Dee Garrett led the fund drive for *Mega-Gem*, working with the IMA to sell miniature gem sculptures created by Torreano in order to raise money. The CAS gifted *Mega-Gem* to the IMA at a gala in 1997, which John Torreano attended.^[5]

Mega-Gem was acquired by the IMA in 1997 with the accession number 1997.6. It is credited as the Gift of Robert Shiffler, Contemporary Art Society Fund and Henry F. and Katherine D. DeBoest Memorial Fund.^[1] The current value of *Mega-Gem* is unknown, however prices for Torreano's work have ranged from \$4,000 for smaller paintings and \$30,000 for larger pieces.^[6]

Artist

John Francis Torreano was born in Flint, Michigan, United States in 1941. He earned his BFA from the Cranbrook Academy of Art in Bloomfield Hills, Michigan, in 1963. He received his MFA from Ohio State University in 1967.^[7] He is currently Clinical Professor of Studio Art at the Steinhardt School of Culture, Education, and Human Development at New York University.^[8]

Torreano has worked in a variety of mediums and methods including paint, sculpture, relief, furniture and hand-blown glass. His works have been exhibited at the Whitney Museum of Art and the Museum of Modern Art, New York as well as the Museum of Contemporary Art, Chicago and the Corcoran Gallery of Art, Washington DC. His series of paintings titled "TV Bulge" were featured in the 1969 Whitney Biennial.^[6]

Major Themes

Torreano grew up in a large Catholic family and spent much of his youth as an altar boy. Torreano states that the environment of the Catholic church influenced his art, with his use of jewels serving as a metaphor for vigil lights. Other religious influences appear in his pieces as well: his work in the 1980's included bejeweled crosses, and in recent years his paintings have used gems to create space-like constellations such as *Exploding Galaxy* (1981)^[9] and *Star Field in Saggitarius* (2003).^[10]

Throughout his career Torreano has investigated the properties of real and fake gemstones in the differing contexts of lighting, placement and materials.^[7] In 1972, as an artist in residence at the Art Institute of Chicago, Torreano first began integrating gems into his paintings. Artist Richard Artschwager described these gem-encrusted works as, "paintings that stand still and make *you* move."^[6] Torreano then experimented with jewel-encrusted columns in 1974-5 and later, intricate furniture pieces, such as a bejeweled mahogany table in 1983.^[6]

Torreano theorizes that all art "exists somewhere between a totally abstract creation and a total reproduction of physical things in the world." He believes that artists are similar to physicists in their use of theoretical models to gain insight into the physical world. Torreano uses the gem to bring together the world of theory and the world of things. Because gems are a geometric form as well as an object of popular culture, his use of fake gems can become real art by standing in the gap between the two.^[11] Because of this, Torreano describes his work as "real fake art."^[12] Torreano argues that humans have a role in fabricating and refining gems, just as the artist fabricates a sculpture. Because of this, Torreano's works can be considered more valuable than real gems because there are fewer of them and they are created by an individual artist, "making art value the highest value."^[2]

Location History

In 1989 *Mega-Gem* was presented at the Chicago International Art Exposition where it was displayed on Navy Pier along Lake Michigan in Chicago, Illinois until 1994.

In October 1994 *Mega-Gem* was given to the IMA on a two year loan. It arrived on October 10, 1994 and was put on display in the Southwest corner of Krannert Plaza, which is a section of the IMA's Grounds and Gardens located on the west side of the building overlooking the White River.

In 1997, after the loan period had expired, the IMA Contemporary Art Society raised funds for *Mega-Gem* to be acquired by the IMA. It remained on view in Krannert Plaza until 2001 when it was relocated to the Southeast corner of the IMA property near the intersection of 38th Street and Michigan Road. ^[13]

In late January 2009 *Mega-Gem* was relocated to the IUPUI campus to make way for the creation of the IMA's 100 Acres: The Virginia B. Fairbanks Art and Nature Park, due to open in June 2010. ^[14] *Mega-Gem* was one of four IMA sculptures that were loaned to IUPUI, in addition to East Gate/West Gate by Sasson Soffer, Portrait of History by Shan Zou Zhou, and → Spaces with Iron by Will Horwitt. ^[7] These four pieces are to become a part of the Indianapolis Cultural Trail which, "connects neighborhoods, entertainment facilities and the city's five cultural districts," which includes Indiana Avenue, Massachusetts Avenue, Indianapolis, Fountain Square, Indianapolis, the Wholesale District, Indianapolis, and White River State Park. ^[15] The Cultural Trail, set to be completed by 2011, will be a bike and pedestrian path in downtown Indianapolis that will connect to Broad Ripple Village, Indianapolis through the Monon Trail. ^[16]

Mega-Gem is now situated in the courtyard north of New York Street on the IUPUI campus, east of Lecture Hall and south of Joseph T. Taylor Hall (formerly University College) at 815 W. Michigan Street. ^[17]

Condition

Mega-Gem is in fair condition. As of September 19, 2009 the sculpture had some fading of paint on nearly all of the rosettes. The anodized rosettes are fading at a slower rate than the painted rosettes, which have more pronounced craquelure, or irregular cracking, on the surface. There is evidence of runoff leading from the indentations where the rosettes sit, creating staining in the form of water drips. There is a thin, 42" long scratch on the top plate that runs from the Green to the Blue rosette. The source of this scratch is unknown. There is some grass clipping build up underneath the sculpture, with particles stuck on some of the lower plates. Other bits of organic matter are scattered around the sculpture. Although the fading of the paint is substantial, there is no evidence of rust on any of the metallic surfaces of the sculpture. The structural condition of the sculpture is generally sound. However the aluminum base of the sculpture has cracks near the joints on both sides, showing signs of breakdown.

The fading paint on the rosettes has been a cause for concern in the past. In 1996, in preparation for *Mega-Gem*'s acquisition into the Indianapolis Museum of Art collection, the rosettes were returned to the artist for repainting. Some of the rosettes now vary in color from their original paint color, for example six of the rosettes are now green, when none were green prior to 1996. ^[1]

Gallery



Proper front view, facing South.



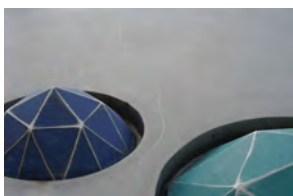
Proper Left view, facing East.



Proper Right view, facing West.



Proper Back view, facing North.



Detail of 42" scratch, Top Proper Left panel.



Detail of debris, Bottom Proper Right panel.



Detail of runoff staining, Proper Front panel.



Detail of paint fading, Proper Back panel.

See also

- Torso Fragment
- The Herron Arch 1

External Links

- Flickr:IUPUI Collections Care and Management ^[9]
- Mega-Gem in the IMA Collection ^[18](Image is Mega-Gem's former location on Navy Pier, Chicago)
- John Torreano's NYU-Steinhardt Faculty Bio ^[19]

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Geographical coordinates: 39°46'17"N 86°10'14"W

Mother's Helper (Sculpture)

Mother's Helper

Artist	Derek Chalfant
Year	unknown, prior to 2000
Type	Stainless Steel, Steel, Bronze Height of Highchair: 15.0 feet (4.6 m) Length of Cross (Base): 8.0 feet (2.4 m) Width of Cross (Base): 3.0 feet (0.91 m) Height of Cross (Base): 3.0 feet (0.91 m)
Location	IUPUI, Indianapolis, Indiana, United States

Mother's Helper, a public sculpture by American artist Derek Chalfant, is located on the Indiana University-Purdue University Indianapolis (IUPUI) campus, which is near downtown Indianapolis, Indiana. The piece is located in a small alcove near the ramp to the west entrance of the Joseph T. Taylor Hall (formerly the University College building) at 815 W. Michigan Street ^[1] in Indianapolis, Indiana in the United States. The sculpture was created prior to 2000.

Mother's Helper is a 16' tall stainless steel highchair. The rockers on the highchair straddle a large stainless steel cross. A bronze infant and dictionary are set on top of the cross.

Sculpture Description

Mother's Helper is located in an alcove near the ramp to the west entrance of Joseph T. Taylor Hall. The alcove area is bordered with vegetation and the ground is covered with mulch. A concrete bench is located nearby to the proper right of the sculpture. There is a plaque attached to a piece of wood to the proper right of the sculpture reading "Derek Chalfant, Mother's Helper, Herron School of Art." The sculpture is placed on a concrete base measuring 9' long, 4' wide and 1" thick.

The sculpture consists of two main parts:

- 1)The first part, the stainless steel base, is a large cross. The cross is 8' long, 3' wide and 1' tall. In the center of the cross, a small bronze infant measuring 10" long, 6" wide and 4" tall, is curled in the fetal position and facing proper left. The crown of the head of the infant rests against the spine of a bronze dictionary measuring 9.5" long, 7" wide and 2" thick. the cross is bolted to the concrete in three places with a total of 9 bolts.
- 2)The second part is a stainless steel highchair with elongated legs that terminate in rockers. The rockers run along the outer edges of the longer portion of the cross and extend to the cross's terminal end.

According to Chalfant, "the high chair represents nutrients needed for life, the rocker symbolizes rest and nuturing, the baby with its head on the dictionary represents knowledge, and the cross is a symbol of spirituality-all ingredients needed for human growth." ^[2]

Sculpture Information

Sculpture Condition

As of November 19, 2009, *Mother's Helper* is in good condition overall. The bronze portions of the sculpture appear to be more susceptible to damage. For example, the page tabs on the dictionary are beginning to turn orange, and there is also what appears to be some bird droppings on the cover of the dictionary. The surface of the cross has some black markings near the front and back ends. There was a quarter-sized piece of blackened gum towards the back end of the cross as well. The bolts connected the cross base to the concrete are beginning to rust.

Artist

Derek Chalfant was born in Danville, Indiana. Chalfant earned a Bachelor of Fine Arts in Sculpture and Furniture/Woodworking from the Indiana University Herron School of Art in 1990 and a Master of Fine Arts from the University of Notre Dame in Notre Dame, Indiana in 1994. From 1993 to 2003, Chalfant taught sculpture at Notre Dame (except for a brief period in 1995, when Chalfant taught at Herron School of Art).^[3]

As of 2004, Chalfant's works had appeared in over 50 exhibits held in the states of Michigan, Indiana, Kentucky, and Illinois. Some of his more notable works on Notre Dame's campus include *The Visitation*, a life-sized sculpture of Mary and Elizabeth outside the Hammes Bookstore, and "Holy Doors," a bronze relief at Notre Dame's Basilica of the Sacred Heart.^[4]

Since 2003, Chalfant has taught at Elmira College in Elmira, New York as an assistant professor in subjects such as sculpture, contemporary art history, metal casting and furniture design.^[5] Currently, Chalfant has two fabricated stainless steel pieces, *Dress* and *Flower*, on display at the 23rd Rosen Outdoor Sculpture Competition and Exhibition.^[6] "The Rosen Outdoor Sculpture Competition is national, juried competition presented annually by the Turchin Center for the Visual Arts on the campus of Appalachian State University in Boone, North Carolina." Each year a total of ten works are selected for display, and only one winner walks away with a cash prize.^[7]

Artist Statement

In describing his own work, Chalfant stated the following: "Many of the forms I create, reminiscent of architecture and objects of suggested utility, security and protection, are used as metaphors for our psychological behavior, and for the phenomenology of the body. Architectural furnishing structures like a chair and table, allow me to explore specific polar states that are relevant to the structure and also to the personal psyche such as; large/small, inside/outside, private/public, adult/child, beginning/end, birth/death. The sculptures that I create are a means to reflect certain elements of our society. Paradox is probably the most poignant in my work. Part of the narrative in my pieces has to do with the human condition and in particular today's youth. Connotations of purity; innocence and promise are being subjected to some of the elements of the environment around it, which are disrespect, danger, violence and abuse."^[8]

Related Sculptures

Mother's Helper (2005)

In 2008, a book entitled *500 Chairs: Celebrating Traditional and Innovative Designs* featured Derek Chalfant's *Mother's Helper* (2005).^[9]

The overall concept of the indoor *Mother's Helper* is reminiscent of IUPUI's *Mother's Helper*. The indoor version also features a tall highchair on rockers, but the sculpture is smaller at 96" tall and is constructed of wood, anodized aluminum, bronze, steel, rubber and powdered milk. It also does not have a cross at its base, and instead of an infant there are bronze infant clothes suspended between the legs of the painted red highchair.^[10]

Mother's Helper 2

According to the portfolio on his official website, Chalfant has made an outdoor *Mother's Helper 2* (date of creation and location unknown). The photographs of this sculpture reveal that it is virtually identical to IUPUI's *Mother's Helper*, except that there is no dictionary next to the infant in *Mother's Helper 2*.^[11]

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *Mother's Helper* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States.^[12]

External Links

Images in the IUPUI Public Art Collection through Flickr [9]

Indiana University-Purdue University at Indianapolis Campus Virtual Tour [13]

Derek Chalfant's Official Website [14]

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Geographical coordinates: 39°46.388'N 86°10.486'W

Orange Curves

Orange Curves

Orange Curves

	
Artist	Brent Gann
Year	2000
Type	Painted Steel Height: 4 feet (1.2 m) Length: 4 feet (1.2 m) Width: 3 feet (0.91 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Orange Curves, a public sculpture by American artist Brent Gann, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. *Orange Curves* is an abstract metal sculpture consisting of three steel curves that have been welded together at angles creating a three-dimensional composition. The entire sculpture has been painted orange. It is located on the North side of the Lecture Hall which is located at 325 University Blv.^[1]

Sculpture Description

'*Orange Curves*' consists of three cast steel curves welded together. When looking at the proper front of the sculpture the middle curve appears to be the link between the bottom and top curves. This middle curve resembles a backward "c" with the top curve looped through the top of the inverted "c" and the bottom curved looped through the bottom middle portion of the same middle curve. Both the bottom and the middle curves are attached to the base with additional pieces of steel which have been bolted into the concrete base. The composition does not appear to suggest anything representational. Each curve is similar in size in shape but are not identical. The entire sculpture, except the attaching bolts, has been painted orange.

Metal is often cast, welded or both to create a sculpture. *Orange curves* shows evidence of both. To cast metal it must be heated in a forge to a temperature above melting point, then it is taken from the forge and poured into a mold. This mold can be made of a variety of materials ranging from metal to ceramic, but the mold must be carefully reinforced to prevent it from breaking or leaking as the metal cools and hardens.^[2] Welding is a process that joins two pieces of metal in a strong joint by applying heat and sometimes pressure that cools to form the joint. After the joint cools there is a joint line consisting filler metal and the metal of the two pieces that have been joined. Steel is an

alloy, that is, it is a composite of more than one metal. The specific proportions of the different types of metal in steel can make it a very challenging material to work with.^[3]

Artist

Brent Gann is an American Artist who obtained B.F.A.'s in both Visual Communication and Sculpture from Herron School of Art and Design in 2000. He also received a certificate in Computer Science in 2002. He has worked as a graphic designer on many projects for Pathology Multimedia Education Group^[4], Hedges and Associates, Beauty and Beasts and Shock Therapy TV among others since 1999.^[5]

Location History

An image^[6] on the artist's website^[7] indicates that this sculpture was exhibited inside in another context sometime before it was installed in its present location.

Condition

'Orange Curves' was observed and documented on November 16, 2009. The sculpture and base appear to be in good condition. Both are structurally sound. On November 16th two areas were noted that appeared to be paint loss, further examination on November 30, 2009 concluded that these were actual areas of dirt accumulation. This thick dirt appeared to be the color of the steel under the paint layer. The only conservation concern at this time is the thin layer of dirt that has accumulated over the entire sculpture as well as pockets of thick dirt. The bolts that hold the sculpture to the base appear to be sound and show no evidence of rust. The base itself is solid with no damage noted.

All metal is by nature reactive, that is its chemical make-up is constantly responding to its environment. This is most commonly called corrosion. It occurs when the elements in the metal experience re-mineralization. In iron and steel this commonly occurs in the presence of water. Outdoor sculptures are exposed to rain, ice and snow in Indiana which can lead to corrosion. The paint layer over the steel is currently keeping this process from occurring. It is imperative then that the paint layer stays intact. This should be considered when determining what if any cleaning process will occur with this sculpture. It is also important to note that the dirt itself is abrasive and therefore it may not be ideal to leave it on the sculpture.^[8]



Orange Curves detail of condition: dirt accumulation on middle curve, by Brent Gann, 2000. A fine layer of dirt has accumulated over the surface of the sculpture with larger deposits also present

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *Indiana Limestone* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States^[9].

See Also

Vault (sculpture)

Minimalism

Abstract Art

External Links

IUPUI Collection Care and Management Group Gallery ^[30]

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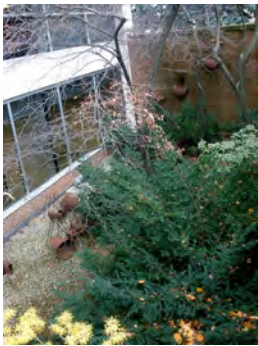
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Geographical coordinates: 39°46.384'N 86°10.405'W

Procession of Ants (sculpture)

Procession of Ants is a public sculpture by American artist, David Bowen, located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture can be found in the flower bed of the Taylor Hall on the North side of the building. It was accessioned in 1998 as a part of a competition to create more artwork for IUPUI.^[1]

Procession of Ants

	
Artist	David Bowen
Year	1998
Type	Steel Length: 3.5 feet (1.1 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Sculpture Description

Procession of Ants by David Bowen is a series of 15 ants made of steel. Stretching over a span of about 20 feet, the ants travel from the east to the west and up a wall. The grounds on which the sculpture is located consists of a flower bed holding trees and gravel.

The back side of each ant consists of a large bent piece of steel facing open towards the east side. The centers and heads of the ants are smaller in size with oversize bent pieces of steel attached as legs.

Sculpture Information

The sculpture was both created and acquired in 1998 when Bowen won the competition to create more artworks for IUPUI^[1].

Artist

The artist, David Bowen, works mostly with kinetic, robotic, interactive and sculptural pieces. Bowen attended Herron School of Art and Design for his undergraduate degree and he attended the University of Minnesota where he earned his MFA in 2004^[2]. He is now an assistant professor of sculpture at the University of Minnesota in Deluth. Bowen is interested in botany and the kinetic growth of organisms in relation to technology^[3]. In an interview, Bowen states that his worked is based on interactive growth^[4]. In 2008, Bowen exhibited his work in New York City, NY in collaboration with Sculpture Space^[4].

Condition

It was difficult to accurately report the condition of the installation as there is no entry way to the flower bed below the sidewalk. Overall, the ants seem to be in good condition and in tact. From a distance, though, it is noticeable that the ants have begun to rust and have began to wear down from the weather. The ants are set in gravel and are surrounded by brush and flowers. There is limited human interaction as they are nearly impossible to interact with so there is a certain amount of kept preservation.

Gallery



Procession Of Ants Back View, facing west



Procession of Ants Proper Right View, facing south



Procession of Ants Front View, singular sculpture, facing west


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Geographical coordinates: 39°46'17"N 86°10'14"W

The Pyramid Fountain

Pyramid Fountain

	
Artist	Singh Associates
Year	1995
Type	Water
Location	IUPUI, Indianapolis, Indiana, United States

The **Pyramid Fountain** is an outdoor public architectural sitework on Indiana University-Purdue University's campus. The campus is located in Indianapolis, Indiana. The Pyramid Fountain is commissioned by IUPUI (Indianapolis University - Purdue University) and completed in 1995. Singh Associates in New York City designed the sculpture, while Tom Fansler III manages the fountain. The purpose of this artwork, according to the Smock Fansler website, was to provide "better places to live," and bring "spaces between buildings and the elements that tie them together..."

Description

The sitework used stone to mimic a pyramid in the shape of a diamond. They added water so this artwork can be used as a fountain. It sits on IUPUI's campus along New York St with the pathways surrounding made out of brick. According to the IUPUI's website, the artwork "is 100 feet long on each of its four sides." There are four levels to the piece with nine slight indentations along each siding. In addition, there are triangles that have been sculpted in to the stone so that water will come down to the base. On the proper front, there is a bronze memorial plaque at the bottom. It reads:

THE WOOD PLAZA DEDICATED JUNE 26, 1995 THIS PLAZA WAS NAMED IN GRATEFUL
RECOGNITION OF THE SUPPORT OF BILLIE LOU & RICHARD D. WOOD

Material

The **Pyramid Fountain** is made from stone and has water that runs down its sides. In addition, the artwork's surrounding landscape is a part of the artwork. Therefore, the trees, bushes, flowerbeds, benches (which are made out of limestone and granite), and the walkway is made out of brick.

History and Location

The **Pyramid Fountain** is located at The Wood Plaza, which is a place on IUPUI's campus where social events, such as, Indy Jazzfest and Explore IUPUI. The sculpture is located behind the University Library along New York St. The Wood Plaza was named after an Eli Lilly chief executor, Robert D. Wood and his wife Billie Lou Wood. According to IUPUI's Jaguar Spirit online source, "the Wood Plaza was designed on the same axis of University Library and intended to compliment the library architecturally." In a newsletter from IUPUI's Chancellor in

December 1996, an award was given from the "local chapter of the American Institute of Architects...with an Achievement award for their design, construction and enhancement of the physical and visual environments of Marion County." The importance of this recognition gives insight into how valuable the Wood Plaza is, not only to the IUPUI Campus, but to the community.

Condition

The condition of **The Pyramid Fountain** is structurally sound. The main problem with its condition as of November 2009, is corrosion at its lower base on each four sides.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. **The Pyramid Fountain** was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States.



The Pyramid Fountain, detailed image, designed by Singh Associates, 1995.

External Links

- Image Gallery IUPUI Public Art Collection website on Flickr ^[9]

References

- "Wood Fountain at IUPUI - Completed 1995 ^[1]". Smock Fansler.
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- "The Campus : Wood Memorial Plaza ^[3]". Indiana University-Purdue University Indianapolis.
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Geographical coordinates: 39°46'20"N 86°10'22"W

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Spaces with Iron

Spaces with Iron

	
Artist	Will Horwitt
Year	1972
Type	Cast Iron and Bronze Height: 4'6". Length: 5'8.75" Width: 7'
Location	IUPUI, Indianapolis, Indiana, United States

Spaces with Iron is a public sculpture by American artist Will Horwitt on the Indiana University-Purdue University Indianapolis (IUPUI) campus, which is near downtown Indianapolis, Indiana. It is located on the corner of Blackford Street and Vermont Street on the southeast lawn of the Science Building. This piece was placed on campus in late January 2009 on long term loan from the Indianapolis Museum of Art ^[1].

The sculpture was created in 1972 and is made of cast iron and bronze.^[2] It measures 4 feet 6 inches high, 7 feet wide, and 5 feet 8 3/4 inches long. ^[3].

Description

Spaces with Iron consists of two three-inch thick hollow rectangular pieces. One rectangle is composed of bronze and the other of cast iron. The sculpture sits on a cylindrical shaped concrete base. The cast iron rectangular piece is taller than the bronze piece. The bronze piece, however, is wider than the cast iron piece. A bronze "board-like" piece rests on the bottom of both rectangular pieces. A bronze rectangular cuboid is placed on top of each rectangular piece on the proper left side of the sculpture. Both of these cuboids hang off the side of the rectangular pieces.

Spaces with Iron "draws attention to the negative spaces created by the sculpture's openings as well as the environment in which it resides." ^[4]

Acquisition

The IMA accession number for the Spaces with Iron is 81.220, meaning it was the 220th piece acquired in 1981. ^[5] It was acquired through the Helen Benjamin Fund. ^[6]

Artist

Will Horwitt was born in New York City in 1934, but spent his adolescence in Stockbridge, Massachusetts. From 1952 to 1954, he studied at the Art Institute of Chicago. In 1965, he received the Guggenheim Fellowship for creative sculpture. Three years later, he was awarded the Tiffany Purchase Grant. ^[7] New York Times art critic, Art Canada, commends Horwitt because he "is a most gratifying workman. . .The simplified subtly warped forms in

expressive balances are consistently mindful of Brancusi, but that is a good point of departure. Mr. Horwitt comes through as one of the strongest young sculptures around."^[8]

Horwitt's works are included in many private and public collections, including those of Nelson Rockefeller, Vera and Albert List, and Helen and Robert Benjamin.^[9] His sculptures are also featured in the Yale University Art Gallery, the Solomon R. Guggenheim Museum, the Wadsworth Athenaeum, the Albright-Knox Art Gallery, the Neuberger Museum of Art, the Empire State Collection, and now IUPUI.^{[10] [11]}

Will Horwitt's works are strongly rooted in geometric forms. His minimalist pieces have been favorably viewed by many critics throughout his career. Horwitt "reflects [on] the dominance of a certain preoccupation with the language of the space and lines that express the evocative forms of both his drawings and sculptures."^[12] According to Al Brunelle, writer for *Art in America*, Horwitt's pieces are, "expressive. . . they transmit a feeling that is vital and concrete like everyday life experience."^[13] His last exhibition was at the Vanderwoude Tananbaum Gallery in New York City.^[14] He died of lymphoma in 1985 in New York City. He was fifty one years old at the time of his death.

Location

Spaces with Iron is located on the corner of Blackford Street and Vermont Street on the south-east lawn of the Science Building on the campus of IUPUI.

Spaces with Iron is one of four pieces on long term loan to IUPUI from the Indianapolis Museum of Art. This piece was placed on campus in late January 2009 along with three other outdoor sculptures on loan from the Indianapolis Museum of Art^[15]. The other pieces include Portrait of History, → Mega-Gem, and → East Gate/West Gate. All pieces except East Gate/West Gate were transported to IUPUI in January 2009. Due to its size, East Gate/ West Gate was flown by helicopter to campus in March 2009.

These four pieces are to become a part of the Indianapolis Cultural Trail which, "connects neighborhoods, entertainment facilities and the city's five cultural districts," including Indiana Avenue, Massachusetts Avenue, Indianapolis, Fountain Square, Indianapolis, the Wholesale District, Indianapolis, and White River State Park.^[16] The Cultural Trail, set to be completed by 2011, will be a bike and pedestrian path in downtown Indianapolis that will connect to Broad Ripple Village, Indianapolis through the Monon Trail.^[17]

Condition

As of November 24th 2009, Spaces with Iron is in fair condition. It is structurally stable. The entire surface has experienced some weathering; water stains cover the surface of the bronze pieces. Rust coats the entire cast iron piece, but is most noticeable on the bottom side, the interior corners, and the areas where the cast iron pieces were fused together. Corrosion due to humidity is very common with cast iron.^[18] Rusting of cast iron surfaces is accelerated by 65% relative humidity and above.^[19]

Slight pitting is apparent on parts of the cast iron, most heavily concentrated under the proper left side underneath the bronze rectangular cuboid. The *New Museum Registration Methods* manual defines pitting as "small, irregular, pinhole-size losses scattered over the surface of metal caused by acid conditions or resulting from the casting process."^[20] Corrosion due to humidity is very common with cast iron.^[21] There are small abrasions on the proper right side of the cast iron rectangular piece. A white line appears on the back of the bronze rectangular cuboid resting on the cast iron piece.

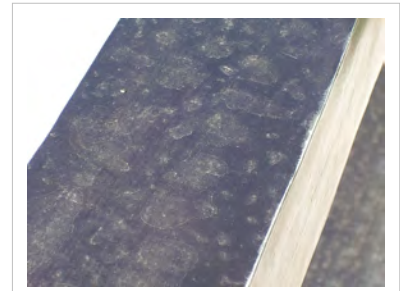


Spaces with Iron by Will Horwitt, 1972.
Detail of Condition of Cast Iron- Notice rust, pitting, and abrasion on (right side of photograph) of cast iron rectangle

Another white line is noticeable on the proper left side of the other rectangular cuboid. Dust and cobwebs have collected underneath both rectangular prisms. Some natural debris has collected underneath the plank-like piece, between the sculpture and its base.

External links

- *Spaces with Iron* in SOS! database ^[22]
- Photo Collection of IUPUI Sculptures ^[9]
- Record for *Spaces with Iron* at the Indianapolis Museum of Art ^[23]



Spaces with Iron by Will Horwitt, 1972.
Detail of Condition of Bronze


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- [16] "Art is in the Air (http://magazine.iupui.edu/09Summer/2009_IUPUI_Magazine_Summer.pdf)". *IUPUI Magazine*. Summer 2009. Retrieved November 3, 2009.
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Geographical coordinates: 39°46.381'N 86°10.218'W

Spirit Keeper

Spirit Keeper

	
Artist	Steve Wooldridge
Year	2007
Type	Steel Height: 6.5 feet (2.0 m) Length: 3.2 feet (0.98 m) Width: 3.2 feet (0.98 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

→ *Spirit Keeper*, a public sculpture by American artist Steve Wooldridge, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture is located in front of IUPUI's HITS building near the Creation Café at 337 West 11th Street. Spirit Keeper is a steel sculpture installed here in 2007. It is 78 inches tall and sits on a metal base 40 inches square, which is bolted to a cement slab. ^[1]

Sculpture Description

Spirit Keeper is a stainless steel abstract sculpture consisting of a leaf-shaped form perched atop a form that is rectangular at the bottom at narrow at the top. These two pieces are welded together to create the sculpture. The entire sculpture is 78 inches tall and sits on a metal base 40 inches square, which is bolted to a cement slab. The surfaces of the sculpture are shiny stainless steel but have been lightly sanded to create a pattern in the steel. There is an inscription on the proper left side of the sculpture in the lower proper right corner, which reads "SPIRIT KEEPER, S. WOOLDRIDGE, 2007."

Sculpture Information

The sculpture's design was approved by the Board of Trustees of Indiana University on September 21, 2007. It was donated to IUPUI by Norma Winkler. ^[2]

Artist

Steve Wooldridge specializes in abstract and minimalist site-specific sculpture. He was born in Sheridan, Indiana and studied 3D Design and Sculpture at the Dayton Art Institute and sculpture technique at what was then the Herron Art Institute, now the Herron School of Art, graduating in 1963 with a degree in Sculpture. He has extensive experience in welding, fabrication and finishing of ferrous, non-ferrous metals, and exotic alloys through training with the US Navy. ^[3] Wooldridge is a member of the Artist Blacksmith's Association of North America. ^[4]

Fifty-two pieces of his blacksmithing work were exhibited at the Wells County Creative Art Center in Bluffton, Indiana during their "Forged Art! The Art of Blacksmithing" exhibit in 2007. ^[5] In 1971, Wooldridge completed a sculpture of the 38th Infantry "Cyclone" Division of the Indiana National Guard to be exhibited in the Indiana World War Memorial Plaza. ^[6] Another one of Wooldridge's sculptures, *Zephyr* (sculpture), is also located on the IUPUI campus.

Location History

The sculpture is located in front of IUPUI's HITS building near the Creation Café at 337 West 11th Street. The design was approved in 2007, but it is unclear when it was actually installed. There is no indication that this sculpture has ever been installed at another location.

Condition

As of November 14, 2009, *Spirit Keeper* was in good condition. It has no evident structural damage and it was structurally sound and appeared to have no cracks or dents. The surface of the sculpture was free from any debris. The stainless steel that the piece is constructed of makes *Spirit Keeper* highly resistant to corrosion, but the inscription on the proper left side of the sculpture was oxidizing. Because of the sculpture's close proximity to the Indiana Central Canal and its associated foot traffic, as well as being near 11th Street, there is a high likelihood of human-caused damage to the sculpture, but there is no evidence of any thus far.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *Zephyr* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States. ^[7]

Gallery



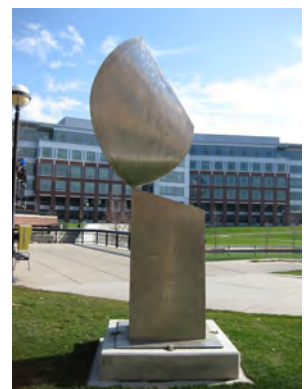
Proper front view.



Proper right view.



Proper left view.



Proper back view.

See Also

Stainless Steel

Zephyr (sculpture)

External Links

Flickr:IUPUI Collections Care and Management [9]

References


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Category:IUPUI public art collection Category:Culture of Indianapolis, Indiana Category:Outdoor sculptures in Indianapolis

Geographical coordinates: 39°46.915'N 86°9.997'W

Temple VI

Temple VI

	
Artist	Austin Collins
Year	1996
Type	Steel Height: 10.33 feet (3.15 m) Length: 3.67 feet (1.12 m) Width: 2.5 feet (0.76 m)
Location	IUPUI, Indianapolis, Indiana, United States

→ *Temple VI*, a public sculpture by American artist Austin Collins, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The piece is on an indefinite loan from the artist to Indiana University-Purdue University Indianapolis (IUPUI) and is located outside of the east entrance to Lecture Hall, a building on IUPUI's campus. Lecture Hall, nicknamed LE on campus maps, is located at 325 University Blvd in Indianapolis, Indiana in the United States^[1]. The sculpture was created in 1996.

Temple VI is 3.67' long by 2.5' wide by 10.33' high. The metal work of public art has a base of four pieces made from the same steel material that is bolted to the concrete sidewalk. On the lower proper right portion of the sculpture, near the base, lies a foundry mark that identifies the title, artist, and location of the sculpture's creation.

Sculpture description

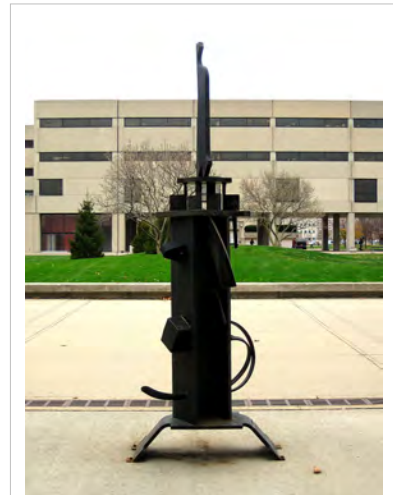
Temple VI is an abstract steel sculpture consisting of a four-footed base that rises to a central, rectangular raised platform that supports the upper portion of the sculpture. The main body of Temple VI is similar to a vertical I-beam with extra pieces welded onto the body. Some of these additions are crossing, semi-circular pieces; others are dagger-like pieces that hang from a higher level; still others are square blocks that were added. At the top of the sculpture lies a circular level piece with a tall, abstract form extending into the air.

A foundry mark just above the feet of the base on the proper right side tells the title, artist, and location of creation for Temple VI. It reads: Temple VI, by Austin Collins, Notre Dame, Indiana.

Artist Austin Collins has been quoted as saying: "In my recent work, The Temple Series, I hope to invoke in the viewer a sense of sacred space, of retreating, of reflection. By constructing a space with abstract geometric steel forms, referencing architecture, games, and toys, Temple VII [and the Temple series] generates a bodily response from both structural and compositional ^[2]

.

According to the IUPUI Community Relations Virtual Art Tour, Collins has described the Temple Series "as celebrating the convolutions of the individual by first isolating the self as unique, and then by reintroducing that self into a community of similar and dissimilar selves which, taken together, form a more whole or complete landscape that ultimately gives the self meaning" ^[3].



Temple VI Proper Back, by Austin Collins, 1996. Notice how the abstract shape is clearly visible from the proper back of the sculpture, as well as a more detailed look at the complexity of the sculpture.

Sculpture information

Temple VI is part of a collection of outdoor sculptures on loan to IUPUI and located on their campus. This sculpture was added to the collection in either 2003 or 2004.

Temple VI is part of a larger series of sculptures: Temple Carousel, Temple Flag, Temple V, Temple VI, Temple VII, Temple VIII, Temple IX, Temple X, Temple XII, Temple XIII, Temple XVIII, Temple XX, Temple XXI, and Temple XXII ^[4]. There is another work also titled Temple VI by Austin Collins in Lancaster, Ohio. This second version is a completely different size {6'2x3'1x2'0} and form than the one located at IUPUI ^[5].

Acquisition

Austin Collins offered Temple VI as a object for loan after it was displayed in the White River State Park. The terms of the loan are unknown, with no specific loan period or expiration.

Artist

Austin Collins is a professor in the Department of Art, Art History, and Design at the University of Notre Dame. He is both a priest and professor, as he has received an Master of Fine Arts degree in 1985 from Claremont Graduate University, a private, graduate-only school in Claremont, California, and also earned a Master of Divinity degree from the Graduate Theological Union in Berkeley, California in 1981. Collins also received his Bachelor's degree from Notre Dame in 1977 ^[6].

He is a prolific sculptor whose works are "included in many collections, including Loyola, University of Chicago, and California State University-Hayward" ^[7]. Collins recently served as a visiting judge for Eastern Illinois University's 2009 Sculpture residency and Exhibition Program" ^[8].

Collins usually creates sculptures that can be categorized as public art, large outdoor sculpture, installation art and Liturgical art. His work often explores themes related to past and present political and social issues. As of November 2009, Collins has pieces of his work on view at:

- Lincolnwood Sculpture Park, Lincolnwood, Illinois
- 900 Massachusetts Avenue, Indianapolis, Indiana
- Western Michigan University, Kalamazoo, Michigan
- University of Indianapolis, Indianapolis, Indiana
- Appalachian State University, Boone, North Carolina ^[9] .

"Represented by Wood Street Gallery and Sculpture Garden, Collins' work is in 30 private and public collections" ^[10] .

Location history

Temple VI was previously located on the Washington Street bridge in the White River State Park in downtown Indianapolis. The White River State Park created a "Sculpture in the Park" exhibition program in 1999 to "showcase the works of Indiana artists and make art accessible to all Hoosiers and visitors" ^[11] .

Currently Temple VI is on the IUPUI campus.

Condition

As of November 25, 2009, Temple VI is in poor condition. The sculpture remains structurally sound with no visible fractures in neither the sculpture nor the base. However, there are some major issues of condition. The four-footed base should contain four bolts connecting the sculpture securely to the ground, but there is a missing bolt. This needs immediate attention in order to maintain the stability of the sculpture and also to keep the sculpture safe from theft.

Throughout the sculpture there are major signs of metal corrosion. There are numerous spots where the black paint has worn away over time and the rusting is largely in these locations. On one of the semicircular additional pieces attached to the main body of the sculpture, there is a streak of white following the curve of the sculptural piece. Lastly, evidence of a paper wasp infestation furthers the damaged condition of the sculpture. The infestation is located in the upper portion of the main body of the sculpture.

Temple VI is in need of conservation. A new paint layer as well as treating the metal corrosion are essential treatments. Systematic condition checks should occur in order to look for more condition issues as they arise, because "the preservation of metal objects relies on their protection against environmental agents that cause undesirable corrosion or degradation" ^[12] .



Temple VI, by Austin Collins, 1996.
Notice the widespread corrosion as well
as the missing bolt.

Gallery

A gallery of Temple VI images can be viewed on the IUPUI Public Art Collection website on Flickr listed under External links. Images available include the proper front, back, left, and right as well as details of the sculpture's condition.



Detail of foundry mark stating title, artist, and original location. Note that one of the four bolts anchoring the sculpture to the sidewalk is missing.



Details of mysterious white marks and paint missing to expose the metal.



Detail of Rust.



Detail of paint chipping.



Debris from a paper wasp infestation can be seen hanging from the sculpture.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. Temple VI was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States^[13].

External links

- Images in the IUPUI Public Art Collection ^[9]
- Temple VI: Proper Left ^[14]
- Temple VI: Proper Right ^[15]
- Temple VI: Detail of White Mark ^[16]
- IUPUI Virtual Tour: Art ^[20] Scroll West to find Temple VI.
- EIU Calendar of Events ^[17]
- A different Temple VI ^[18] This is a different sculpture of the same title.
- IUPUI Campus Map ^[19]
- IUPUI Campus Map: Close-up View ^[20]

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- [16] <http://www.flickr.com/photos/42319497@N07/4110645044/in/pool-1177964@N25>
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- [19] <http://www.iupui.edu/about/maps/campusmap.html>
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Geographical coordinates: 39°46.366'N 86°10.478'W

Untitled (IUPUI Letters)

IUPUI Letters

Artist	Two Twelve
Year	2008
Type	Stainless Steel Height: 7'5" Length: 3'5" Width: 11.5" (I), 26.125" (U), and 25" (P)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Untitled (IUPUI Letters), a public sculpture, was designed by the New York City firm Two Twelve and is located on the Indiana University-Purdue University Indianapolis campus near downtown Indianapolis, Indiana. The sculpture can be viewed at the entrance of the IUPUI Campus Center, at the north-west corner of Vermont Street and University Boulevard.

This sculpture consists of five letters. Each of the letters has a height of 7 feet 5 inches and a length of 3 feet 5 inches. The width of each sculpture varies by letter. Widths are the following for each of the letters represented in the sculpture: "I" is 11.5 inches, "U" is 26.125 inches, and the "P" is 25 inches. The fabricator of the letters was ASI Modulex of Indianapolis. They built the sculptures in May 2008 and installed them in June of the same year.

Sculpture Description

Untitled (IUPUI Letters) consists of a group of five letters spelling out IUPUI, the acronym for Indiana University-Purdue University Indianapolis. The five sculpture pieces have been installed at an angle from one another with several feet between each letter. The sculpture can be viewed as individual letters of the alphabet or together as one large group. The letter enclosures sit perpendicular to the full cabinets, giving each letter a multidimensional appearance.

The sculptures are constructed from 10 gauge steel frames and 16 gauge stainless steel sheets. The letter-forms have been designed using Impact (typeface) and painted with Pantone finish color, PMS 201C Red.^[1]

The stainless steel cabinet surrounding of each letter is made from thin gauge stainless steel fascia panels with a non-directional brushed finish. These panels provide a "dimple" like protective coating and are attached with a hi-bond adhesive to the frame structure. The frame structure is a 2" x 6" section welded together. The thin gauge painted steel "letter forms" are welded to the monolithic frame. A steel leveling plate was used to mount each letter into a 46" x 18" x 1/4" base plate configuration using gussets, vinyl tape, and silicone. The leveling plate is attached to a concrete footer.^[2] Each of the five of the letters are 7.5 feet in height, 3.5 feet in length, with the main steel cabinet having a depth of 5.875 inches. If all five sculptures were placed side by side the length would total 17.5 feet.

Sculpture Information

Untitled (IUPUI Letters) was designed as part of the signage package to go with the original construction of IUPUI's Campus Center. September 30, 2005 marked the ground breaking for the \$50 million Campus Center.^[3] The New York design firm, Two Twelve, designed the metal letters to be used as a wayfinding tool to attract visitors to the IUPUI campus and to help people find the IUPUI Campus Center after the building opened in April 2008.^[4] The construction intent document was submitted to the Senior Associate University Architect and Director of IUPUI Project Development in June 2004 and the final bid document was issued in June 2006.

The fabricator of the letters was ASI Modulex of Indianapolis. They submitted fabricator shop drawings to the University in September and October of 2007. ASI then fabricated and installed the sculpture in May and June 2008.

Artist

Untitled (IUPUI Letters) was designed by Two Twelve^[5] a graphic design firm out of New York City. This graphic design firm seeks sustainable solutions to problems of wayfinding, information, and visioning. They have practiced a communications discipline called "public information design" since 1980.^[6] The design team consisted of David Gibson, Principle-in-Charge; Anthony Ferrara, Creative Director; Dominic Borgia, Project Manager and Technical Design Director; Naomi Pearson, Senior Designer.^[7]

David Gibson studied architecture at Cornell University, attended the Nova Scotia College of Art and Design, and received an MFA in graphic design from Yale University. He is a past president and board member of the Society for Environmental Graphic Design (SEGD), and recently completed his term on the National Board of the American Institute of Graphic Arts (AIGA). He is author of *Wayfinding Handbook: Information Design for Public Places*^[8]. Mr. Gibson's uses design to transform people's experience of public space and leads comprehensive wayfinding strategy and signage programs for leading institutions and organizations around the country. His philosophy is to "discover the hidden logic within each design project, the secret structure of a confusing campus, the undisclosed order in a complex body of information, the unknown essence of a new identity."^[9]

If you are interested in finding out more about David Gibson's approach to design and wayfinding, as well his education, experience, and interests. Check out the Society for Environmental Graphic Design^[10] interview conducted David Gibson. The website also includes images of Mr. Gibson's work. Another interview highlighting his philosophies on wayfinding can be heard on this Business Week podcast^[11].

Art versus Design

Untitled (IUPUI Letters) was specifically designed as wayfinding signage on the IUPUI campus. Some would argue that this sculpture does not qualify as "art" since it was designed for a specific purpose or use. The art versus design debate is not new. Artists and writers have been disagreed on the relationship between the two since the early days of the Industrial Revolution.^[12] .. Modern debate on the topic can be explored online and in scholarly journals and magazines^[13]. James Zemaitis, Senior Vice President and Head of 20th Century Design for Sotheby's ask the question, "Is design art?", in this video^[14]. The video he mentions the Cooper-Hewitt, National Design Museum's^[15] exhibit, "Design [not equal to] Art." This exhibit ran until February 27, 2005 and discussed the relationship between art and design by exploring functional objects of 18 artists from the late 1960s to the present.^[16] An exhibition catalog^[17] was published in 2004 and can provide more insight on the topic.

Location History

Untitled (IUPUI Letters) was commissioned by the Indiana University, University Architect's Office to stand on the north-west corner of the IUPUI's Campus Center. Since it's initial installation in June 2008, the sculpture has not been moved.

Condition

As of November 15, 2009 *IUPUI Letters* was in good condition.

- The overall structure of each letter is in good sound condition. The welding spots on each letter-form are secure and show no signs of corrosion.
 - The sculpture cabinets are in overall good condition because stainless steel is made up of alloying elements that form a thin protective layer over the sheet of metal. However, when that layer is compromised with scratches and exposure, corrosion can begin to occur.^[18] There is some evidence of corrosion starting on the first "U" in the
-

series of five letters. This corrosion is in the form of brown streaks on the front and back of the metal cabinet. Small spots of rust corrosion can be seen inside the letter-form enclosures of two letters.

- The sculptures are located in a high traffic area and show dirt and debris from being handled by many students. Streaks of liquid were located on the cabinets from beverages being rested on top of the sculpture and chewing gum was found in one of the "I" letter-forms. Cobwebs and dust were found in the upper corner of the same "I" letter-form.

Routine care and maintenance will preserve the stainless steel cabinets and painted letter-forms. However, the preservation of metal objects relies upon their protection against environmental agents that cause undesirable corrosion or degradation. The moisture and atmospheric humidity of the outside conditions along with perspiration and salts on human hands will cause the stainless steel sculptures to corrode at a more rapid pace.^[19]

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. **IUPUI Letters** was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States.^[20]

Gallery

A gallery of *Untitled (IUPUI Letters)* images can be viewed on the IUPUI Public Art Collection website on Flickr listed under External links. The images include the proper front of the sculpture set and close-ups of each of the five sculptures including the proper front and back of each letter-form and details of the sculpture condition.

External Links

- Two Twelve^[21]
- IUPUI Campus Center^[22]
- Cooper Hewitt-National Design Museum^[23]
- [<http://www.flickr.com/groups/1177964@N25/> Images in the IUPUI Public Art Collection]]

*IUPUI Letters with Campus Center Signage^[24]

*IUPUI Letters with Campus Center Signage and Person to Scale^[25]

*First Letter "I" Proper Front^[26]

*First Letter "I" Proper Back^[27]

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Geographical coordinates: 39°46.407'N 086°10.546'W

Untitled (L's)

Untitled (L's)

	
Artist	David Von Schlegell
Year	1978
Type	Steel Height: Steel column:55' Beam: 16" Length:45' Width: 12"
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

→ *Untitled (L's)*, a public sculpture by American artist David Von Schlegell, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture is located just north of Joseph Taylor Hall in a grassy courtyard adjacent to Michigan Street. Cavanaugh hall frames the courtyard to the west, the library and Business building are east of the courtyard. This sculpture was created in 1978, and installed at IUPUI in 1980. The sculpture is Minimalist composition comprised of three identical steel L's. The L structures have a vertical beam that is 55 feet tall and a horizontal beam of 45 feet. The beams themselves are 16 inches high and 12 inches wide. ^[1]

Sculpture Description

The *Untitled (L's)* sculpture has three identical pieces. The vertical beam measures 55 feet tall and the horizontal beam is 45 feet long. The beams themselves are 16 inches in height and 12 inches wide. There are three seperate pieces, but they function as one Minimalist sculpture. Although Von Schegell designed the piece and over installation, the pieces themselves were fabricated by a yaught manufacturer in New York. The sculpture has a structural steel core and an 1/8 inch thick layer of brushed stainless steel^[2]. The sculpture was installed in deep concrete beds, insuring that it will not blow over due to a storm or heavy winds. The stainless surface had been grinded, so that in the sunlight it appears uneven and textural^[3].

Sculpture Information

The *Untitled (L's)* came about as a result of a suggestion made by the former Secretary of IUPUI Faculty Council, Phillis Danielson. Von Schlegell's piece was selected from 100 submissions to be a permanent part of the IUPUI collection.^[4] A council of well respected individuals in the art community selected the *Untitled (L's)*. This committee included former Dean of the Herron School of Art, Arthur Weber, Former Curator of the Indianapolis Museum of Art, Diana Lazarus, and Edward L. Barnes, the master architect for IUPUI at the time^[5].

The *Untitled (L's)* sculpture was paid for by the National Endowment for the Arts under the "Works of Art for Public Spaces" program. The project cost \$120,000 and five years to complete. The National Endowment for the Arts donated \$50,000 to the project, the rest was paid for by private donations. The project was installed in 1980, and dedicated on October 7^[6].

This sculpture is designed on the theme of the Pythagorean Theorem. This theorem comes from geometry and states that square of the hypotenuse of a right triangle is equal to the sum of the squares of the other two sides. The three L structures are laid out so that the base point of the vertical columns form a large right triangle. The distance between the three points are 138 feet, 184 feet, and 230 feet. This gives the right triangle the classic 3:4:5 ratio^[7]. The school found this theme appropriate, seeing as it represented a tradition of math, logic, and wisdom at IUPUI^[8].

The artist intended for landscaping to apart of the sculpture as well. Before Von Schlegells sculpture, the courtyard was two acres of concrete^[9]. Von Schlegell saw to it that grass was planted and that there be trees and bushes surrounding the courtyard. Originally, Von Schlegell had one path that stretched diagonal across the courtyard, dividing it into two traingluar shapes. This has sense been modified to accomodate more walking paths. The landscaping was meant to contrast his piece, accentuating the natural and manmade elements within the space^[10].

Controversy

The *Untitled (L's)* sculpture was not very popular at the time of installation. Many students, including the student body president, mistakenly believed that the sculpture had been funded with the university's budget. In actuality, the funds came from the National Endowment for the Arts and private donations through the Indiana University Foundation^[11]. Other artists within the community criticized Von Schlegell, accusing him of compromising his vision as an artist. The critics believed that Von Schlegell's piece was not in fact about the pythagorean theorem, logic, wisdom, or any other virtues of the university. Rather, they thought he forced that premise on the sculpture, believing it increased his chances at being chosen^[12].

Artist

David Von Schlegell (1920-1992) was born in St. Louis, Missouri. He studied at the University of Michigan in the 1940's, and then entered the Air Force. He made his return to art when he joined the Art Students League in New York. By the 1960's, Von Schlegell had established himself as a prominent sculptor^[13]. He worked mostly with aluminum, steel, and wood. The ispiration for his industrial materials came from his love of aircrafts and boats. At the time of the installation of *Untitled (L's)*, Von Schlegell was working as a faculty of the Yale School of Fine Arts.^[14]

In addition to sculpting, Von Schlegell also did paintings and drawings. After dedicating his *Untitled (L's)*, he also had an exhibition in IUPUI's Lecture Hall and at the Herron School of Art displaying his photographs and drawings from the project^[15].

Other works from David Von Schlegell are located at the following locations:

- Storm King Art Center, New York
 - Boston
 - Miami Lakes, Florida
 - Duluth, Minnesota
-

- Nasa Memorial to Robert Goddard at Clark University, Worchester, Massachusetts
- Saudi Arabian Royal Navy Headquarters
- Yeatmen's Cove Sculpture Project, Cincinnati
- Tulsa, Oklahoma International Airport^[16]
- San Fransisco
- Hartford
- *Marina* Miami, Ohio
- *Westward* Cincinnati, Ohio
- Whitney Museum of Art
- Rhode Island School of Design^[17]

Location History

Untitled (L's) was created in 1978 and permanently installed at IUPUI's campus in 1980. The sculpture is located in the courtyard just north of Joseph Taylor Hall.

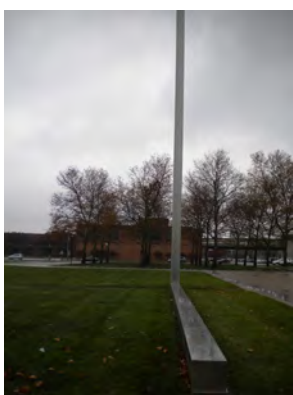
Condition

As of November 19, 2009, *Untitled (L's)* condition was fair. The L's were structurally sound and appeared to be of no danger to the public. A majority of the structure's stainless steel was in good condition. The vertical beams appear to not be as straight as they were intended initially. This could possibly require resecurig the structural steel core supports in new beds of concrete. The horizontal beams of the L's which run along the ground were in poor shape. The stainless steel was scraped and dented all along the sides. There was also a significant amount of rust forming on the horizontal pieces. This appears to be merely surface damage, and to have no effect on the integrity of the structure.

Documentation

Untitled (L's) has been documented as part of a Museum Studies Collection Care and Management course at IUPUI. This project is an extension of the Smithsonian Institute Save Outdoor Sculpture! Project. The *Untitled (L's)* was documented by the Smithsonian Institute, and can be found in their content management system, SIRIS^[18].

Gallery



Proper Left Front Detail of L



Proper Right Detail of L



Proper Right Back Detail of L



Proper Left view



Detail of Rust

Detail of Dents and Scrapes

External Links

Flickr:IUPUI Collections Care and Management [9]

SIRIS, of the Smithsonian Institute[18]


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Geographical coordinates: 39°46.431'N 86°10.456'W

Unknown (Tall Metal)

Unknown (Tall Metal)

	
Artist	Carey Chapman
Type	Steel Height: 16' Length: 4'8" Width: 3'
Location	IUPUI, Indianapolis, Indiana, United States

Unknown (Tall Metal) is a public sculpture by American artist Carey Chapman on the campus of Indiana University-Purdue University Indianapolis, which is near downtown Indianapolis, Indiana. It sits below the back steps of the IUPUI University Library and the Business/SPEA building in Wood Plaza, closest to the corner of New York Street and Blackford Street.

It is a steel sculpture that measures 16 feet high, 4 feet 8 inches long, and 3 feet in width.

Description

Unknown (Tall Metal) consists of many shapes based on both geometric and abstract forms. Unknown (Tall Metal) is comprised of 2 arched "half cylinder" pieces. Attached to each arch are two C-shaped pieces. The C-shaped pieces are then attached to a semi circular piece. Above the semicircular piece is an abstract form. The abstract form resembles a hollow "C" shape with an arm attached to its center.

Artist

Carey Chapman attended the Herron School of Art. He graduated in the spring of 2008 and is a current resident of Indianapolis, Indiana.

Condition

As of November 24th, 2009 Untitled (Tall Metal) is in poor condition. It is structurally stable. The entire sculpture is covered in rust, and the rust appears in streaks on some areas of the sculpture, most noticeable on the semicircular piece. Some of the rust has washed onto the surrounding sidewalk. Slight pitting covers the sculpture. The *New Museum Registration Methods* manual defines pitting as "small, irregular, pinhole-size losses scattered over the surface of metal caused by acid conditions or resulting from the casting process." ^[1] Pitting can occur in many alloys, but steel is particularly susceptible. Corrosion of metals can occur quite often from environmental hazards, including humidity.^[2] Scratches appear on the front and back sides of both "half cylinder" arches. A creme colored residue also appears on the front side of the semicircular piece. White marks appear on parts of the abstract form, most noticeable on the top-most part of the form. Dirt, dust, and cobwebs cover the sculpture, but are most concentrated underneath the C-shaped forms and on the arches. A paper wasp nest appears on the back proper left side of the sculpture.

When the sculpture was documented on November 5th, 2009, a construction company placed caution tape and a "sidewalk closed" sign on the sculpture. The company was repairing the steps of the University Library. By November 24th, when the condition was documented for a second time, these items were removed from the face of the sculpture.

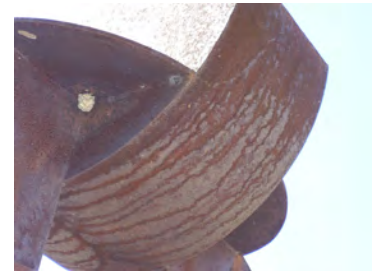
External links

- Photo Collection of IUPUI Sculptures ^[9]

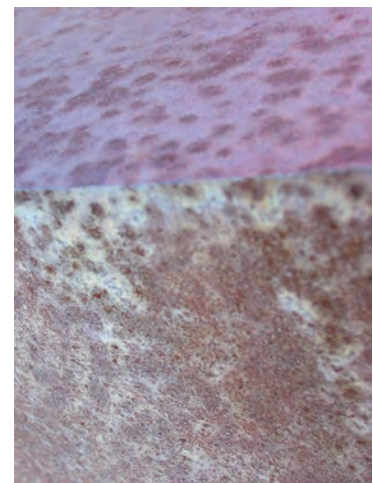
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Geographical coordinates: 39°46.357'N 86°10.373'W



Unknown (Tall Metal) by Carey Chapman. Detail of Condition-notice streaked appearance of rust and paper wasp nest in top left corner of the photograph



Unknown (Tall Metal) by Carey Chapman. Detail of Condition-rust and pitting



Unknown (Tall Metal) by Carey Chapman. Detail of Condition-Notice how rust has washed onto the surrounding sidewalk. Also, a construction sign and caution tape were placed on the sculpture itself.

Weather Tower

Weather Tower

	
Artist	Jerald Jacquard
Year	1985
Type	Steel Height: 20.5 feet (6.2 m) Length: 7 feet (2.1 m) Width: 6 feet (1.8 m)
Location	IUPUI, Indianapolis, Indiana, United States

Weather Tower, a public sculpture by American artist Jerald Jacquard, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture is located off of White River Parkway East Drive in a plaza near IUPUI campus housing. Jacquard created this 20.5 foot tall painted steel sculpture in 1985. It was acquired by the Indianapolis Museum of Art in 1999, where it stood at the front entrance until de-accessioned and moved to IUPUI's campus in 2005.

Sculpture Description

Five elongated cubist forms make up *Weather Tower*. These forms vary in size and shape and are stacked upon each other to create this twenty-foot tall sculpture. The entire form is painted in a deep purple color. The structure is attached to a six-foot square concrete base by four large bolts directly attached to the piece, as well as one support arm that is attached to the proper back of the sculpture and attached to the base by four bolts as well. When viewing the sculpture, the placement of shapes alters the look of the piece depending on where the viewer is standing. The sculpture is signed on the proper back just above the support arm.

Sculpture Information

While owned by the Indianapolis Museum of Art, the sculpture was a part of the Rita and John Grunwald Collection. The work was given and estimated value of \$25,000 by the IMA.^[1] The sculpture was gifted to IUPUI by the IMA in the spring of 2005 and moved to its current location on campus shortly thereafter.

Artist

Jerald Jacquard was born in 1937 in Lansing, Michigan. He earned a Bachelor of Arts in 1960 and a Master of Arts in 1962, both from Michigan State University.

In Linda Finkelstein's article, *Sculptor Jerald Jacquard's Work Celebrated at the IMA*, she refers to Jacquard as a "pioneer in reviving interest in large scale sculpture for outdoors."^[2]

When Jacquard works, he begins by developing these sculptures from detailed scale models or maquettes.

Monumental means monuments. I don't make monuments. I make big sculpture.
—Jerald Jacquard, December 1992^[3]

Jacquard is Professor Emeritus of Sculpture at the Henry Radford Hope School of Fine Arts at Indiana University. He received a Guggenheim Fellowship for monumental sculpture and a Fullbright Scholarship to study bronze casting in Florence, Italy. ^[4]

Location History

Prior to coming to the campus of IUPUI, *Weather Tower* was located near the front entrance of the Indianapolis Museum of Art at 4000 Michigan Road, Indianapolis, Indiana. Now residing on the IUPUI campus, the sculpture is located on the east side of White River Parkway East Drive between Hine Street and Vermont Street in a plaza on the property of IUPUI campus housing. Since its installation on the campus, the sculpture has not been moved. The sculpture is visible on Google Street View.

Condition

The overall condition of *Weather Tower* is moderate to poor.

Minor condition issues:

- Some chipping in the paint.

Major condition issues:

- The exterior facets of the sculpture are rusting in multiple places.
- The joints of the sculpture are rusting in multiple places.
- The bolts attaching the sculpture to the concrete base are rusting.
- The rust from the sculpture has run off onto the base and stained the concrete.
- There is evidence of steel corrosion in many places.

Steel, a strong and inexpensive metal, was used to create *Weather Tower*. This metal is prone to corrosion and will rust in a moist environment. Because *Weather Tower* is located in an open plaza without any protection from the elements, rust and corrosion are inevitable. ^[5]

Gallery



Proper front view



Proper right view



Proper back view



Proper left view



Detail - Signature

External Links

Flickr:IUPUI Collections Care and Management [9]

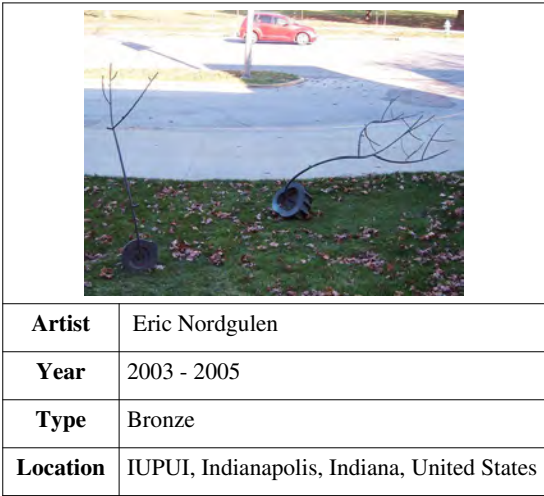
Geographical coordinates: 39°46.416'N 86°11.106'W

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Anatomy Vessel (Saplings)

Anatomy Vessel (Saplings)



Anatomy Vessel (Saplings), 2003-2005, is a public sculpture created by Indiana-based artist Eric Nordgulen (American b. 1959)^[1], Associate Professor of Sculpture at Herron School of Art and Design. The sculpture is located on the Indiana University-Purdue University Indianapolis (IUPUI) campus at the Herron School of Art and Design^[2], 735 W. New York Street in Indianapolis, Indiana in the United States. It was selected in 2005 for the Herron Gallery first Sculpture Biennial Invitational to be exhibited in the Herron Sculpture Gardens^[3]. The two-part cast and fabricated bronze sculpture represents two life size sapling trees with bound root balls.

Description

The two-part cast and fabricated bronze sculpture represents two life size sapling trees with bound root balls left for planting. The horizontal element (part A) measures 44" x 11' with a 19" diameter base. The vertical element (part B) measures 75" x 21" with a 16" diameter base. "The lack of a formal base allow for the objects to appear more temporary or transformation. As if they had been left there by a landscaper rather than an artist," stated Nordgulen. "The perception of sculpture is a physical experience that can become a catalyst for new thoughts and ideas."^[4]

It was selected for exhibition for the Herron Gallery^[5] First Sculpture Invitational in 2005 showcasing the work of 15 artists, each represented by a single work. Participating artists include Katrin Asbury, David Bellamy, Barbara Cooper, Wim Delvoye, Casey Eskridge, James Wille Faust, Don Gummer, Greg Hull, Edward Mayer, Arny Nadler, Eric Nordgulen, Tom Otterness, John Ruppert, Tom Sachs and Judith Shea.^[3] It is now on extended loan from the artist to the Herron Sculpture Gardens.

Artist

Professor Nordgulen was appointed to the Herron School of Art and Design sculpture faculty in 1993, and was the Fine Arts Department Chairman from 2005 to 2007.^[6] Before joining Herron, he was a professor and lecturer at Washington University, St. Louis, MO. Nordgulen is a sculptor and educator who considers his work as a means to explore one's relationship to his or her surroundings. "I use my work to generate physical questions that allow one to rethink their position based on what they see and what they know."^[7] The artist earned his Bachelor of Fine Arts from East Carolina University in Greenville, North Carolina in 1982 and his Master of Fine Arts from Indiana University (Bloomington) in 1985.^[8] He is a prolific artist with public sculpture installations at Milwaukee Riverwalk, University of Cincinnati, Raymond Walters College, Cincinnati, OH, Illinois Institute of Technology,

Chicago, IL, Indianapolis Museum of Art, Arts in Transit,^[9] St. Louis, MO, and Park, Atlanta Arts Festival, Atlanta, GA^[10] ^[11].

Nordgulen is the recipient of several grants and commissions related to public art. In 1995 the artist was awarded the Mass Attraction commission from the Riley Area Development Corporation^[12] for the installation of *Viewfinders*^[13]. Riley Area Development^[14] is a Community Development Corporation formed to revitalize the historic Mass Ave Cultural District^[15] in downtown Indianapolis. In 2004 Nordgulen was awarded a \$20,000 Efroymsen Contemporary Arts Fellowship^[16] from the Efroymsen Family Fund^[17].

Location

The sculpture is on extended loan from the artist and located outside of the north entrance to Eskenazi Hall^[18] on the Indiana University-Purdue University Indianapolis (IUPUI) campus at 735 W. New York Street in Indianapolis, Indiana in the United States. It is part of a larger series of Anatomy Vessel works by the artist referencing nature but not intended to be functional, including "Anatomy Vessel" on the Raymond Walters College campus^[19] and "Anatomy Vessel #11" on the University of Indianapolis campus.^[20]

Condition

As of November 2009 *Anatomy Vessel (Saplings)* is in good condition with no visible damage. The base of each sculpture is cast bronze. The elements are fabricated bronze shaped to represent young trees saplings. Welding marks are evidenced in the joints of the branches. Bronze is a metal alloy highly suitable for outdoor sculpture. It is naturally developing a green patina film as a result of oxidization exposure. This chemical reaction creates a barrier on the surface of the sculpture to protect the underlying metal from corrosion.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *Anatomy Vessels (Saplings)* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States^[21].

Gallery



Anatomy Vessel (Saplings) -
front view



Anatomy Vessel (Saplings) -
proper right view



Anatomy Vessel (Saplings) -
back view



Anatomy Vessel (Saplings) -
proper left view



Anatomy Vessel (Saplings) -
base detail



Anatomy Vessel (Saplings) -
Part A



Anatomy Vessel (Saplings) -
Part B

External links

- Photo Collection of IUPUI Sculptures ^[9]
- IUPUI Virtual Tour: Art ^[20]

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Geographical coordinates: 39°46.289'N 86°10.273'W

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Herron
School of
Art and
Design

2009

A Survey of
IUPUI Public
Art

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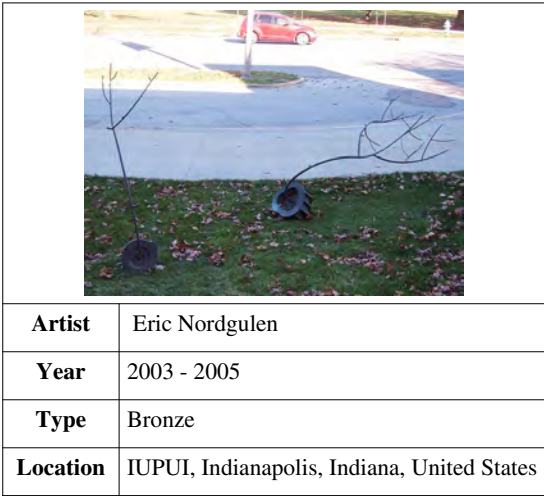
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Anatomy Vessel (Saplings)

Anatomy Vessel (Saplings)



Anatomy Vessel (Saplings), 2003-2005, is a public sculpture created by Indiana-based artist Eric Nordgulen (American b. 1959)^[1], Associate Professor of Sculpture at Herron School of Art and Design. The sculpture is located on the Indiana University-Purdue University Indianapolis (IUPUI) campus at the Herron School of Art and Design^[2], 735 W. New York Street in Indianapolis, Indiana in the United States. It was selected in 2005 for the Herron Gallery first Sculpture Biennial Invitational to be exhibited in the Herron Sculpture Gardens^[3]. The two-part cast and fabricated bronze sculpture represents two life size sapling trees with bound root balls.

Description

The two-part cast and fabricated bronze sculpture represents two life size sapling trees with bound root balls left for planting. The horizontal element (part A) measures 44" x 11' with a 19" diameter base. The vertical element (part B) measures 75" x 21" with a 16" diameter base. "The lack of a formal base allow for the objects to appear more temporary or transformation. As if they had been left there by a landscaper rather than an artist," stated Nordgulen. "The perception of sculpture is a physical experience that can become a catalyst for new thoughts and ideas."^[4]

It was selected for exhibition for the Herron Gallery^[5] First Sculpture Invitational in 2005 showcasing the work of 15 artists, each represented by a single work. Participating artists include Katrin Asbury, David Bellamy, Barbara Cooper, Wim Delvoye, Casey Eskridge, James Wille Faust, Don Gummer, Greg Hull, Edward Mayer, Arny Nadler, Eric Nordgulen, Tom Otterness, John Ruppert, Tom Sachs and Judith Shea.^[3] It is now on extended loan from the artist to the Herron Sculpture Gardens.

Artist

Professor Nordgulen was appointed to the Herron School of Art and Design sculpture faculty in 1993, and was the Fine Arts Department Chairman from 2005 to 2007.^[6] Before joining Herron, he was a professor and lecturer at Washington University, St. Louis, MO. Nordgulen is a sculptor and educator who considers his work as a means to explore one's relationship to his or her surroundings. "I use my work to generate physical questions that allow one to rethink their position based on what they see and what they know."^[7] The artist earned his Bachelor of Fine Arts from East Carolina University in Greenville, North Carolina in 1982 and his Master of Fine Arts from Indiana University (Bloomington) in 1985.^[8] He is a prolific artist with public sculpture installations at Milwaukee Riverwalk, University of Cincinnati, Raymond Walters College, Cincinnati, OH, Illinois Institute of Technology,

Chicago, IL, Indianapolis Museum of Art, Arts in Transit,^[9] St. Louis, MO, and Park, Atlanta Arts Festival, Atlanta, GA^[10] ^[11].

Nordgulen is the recipient of several grants and commissions related to public art. In 1995 the artist was awarded the Mass Attraction commission from the Riley Area Development Corporation^[12] for the installation of *Viewfinders*^[13]. Riley Area Development^[14] is a Community Development Corporation formed to revitalize the historic Mass Ave Cultural District^[15] in downtown Indianapolis. In 2004 Nordgulen was awarded a \$20,000 Efroymsen Contemporary Arts Fellowship^[16] from the Efroymsen Family Fund^[17].

Location

The sculpture is on extended loan from the artist and located outside of the north entrance to Eskenazi Hall^[18] on the Indiana University-Purdue University Indianapolis (IUPUI) campus at 735 W. New York Street in Indianapolis, Indiana in the United States. It is part of a larger series of Anatomy Vessel works by the artist referencing nature but not intended to be functional, including "Anatomy Vessel" on the Raymond Walters College campus^[19] and "Anatomy Vessel #11" on the University of Indianapolis campus.^[20]

Condition

As of November 2009 *Anatomy Vessel (Saplings)* is in good condition with no visible damage. The base of each sculpture is cast bronze. The elements are fabricated bronze shaped to represent young trees saplings. Welding marks are evidenced in the joints of the branches. Bronze is a metal alloy highly suitable for outdoor sculpture. It is naturally developing a green patina film as a result of oxidization exposure. This chemical reaction creates a barrier on the surface of the sculpture to protect the underlying metal from corrosion.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *Anatomy Vessels (Saplings)* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States^[21].

Gallery



Anatomy Vessel (Saplings) -
front view



Anatomy Vessel (Saplings) -
proper right view



Anatomy Vessel (Saplings) -
back view



Anatomy Vessel (Saplings) -
proper left view



Anatomy Vessel (Saplings) -
base detail



Anatomy Vessel (Saplings) -
Part A



Anatomy Vessel (Saplings) -
Part B

External links

- Photo Collection of IUPUI Sculptures ^[22]
- IUPUI Virtual Tour: Art ^[23]


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Geographical coordinates: 39°46.289'N 86°10.273'W

Barrow (sculpture)

Barrow

	
Artist	Jill Viney
Year	2007- 2008
Type	fiberglass and metal meshing Height:8' Diameter: 8'
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

→ *Barrow*, a public sculpture by an American artist Jill Viney, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture is just north of the Herron School of Art on New York Street. This sculpture is made from a double wall of fiberglass encasing a sheet of metal meshing. *Barrow* measures 8-foot (2.4 m) and 8-foot (2.4 m) in diameter. *Barrow* was installed at IUPUI at noon on 7 May 2008. ^[1] .

Description

Barrow consists of a molded fiberglass hemisphere with two entry ways. These entry ways are identical rectangular shapes with rounded edges. They are located directly opposite one another, with one located at the sculpture's proper front and the other at its proper back. The fiberglass is molded so that it forms a double wall around an encased sheet of metal meshing. The wall of the fiberglass that is seen from within the sculpture has been allowed to develop darkly, while the outside is light and shiny. The double wall of fiberglass occupies mass, but also contains space. This alters the viewers a changing perception of light and color^[2] .

From the outside, the fiberglass has been molded so that the thin vertical ridges begin at the bottom of one side, ascend framing the entry ways, and descend down the other side. These strips continue over the dome, and frame the entry way on the opposite side. The metal meshing gives the fiberglass a interesting visual effect of texture, within being able to feel it.

The sculpture sits on a square concrete base at a 45 degree angle. Once inside the sculpture, there is a rubber mat on the base to allow viewers to move within the space safely. Upon entering the sculpture, one is inclined to look up at its ceiling. There is a bullseye shaped pattern consisting of an thin red outline, surrounding a large blue circle. Within the blue circle is a smaller red outline surrounding a much smaller yellow circle.

Commissioning

Barrow was commissioned for IUPUI in 2007^[3]. The sculpture was installed at the Herron School of Art on Wednesday, May 7, at noon. *Barrow* will remain on display for two years. *Barrow* was inspired by Viney's visits to caves and burial mounds in Ireland and France. The word barrow means a prehistoric burial mound used by Celtic people of France, [[England], Scotland, and Ireland. Viney's inspiration for the ceiling of *Barrow* came from her experience in an actual barrow in Ireland. While inside the mound's central rounded space, a beam of light came streaming in through a slot in the ceiling. These slots were used to chart the solstices, and the paths of the sun and moon. The space also had empty niches in the walls, resembling the entry ways in *Barrow*^[4].

While visiting the Peche Merle cave in France along the Dordogne River, Viney discovered a cave with paintings and images lining the walls. The artists had crushed red oxide rock into a powder, and then blown it around their hands, leaving a negative imprint on the wall. The thumb and forefinger were touching, leaving behind a repeated circle pattern along the walls of the cave. This red pattern is the influence for the red in Viney's patterned ceiling of *Barrow*^[5].

Artist

Jill Viney was born in a coastal town in California. She obtained her Bachelor's degree at Sarah Lawrence College, and her Masters of Fine Arts at Columbia. Viney once used a quote in her artist statement from Albert Einstein, "Look, look deep into nature and you will understand everything better." She was very interested in how advancements in technology allow us to see deeper into spaces that would otherwise be unseen. She alters the viewer's perceptions of light, space, and color.

As of September 2009, *Barrow* was Viney's most recent work. She is currently working on drawings to relate to the process used to create her latest sculpture^[6].

Condition

Barrow is in good condition. The sculpture is structurally sound appears to have no losses to the structure. The base is in great condition, and I would only recommend routine maintenance to keep the area free of debris and trash. There is only one mark on the proper back of the sculpture near the entry way. This appears to be residue of paint. With the proper chemical treatment, it appears that it could be easily removed. The inside of sculpture collects leaves, trash, and cob webs, and should be cleaned regularly.

Gallery



Proper Back of *Barrow*



Proper Left of *Barrow*



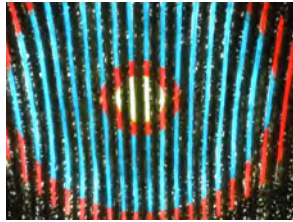
Proper Right of *Barrow*



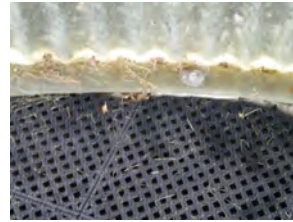
Detail of Outside



Detail of Inner Wall



Detail of Ceiling



Detail of Floor

External links

- Flickr:IUPUI Collections Care and Management [22]

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Category:IUPUI public art collection Category:Culture of Indianapolis, Indiana Category:Outdoor sculptures in Indianapolis

Geographical coordinates: 39°46.286'N 86°10.244'W

Entangled (sculpture)

Entangled

	
Artist	Brose Partington
Year	2004
Type	Steel Height: 108" Width: 24" Depth: 98"
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Entangled, 2004, is an abstract sculpture created by Indiana-based artist Brose Partington (American b. 1979). The sculpture is located on the Indiana University-Purdue University Indianapolis (IUPUI) campus at the Herron School of Art and Design^[1], 735 W. New York Street in Indianapolis, Indiana in the United States. It was gifted to Herron from the Honorable Ezra Freidlander^[2] and Linda H. Freidlander in 2005.

Sculpture Description

Entangled is an abstract sculpture consisting of eight unique elements bolted together to create an enclosed form. The powder coated steel sculpture measures 108" x 88" x 98" and is constructed from rolled steel tubes and fabricated steel circles. The base of the sculpture is mounted on a 16' diameter concrete pad in the Herron Sculpture Garden^[3]. The curved support structure at the base of the sculpture references the shape of a bird's nest as it encloses and supports the sculptural elements.

Artist Statement

"I'm currently building structures as parallels to patterns of natural occurrences. My work examines the subtle movements around us, and the patterns those movements create. I am trying to compare the cyclical patterns found in nature with manufactured objects, environments, and modes of transportation."^[4] ~Brose Partington, 2009

Partington's father owned a clock repair shop in Indianapolis during his childhood. The clocks, gears, and mechanisms of his father's shop influence his sculptures today. Most of his current work is kinetic with references to the patterns of nature. *Tides*,^[5] a work shown internationally, is an example of the relationship between nature and machine found through out Partington's installations.

Artist

Brose Partington is an Indianapolis-based artist. He graduated from Cathedral High School^[6] in 1998. After taking a year off after high school, Partington applied to and enrolled in the Herron School of Art and Design. He earned his Bachelor of Fine Arts from Herron in 2004.

Partington's sculptures have been exhibited in Indianapolis at the Harrison Center for the Arts,^[7] Primary Colours,^[8] and Flux Space in group exhibitions. He has permanent installations at the Indianapolis Art Center ARTSPARK^[9] and Herron School of Art and Design on the IUPUI campus. His work has been featured in solo exhibitions, including; *Urban Manipulations* at Flux Space in 2006; *Systematic Sales* at Dam Stuhltrager Gallery^[10] in 2008; and *Trophy*, in collaboration with James Darr, at the Erstwhile Gallery in 2008.

Partington's installation art was featured in the 2006 ScopeMiami,^[11] the 2007 ARTropolis Bridge Art Fair, Chicago;^[12] the 2007 Coachella Valley Music and Arts Festival, Indio, California; and the Scope Art Show in Lincoln Center, New York in 2007.^[13] The artist has enjoyed international art fair exposure at the Contemporary Istanbul in 2007;^[14] Scope Basel,^[15] Switzerland; and the Shanghai International Gallery Exhibition of Media Art, *eArts Beyond*,^[16] in 2009. In 2008 Partington's work was featured at The State Hermitage Museum, St. Petersburg, Russia exhibition *Cyberfest*.^[17]

iMOCA, the Indianapolis Museum of Contemporary Art,^[18] will feature Partington's installation art in December 2009.

Partington has been mentioned in notable cultural blogs^[19] and featured on National Public Radio's *The Art of the Matter*^[20] and in *Nuvo Newsweekly*.^[21] In 2007 he was awarded a \$20,000 Efroymsen Contemporary Art Fellowship^[22] from the Efroymsen Family Fund.^[23]

Brose Partington is represented by the Creative Thrift Shop^[24] in Brooklyn, New York and Dam Stuhltrager in Berlin, Germany.

Location History

The Freidlander donors contributed to the funding for a sculpture competition open to upper level Herron students. Partington's maquette of *Entangled* won the competition. The sculpture was located on their private property from 2004 – 2008. It was moved to its current location on the IUPUI campus in 2008.

Condition

A condition report for *Entangled* was conducted in September 2009. The overall condition and structure of the sculpture is good based on the Save Outdoor Sculpture! Questionnaire,^[25] provided by Heritage Preservation, the National Institution for Conservation.^[26] There is water damage from runoff on the faces of the three circles. Limited rust is evidenced at the joints and welding marks at the tube ends. Abrasions and scratches are evidenced on the proper left back tube. Bird droppings were found near the top of the sculpture.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *Entangled* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States^[27].

Gallery



Entangled front view



Entangled proper right



Entangled back view



Entangled proper left



Entangled plaque



Entangled tube and circle detail



Entangled joint detail



Entangled base detail



Entangled abrasion detail

External Links

- Photo Collection of IUPUI Sculptures ^[22]
- IUPUI Virtual Tour: Art ^[23]

References

- [1] <http://www.herron.iupui.edu/>
- [2] <http://www.in.gov/judiciary/appeals/bios/friedlander.html>
- [3] <http://www.iupui.edu/spirit/campus/sculpturegarden.html>
- [4] <http://www.brosepartington.com/Biography.cfm>
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- [6] <http://www.cathedral-irish.org/>
- [7] <http://www.harrisoncenter.org/home.php>
- [8] <http://primarycolours.org/>
- [9] <http://indianapolis-indiana.funcityfinder.com/2009/05/09/artspark-in-the-iac/>
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- [11] <http://www.artfacts.net/en/institution/damstuhltrager-gallery-4487/overview.html>
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- [14] <http://www.allturkeyguide.com/news/contemporary-istanbul/2007.htm>
- [15] <http://www.prnewswire.co.uk/cgi/news/release?id=195476>
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- [17] http://www.hermitagemuseum.org/html_En/11/2008/hm11_6_120.html
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- [21] <http://www.nuvo.net/>
- [22] <http://www.cicf.org/newsarticle.cfm?articleID=130879&PTSidebarOptID=14152&returnTo=/page26435Archive.cfm&returntoname=NEWS%20%26%20PUBLICATIONS%20Archive&SiteID=1824&pageid=26435&sidepageid=26435>
- [23] <http://www.cicf.org/page26540.cfm>
- [24] <http://www.creativethriftshop.com/Contact/Contact.htm>
- [25] http://www.getty.edu/conservation/publications/newsletters/22_2/news_in_cons1.html
- [26] <http://www.heritagepreservation.org/>
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Geographical coordinates: 39°46.289'N 86°10.367'W

Give and Take Sculpture

Give and Take

	
Artist	Michael Smith
Year	2005
Type	Stone
Location	IUPUI, Indianapolis, Indiana, United States

The **Give and Take** sculpture is on the Indianapolis University - Purdue University campus along New York St. in front of the Herron School of Art and Design in Indianapolis, Indiana. The sculpture was made in 1995 by Michael Smith.

Description

The material used is stone on a metal sheet, which is placed on top of a 8 in. concrete platform. The sculpture was then painted light yellow. The placement of the sculpture is in front of The Herron School of Art and Design facing southwest, with grass surrounding it.

History and Location

This piece was placed at its present location along New York St. in front of the Herron School of Art and Design in 2005, the same year that the building for Herron School of Art and Design was completed. Originally the school was located at 16th St. and Pennsylvania St. in Downtown Indianapolis.

Condition

The condition of **Give and Take** is fairly good. However, the steel sheet has rust, and the proper left has corrosion. Although it is not certain, the rust could be caused by weather elements. Therefore, this sculpture needs to be routinely checked on to make sure the rust issue is not progressing.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. **Give and Take** was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States.



Give and Take, by Michael Smith, 2005.
Notice the rust on the metal sheet base.

See Also

- Sculpture
- Stone sculpture
- Public art

External Links

- [1]
- Images in the IUPUI Public Art Collection ^[22]
- Indianapolis Star newspaper article. ^[2]

References

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[2] <http://search.ebscohost.com/login.aspx?direct=true&db=nfh&AN=2W60155607672&site=ehost-live/>

- Fritze, John "Groups offer plans for ex-Herron site Condos." Indianapolis Star, The (IN) (2005): Newspaper Source. EBSCO. Web. 1 Dec. 2009.
- Save Outdoor Sculpture (<http://www.heritagepreservation.org/Programs/Sos/aboutsos.htm/>)

Geographical coordinates: 39°46.296'N 86°10.379'W

The Herron Arch 1

The Herron Arch 1

	
Artist	James Wille Faust
Year	2005
Type	Aluminum Height: 20 feet (6.1 m) Length: 7 feet (2.1 m) Width: 7 feet (2.1 m)
Location	IUPUI, Indianapolis, Indiana, United States

The Herron Arch 1, a public sculpture by American artist James Wille Faust, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture is located at the corner of New York and Blackford Streets, the north-east corner of the Herron School of Art and Design. Faust, an alumnus of Herron, created the twenty-foot tall, vividly colored aluminum sculpture for Herron's eighteen month long Public Sculpture Invitational.^[1]

Installed on May 2, 2005, *The Herron Arch 1* as well as fourteen additional sculptures included in the invitational, was part of the public grand opening of the Herron School of Art and Design's new home on IUPUI's campus.^[2]

Sculpture Description

Over thirty geometrically shaped pieces of painted aluminum make up *The Herron Arch 1*. This twenty-foot tall sculpture is vividly painted using an airbrush technique. From the proper front and proper back of the sculpture, the viewer sees a mostly black and white structure. However, from the proper left and proper right of the sculpture, the viewer sees a wide variety of vivid color. The sculpture is painted in a geometric pattern on all sides. There is a signature and a date on the proper left side of the sculpture. The sculpture sits on a five-foot square concrete base that also features a geometric pattern, matching the design of the sculpture itself. On each of the four sides of the base one large flood light is mounted flush with the base. There is a plaque on the east corner of the base that gives the date, artist and title of the sculpture.

Sculpture Information

The Herron Arch 1 was the first large scale sculpture created by James Wille Faust, one of the Herron School of Art and Design's most notable alumni. In an effort to raise funds to name a drawing studio after Faust, the Herron School of Art and Design held an exhibition of Faust's work. Included in this exhibition were maquettes of potential large scale sculpture, including *The Herron Arch 1*. In viewing this exhibition, the Dean of the Herron School of Art and Design noticed this maquette and, in an effort to fulfill Faust's wish of creating a large scale sculpture, suggested

commissioning the piece for the upcoming Public Sculpture Invitational. Through grants and fund raising, as well as the generous donation of time by the artist, the \$115,000 sculpture was created and now serves as the signature piece of artwork at the Herron School of Art and Design.^[3]

The Herron Arch 1 was one of fifteen sculptures placed on the grounds of the new Herron School of Art and Design during the first ever Public Sculpture Invitational. The invitational lasted eighteen months, and initially, this piece was the only permanent sculpture of the group. Since the removal of the invitational works, three others have become permanent fixtures on the Herron grounds: *Anatomy Vessels* by Eric Nordgulen, → *Torso Fragment* by Casey Eskridge, and *Job* by Judith Shea.

Artist

James Wille Faust, an Indianapolis resident, was born in 1949 in Lapel, Indiana. He earned a Bachelor of Fine Arts in sculpture from the Herron School of Art and Design in 1971 and a Master of Fine Arts in painting from the University of Illinois in 1974.^[4]

Faust's vivid paintings have earned him praise throughout his career. His use of the airbrush is both unique and captivating.

In the end I'm making stuff. That's what I do.
^[5]

—James Wille Faust, February 1970

In 1992, Faust received national recognition when his work was included in the Absolut Art Collection sponsored by Absolut Vodka. For the award winning "Absolut Statehood" campaign, Faust created "Absolut Indiana" in an effort to capture the spirit of the state. Faust also served on the N.A.S.A. Art Team for the "Mission to Planet Earth" project from 1992-1993.^[4]

Location History

The Herron Arch 1 was commissioned by the Herron School of Art and Design to stand on the north-east corner of the school's property. This is the south west corner of the New York Street and Blackford Street intersection. Since its initial installation, the sculpture has not been moved. The sculpture is visible on Google Street View.

Condition

Overall, *The Herron Arch 1* is in very good condition.

Minor Condition Issues:

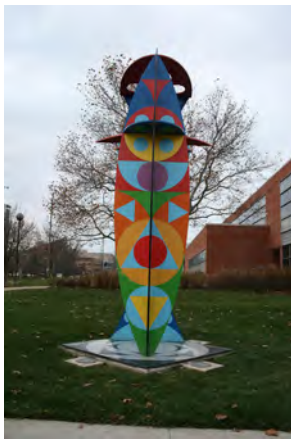
- Debris has gathered in the joints of the work.
- Paint has chipped along the exterior edges of the aluminum.

Major Condition Issues:

- The plaque, located at the East corner of the base, is in a serious state of disrepair. It seems an adhesive paper was used to adhere the sculpture information to the base and this paper is damaged to the point that the information is nearly indecipherable.

Aluminum, a light-weight yet very strong metal, was used to create *The Herron Arch 1*. Aluminum is resistant to corrosion making it a good material for large scale, outdoor sculpture.^[6]

Gallery



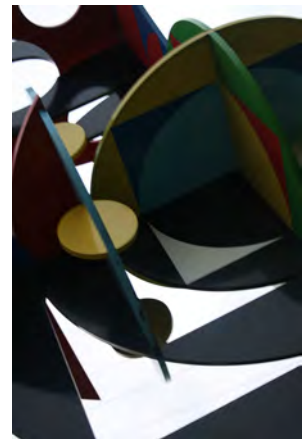
Proper right view, from the North.



Proper back view, from the West.



Proper left view, from the South.



Detail - Top



Detail - Base



Detail - Plaque



Detail - Signature and Date

External Links

Flickr:IUPUI Collections Care and Management [22]

Geographical coordinates: 39°46'17.21"N 86°10'13.53"W

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- [3] Valerie Eickmeier. Personal Conversation. November 24, 2009.
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Job Judith Shea

New article name is Job

Job

Job Is a Bronze sculpture, created by American artist Judith Shea. It is located at Indiana University-Purdue University Indianapolis campus in Indianapolis, Indiana. The piece was created in 2005 and was placed on loan at Herron School of Art & Design's grounds from 2005 to 2007 for Herron's first Sculptural Invitational. In 2008 Herron acquired Job and was permanently reinstalled due to support from Jane Fortune, Dr. Robert Hesse, William Fortune Jr. and Joseph Blakley.

Job

	
Artist	Judith Shea
Year	2005
Type	Bronze Height: 6.25 feet (1.91 m) Length: 3.16 feet (0.96 m) Width: 2.5 feet (0.76 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Sculpture Description

- Job* is a single standing Bronze figure placed at the Allen Whitehill Clowes Pavilion main entrance of Herron School of Art & Design just off of New York street. Job portrays a bald man looking upward while wearing a long open coat and is shirtless with palms facing outward. Job measures at 75" X 38" X 30".

SOS!

SAVE OUTDOOR SCULPTURE!

This article has a corresponding record in the SOS! Database (if your article has a record make the text a hyper link to the article)

Sculpture Information

- *Job* was permanently installed at Herron School of Art & Design in 2008. During the rededication, Judith Shea came to Herron to discuss the piece. *Job* was acquired through the support of Jane Fortune, Dr. Robert Hesse, William Fortune Jr. and Joseph Blakley.

Acquisition

- *Job* was temporarily uninstalled in 2007 from Herron School of Art & Design's grounds due to it being a temporarily loaned piece. After nearly a year in 2008, *Job* was reinstalled due to the support of Jane Fortune, Dr. Robert Hesse, William Fortune Jr. and Joseph Blakley. Of which, donor Jane Fortune has started a lecture series consisting of contemporary women artists, called The Jane Fortune Outstanding Women Visiting Artist Lecture Series.^[1]

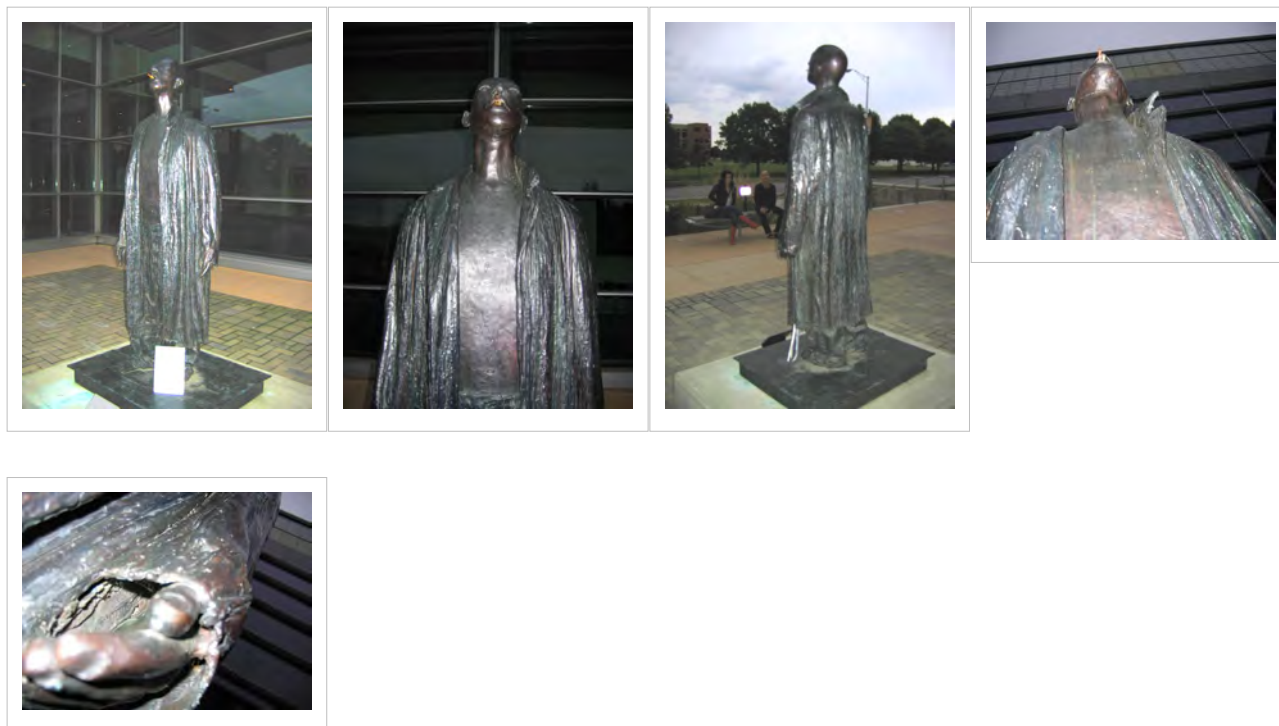
Artist

- Judith Shea was born in 1948. Shea's work has been shown at the Whitney Biennial and her work is within collection's of The Whitney Museum of American Art, The Metropolitan Museum of Art, The Brooklyn Museum, and The National Gallery. Shea also has many awards including, The Rome Prize Fellowship, the Saint-Gaudens Fellowship, and two NEA fellowships for Sculpture.^[2]

Condition

- *Job* is in excellent condition aside from the occasional cigarette butt placed in the sculpture's mouth. There is no cracking at the base or on any other location within the sculpture. As of November 2009, *Job* was cleaned and all other visible debris has been eradicated from the sculpture.

Gallery



See Also

http://en.wikipedia.org/wiki/Judith_Shea

http://en.wikipedia.org/wiki/Herron_School_of_Art

http://en.wikipedia.org/wiki/Public_Art

External Links

- http://www.publicartindianapolis.org/project_detail.aspx?id=17&active=1
- [http://www.flickr.com/groups/1177964@N25/Flickr: IUPUI Collections Care and Management](http://www.flickr.com/groups/1177964@N25/Flickr:IUPUI_Collections_Care_and_Management)

Categories

http://en.wikipedia.org/wiki/Wikipedia:WikiProject_Wikipedia_Saves_Public_Art!

http://en.wikipedia.org/wiki/Category:Culture_of_Indianapolis,_Indiana

http://en.wikipedia.org/wiki/Category:Outdoor_sculptures_in_Indianapolis

GPS Coords

`coord|39|46|264|N|86|10|296|W|region:US_type:landmark_scale:500|display=title`


References

[1] <http://herron.iupui.edu/news/pressrelease1>

[2] <http://info.iupui.edu/news/page/normal/3597.html>

Torso Fragment

Torso Fragment

	
Artist	Casey Eskridge
Year	2005
Type	Aluminum Height: 3.08 feet (0.94 m) Length: 1.67 feet (0.51 m) Width: 1.42 feet (0.43 m)
Location	IUPUI, Indianapolis, Indiana, United States

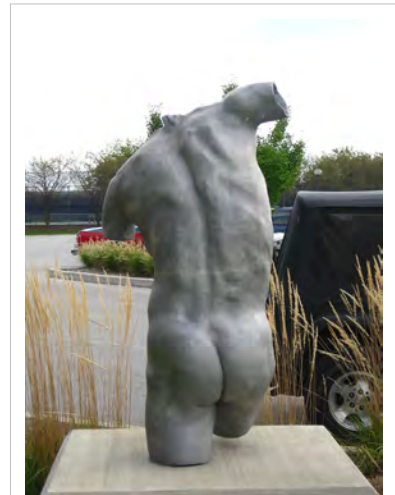
→ *Torso Fragment*, a public sculpture by American artist Casey Eskridge, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The piece is on loan from the artist to Indiana University-Purdue University Indianapolis (IUPUI) and is located outside of the west entrance to Eskenazi Hall on IUPUI’s campus. Eskenazi Hall houses Indiana University’s Herron School of Art and is located at 735 W. New York Street in Indianapolis, Indiana in the United States. The sculpture was created in 2005.

Torso Fragment is 20" long by 17" wide by 37" high. The metal work of public art stands atop a concrete base, with a label identifying the artist, title, and year of creation on the proper front (south side) of the base.

Sculpture description

"The torso piece, commissioned by his alma mater, the Herron School of Art in Indianapolis, resembles a piece from classical antiquity, except that instead of being carved in stone, it's formed from aluminum" ^[1]. Eskridge's creation of Torso Fragment was clearly influenced by the classical sculpture developed during the fifth century BC in Ancient Greece and the exaggerated contrapposto form.

This silver sculpture of a male torso twists in a classical S Curve (art) form, with the proper right thigh extending forward and its counterpart—the proper left thigh—in a flexed, straight position. The S Curve continues with a slight twist in the torso and finishes with the proper right shoulder raised while proper left shoulder slacked and extended downward. The sculpture can be described as "a truncated male figure that shows a muscular torso slightly turned - might have been lifted from an archaeological ruin" ^[2]. Departing from this reference to classical sculpture, Torso Fragment is hollow and aluminum, reminding a viewer of its modern origins.



Torso Fragment Proper Back, by Casey Eskridge, 2005. Notice how the *S Curve* is clearly visible from the proper back of the sculpture.

Sculpture information

Torso Fragment is one of three sculptures by Casey Eskridge throughout the campus of IUPUI. The other two works are a commissioned fictional bust of the patron saint of nurses, St. Camillus de Lellis installed in the School of Nursing and another bust, of Dr. Joseph T. Taylor, the first dean (education) of the School of Liberal Arts at IUPUI ^[3].

Acquisition

Torso Fragment is part of a collection of outdoor sculptures displayed and located at IUPUI's campus. This sculpture was added to the collection in 2005. It was selected for the first Sculpture Biennial Invitational Exhibition hosted by the Herron School of Art Gallery, which provided a showcase for the work of "15 artists each represented by a single work" ^[4]. "Fifteen public works of art created by some of the world's most noteworthy artists are on exhibit on the grounds of Eskenazi Hall as part of the Public Sculpture Invitational. Included in the exhibition are works by Herron School of Art and Design faculty Katrin Asbury, Greg Hull, and Eric Nordgulen. Other artists include David Bellamy, Barbara Cooper, Tom Otterness, John Ruppert, James Wille Faust, Edward Mayer, Don Gummer, Judith Shea, Casey Eskridge, Wim Delvoye, Tom Sachs, and Arney Nadler. The project is supported by grants from the Cultural Development Commission, Ruth Lilly, IU New Frontier Grant Program, and the IUPUI Campus Arts Committee" ^[5]. The public is encouraged to tour Herron's sculpture gardens to view the work of participating artists.

Artist

Casey Eskridge grew up in rural Indiana, the son of a farmer. He spent his time “playing sports and being outdoors” [6].

As a sculptor, Eskridge is best known for a “naturalistic approach to the figure, recognizing human imperfections and the character within the figure” [7]. Eskridge, who earned his bachelor’s degree from the Herron School of Art and Design in 1997 [8] received his Master of Fine Arts degree in 2002 from the Pennsylvania Academy of Fine Arts in Philadelphia, Pennsylvania.

Eskridge’s commissioned works also include “Birth of Apollo,” a bronze sculpture which was unveiled as the centerpiece of the main fountain during the September 9, 2006 opening gala of the at the \$120 million Schermerhorn Symphony Center in Nashville, Tennessee. This marked a “pinnacle moment in the young man’s remarkable career”, as Eskridge beat out over 150 artists to create this sculpture, “launching him onto the world stage of renowned artists” [9]. The four works of sculpture at the Schermerhorn Symphony Center together carry a “price tag of \$1.5 million drawn from the construction budget and the landscaping budget” [10].

As of February 2009, “the artist is currently working on the official portrait of former Indianapolis Mayor Bart Peterson that will hang in the Indianapolis City County Building” [11].

Casey Eskridge is listed as a notable alumnus of IUPUI in “America’s Best Colleges” [12]. Eskridge was even named a recipient of the “Recent Outstanding Alumni Award” in 2004 [13]. In addition, images of his sculptures have won ‘Photo of the Month’ on the website About.com [14].

He works from his home, a “converted church built in 1873 in the southern Chester County”, in Avondale, Pennsylvania as a professional sculptor [15].

Location history

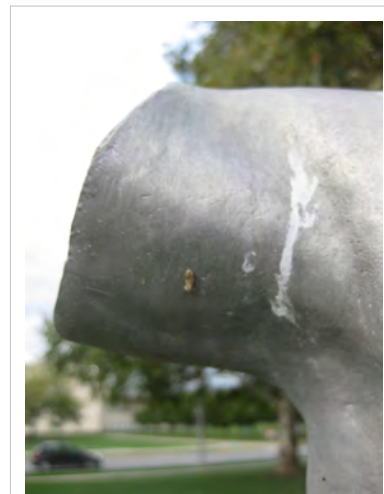
Torso Fragment was created in 2005 for the First Sculpture Invitational [16]. It is located outdoors, just west of Eskenazi Hall.

Condition

As of November 25, 2009, *Torso Fragment* is in good condition. The sculpture remains structurally sound with no visible fractures or losses in neither the sculpture nor the base.

The main issue of condition lies on the proper right shoulder, which has a miscellaneous white substance on it. The mark is possibly bird guano. A secondary issue is a result of the hollow nature of the sculpture. An assortment of debris has accumulated; most likely the debris has naturally entered through the opening in the neck.

Routine maintenance should be able to handle cleaning the shoulder and removing debris from the inside of the sculpture. While the sculpture is overall in good condition as of November 2009, systematic condition checks should still occur, for “the preservation of metal objects relies on their protection against environmental agents that cause undesirable corrosion or degradation” [17].



Torso Fragment Detail of Condition: Proper Front Right Shoulder, by Casey Eskridge, 2005. Notice the possible bird guano located on the proper front right shoulder.

Gallery

A gallery of *Torso Fragment* images can be viewed on the IUPUI Public Art Collection website on Flickr listed under External links. Images available include the proper front, back, left, and right as well as details of the sculpture's condition.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. *Torso Fragment* was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States^[18].

See also

These artworks represent similar artistic designs in the depiction and simulated movement of the human torso.

- Belvedere Torso
- Discobolus
- Venus de Milo

External links

- Images in the IUPUI Public Art Collection^[22]
- Torso Fragment: Proper Left^[19]
- Torso Fragment: Proper Right^[20]
- Torso Fragment: Detail of Abdomen^[21]
- IUPUI Virtual Tour: Art^[23] Scroll South to find Torso Fragment.

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- [11] " IUPUI Celebration Features IPS Supt White as Speaker; Commissioned Sculpture and Music Honoring Joseph Taylor (<http://newscenter.iupui.edu/3857/IUPUI-Celebration-Features-IPS-Supt-White-as-Speaker-Commissioned-Sculpture-and-Music-Honoring-Joseph-Taylor>)". IUPUI News Center. February 24, 2009. . Retrieved November 12, 2009.
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Geographical coordinates: 39°46.279'N 86°10.358'W

Portrait of History

Portrait of History

	
Artist	Shan Zou Zhou
Year	1997
Type	Bronze Height: 8.3 feet (2.5 m) Length: 2 feet (0.61 m) Width: 2.5 feet (0.76 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

→ *Portrait of History*, a public sculpture by Chinese American artist Shan Zou Zhou, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. The sculpture is located at the Blackford Street entrance to the Herron building. This piece is one of four public art pieces moved from the Indianapolis Museum of Art to the IUPUI campus on March 22, 2009^[1]. *Portrait of History* is a bronze sculpture measuring 100 x 24 x 30 in and is mounted on an oval cement base.^[2]

Sculpture Description

Portrait of History is a tall, narrow bronze sculpture measuring 100 x 24 x 30 in.^[3] Its surface is uneven, imitating mud or gauze wrappings. “For *Portrait of History* Zhou used bronze, a prehistoric material, to create a primitive figure that recalls myths and legends across cultures.”^[4] The sculpture is an abstracted human form, similar in shape and texture to other sculptures in bronze and beech wood by the Zhou brothers.^[5]

Sculpture Information

Portrait of History was a gift to the Indianapolis Museum of Art from Dr. and Mrs. Eugene Van Hove. It was given in memory of their son, Jeffrey Van Hove, in 2001.^[6] This piece shares its name with a series of four oil on paper paintings by the Zhou Brothers that were painted in 1975; these paintings are much less abstract than the Zhou Brothers’ sculptural work and show heavily texturized images of traditional Asian portraits^[7]

Artist

Shan Zou Zhou was born in China in 1952 and has been living in Chicago since 1986. His work attempts to capture an image of the collective unconscious beyond cultural boundaries, inspired by a combination of Eastern and Western philosophy, literature, myth and history. Shan Zou Zhou received a BFA in drama and painting at the University of Shanghai in 1982 and received an MFA from the National Academy for Arts and Crafts in Beijing in 1984.^[8] Currently, Shan Zou Zhou works closely with his brother DaHuang Zhou, together forming an

internationally known and exhibited artistic team called The Zhou Brothers.^[9]

Location History

The sculpture is located on the IUPUI campus at the Blackford Street entrance to the Herron building. Prior to being loaned to IUPUI, Portrait of History was located on the grounds of the Indianapolis Museum of Art.

Condition

As of November 14, 2009, Portrait of History was in good overall condition. It was structurally sound and appeared to have no cracks or damage. There was a small amount of bird excrement on the front of the sculpture near the base. The sculpture is frequently exposed to cigarette smoke and is located next to an area that receives a large amount of foot traffic, but neither of these seem to have damaged the sculpture thus far.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. **Zephyr** was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States.^[10]

Gallery



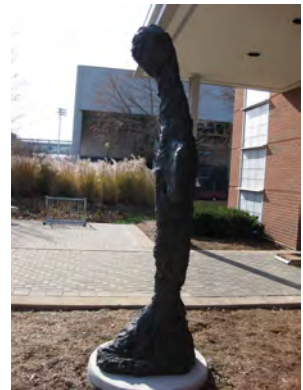
Proper front view.



Proper right view.



Proper back view.



Proper left view.

See Also

Bronze

External Links

Flickr:IUPUI Collections Care and Management [22]

The Zhou Brothers [11]

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Category:IUPUI public art collection Category:Culture of Indianapolis, Indiana Category:Outdoor sculptures in Indianapolis

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Indiana
Avenue

2009

A Survey of
IUPUI Public
Art

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Jammin' on the Avenue

Jammin' on the Avenue

	
Artist	John Spaulding
Year	1989
Type	Brass Height: 9'6" Length: 4' Width: 4'
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Jammin' on the Avenue is an outdoor sculpture by American artist John Spaulding. It is located on the border of Indiana University-Purdue University Indianapolis (IUPUI) campus, which is near downtown Indianapolis, Indiana and is on the corner intersection of Indiana Avenue, North Street, and Blackford Street. The historic Lockefield Gardens Apartments flank the sculpture on its back sides, and Madame Walker Theatre Center is located across the street.^[1] This sculpture is documented in the Smithsonian's Save Outdoor Sculpture! database, which is the inspiration for this project.^[2]

Sculpture Description

The sculpture is a collage of brass wind instruments welded together and arranged in a square column.^[3] Instruments consist of saxophones, sousaphones, trombones, trumpets, and tubas. The sculpture sits in a fountain basin, which has non-chlorinated running water and illumination for the sculpture. The fountain basin is a large trapezoidal shape and the sculpture is set in its most central point. The basin is comprised of cement and tile. The dimensions of the sculpture are 9'6" x 4' x 4'. The dimensions of the fountain basin are approximately 26 in. x 35 1/2 ft. x 70 ft.^[4]

Sculpture Information

Jammin' on the Avenue was fabricated in 1989 and was commissioned by the Sexton Companies. The sculpture stands at the Southern entrance of the new section of Lockefield Gardens Apartments.^[5] It is a tribute to the rich Jazz and musical heritage that was a part of the Indiana Avenue district.^[6]

Artist

John A. Spaulding (1942-2004) was born in Indianapolis, Indiana, very near where this sculpture stands. He was born in Lockefield Gardens, the city of Indianapolis' first public housing project.^[7] He was the youngest of five children. He attended Indianapolis Public Schools 24 and 26 and attended Arsenal Technical High School. He was a self taught welder. He worked part time on his art, while working as a metal-joining specialist in the Aerospace

industry while living in California in the 1960's. He relocated to New York in 1978, and he diligently worked on his artwork. His work is internationally recognized, with pieces on display in several countries including Brazil, Japan, France, and England. He had studios for creating his works in California, New York, Rio de Janeiro, and Indianapolis. Other sculptures by John Spaulding also located in Indianapolis are *Black Titan* (1985)^[8] and is located in the Indianapolis Art Center's Arts Park North East of the Art Center in the Great Lawn^[9] → *Untitled (Jazz Musicians)* (1995) is located on the corner of West Street just East of the IUPUI campus^[10]. The artist passed away July 10, 2004 in Phoenix, Arizona.^[11]

Location History

The location of *Jammin' on the Avenue* reflects the spirit of this sculpture. It faces out over Indiana Avenue and also Madame Walker Theatre Center, and reminds all those who pass the of the rich cultural heritage that was and is part of this area of the IUPUI Campus. The sculpture also stands in front of the Historic Lockefield Gardens Apartments. This is significant due to the fact the artist himself was born here. Lockefield Gardens was a low income housing project built in Indianapolis that mainly housed African American families. Today Lockefield Gardens has been renovated and is home to IUPUI students, staff, faculty, and anyone wishing to live in this tapestry of culture. The sculpture can be found at the southern entrance to the complex.^[12]

Condition

Heavy patina due to exposure of the elements is present on all sides of the sculpture. On the lower portions of the sculpture, a heavier patina is present. Also present on the lower portions on all sides is severe corrosion and lime scale build up which is a result of the constant exposure to untreated water. Some of the instruments have corroded through on the proper left bottom, back bottom, proper right bottom, and front bottom portions of the sculpture. The fountain basin has large chips of possibly a cement cover that was used to conceal the original tile of the inside rim of the fountain basin. These chips are located on the proper left and the back of the fountain basin rim. They vary in size from approximately 6 in. in length and 4 in. in height to approximately 4 in. in length and 2 in. in height. The outer coating of this cement covering is also beginning to show wear on all sides of the fountain basin rim. The fountain basin is drained in the fall, which exposes further chipping present in the fountain basin. Due to the extreme exposure to the elements, this sculpture is in need of conservation.^[13] The corrosion present is due to constant running water in the fountain, the jets on the front and both proper left and right sides of the fountain spray directly on the bottom sides of the sculpture, and protective measures need to be taken in order to ensure the future of this piece. There is no overhead cover, so in addition, natural elements are a concern. The positioning of the sculpture on an active urban corner exposes it to vehicle pollution. The fountain basin rim will also continue to chip if attention is not given to the coating covering the tile, or perhaps the cement covering should be removed and the tile should be allowed to show through for aesthetic and maintenance reasons.

Gallery

An additional gallery of *Jammin' on the Avenue* images can be viewed on the IUPUI Public Art Collection website on Flickr listed under External links. Images available include the proper front, back, left, and right as well as details of the sculpture's condition.



Detail of fountain basin rim where cement has chipped to reveal tile beneath.



Detail of proper right back bottom where patina and corrosion are evident.



Detail of proper front bottom of sculpture illustrating patina and corrosion on the base.



Detail of proper right front bottom of sculpture illustrating running water and heavy lime scale, corrosion, and patina.

Documentation

A Museum Studies course at IUPUI in collections care and management recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States ^[14].

External Links

- Images in the IUPUI Public Art Collection ^[15]
- Jammin' on the Avenue: Sculpture Plaque ^[16]
- Jammin' on the Avenue: Proper Right ^[17]
- Jammin' on the Avenue: Proper Left ^[18]
- IUPUI Virtual Tour: Art ^[19] Scroll East to find Jammin' on the Avenue.
- Wikipedia Saves Public Art! Facebook Page ^[20]

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Geographical coordinates: 39°46.646'N 86°10.206'W

Untitled (Jazz Musicians)

Untitled (Jazz Musicians)

	
Artist	John Spaulding
Year	1995
Type	Bronze Height: 8'5' Length: 19' Width: 19'
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Untitled (Jazz Musicians) is an outdoor sculpture by American artist John Spaulding. It is located on the border of Indiana University-Purdue University Indianapolis (IUPUI) campus, which is near downtown Indianapolis, Indiana and is on the corner intersection of Indiana Avenue and West Street. The historic Lockefield Gardens Apartments flank the sculpture on its back sides, and Madame Walker Theatre Center is located across the street.^[1]

Sculpture Description

Untitled (Jazz Musicians) is a quintet of linear jazz musicians formed in bronze.^[2] Each figure represents someone influential to the artist. His father James, is on guitar, and His brother James Jr. is playing saxophone. The bass player figure represents Larry Ridley, Freddie Hubbard is on trumpet, and 'Killer Ray' Appleton is on the drums. All have ties to this area.^[3] Each bronze linear figure has a circular bronze base welded at its feet, and is then situated upon a riser of concrete block. The dimensions of the sculpture as a whole are 8'5" x 19' x 19'. The dimensions of each sculpture base is circular and is approximately 1'6" in diameter and 1" in height. Each figure, not including its base, has a height of 8'5". The exception is the seated drummer figure, which is approximately 4'6" in height. Each figure has different dimensions of width and are as follows: The saxophone player is 1'5" wide, the bass player is 3'1" wide, the drummer is 3'11" wide, the trumpet player figure is 2'8" wide, and the guitarist is 2'3" wide.

Sculpture Information

Untitled (Jazz Musicians) was fabricated in 1995 and was commissioned by the Sexton Companies. The sculpture stands at the corner of West Street and Indiana Avenue^[4]. It is a tribute to the rich Jazz and musical heritage that was a part of the Indiana Avenue district.^[5]

Artist

John A. Spaulding (1942-2004) was born in Indianapolis, Indiana, near where this sculpture stands. He was born in Lockefield Gardens, the city of Indianapolis' first public housing project.^[6] He was the youngest of five children. He attended Indianapolis Public Schools 24 and 26 and attended Arsenal Technical High School. He was a self taught welder. He worked part time on his art, while working as a metal-joining specialist in the Aerospace industry while living in California in the 1960's. He relocated to New York in 1978, and he diligently worked on his artwork. His work is internationally recognized, with pieces on display in several countries including Brazil, Japan, France, and England. He had studios for creating his works in California, New York, Rio de Janeiro, and Indianapolis.^[7] Additional sculptures by John Spaulding located in Indianapolis are *Black Titan* (1985) and is located in the Indianapolis Art Center's Arts Park, North East of the Art Center in the Great Lawn.^[8] → Jammin' on the Avenue (1989) is located at the intersection of Blackford Street, Indiana Avenue, and North Streets. His sculptures have been inspired by nature and his heritage as an African American. He also created several large abstracts. His work is in numerous private and public collections.^[9] The artist passed away July 10, 2004 in Pheonix, Arizona.^[10]

Location History

The location of *Untitled (Jazz Musicians)* reflects the spirit of this sculpture. It faces West Street, Indiana Avenue, Madame Walker Theatre Center, and reminds all those who pass the of the rich cultural heritage that was and is part of this area of the IUPUI Campus. In addition, this sculpture stands near another of his sculptures, → Jammin' on the Avenue. Similarly, the Historic Lockefield Gardens Apartments are nearby. This is significant due to the fact the artist himself was born here. Lockefield Gardens was a low income housing project built in Indianapolis that mainly housed African American families. Today Lockefield Gardens has been rennovated and is home to IUPUI students, staff, faculty, and anyone wishing to live in this cultural tapestry. The sculpture can be found at the corner of West Street and Indiana Avenue.^[11]

Condition

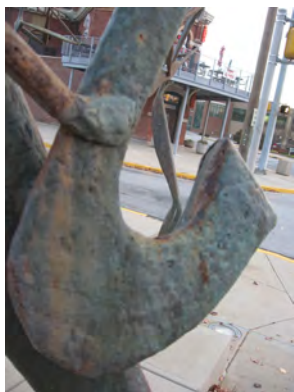
Heavy patina due to exposure of the elements is present on each figure. The top most protion of each figure bears a heavier patina, and can be clearly observed on the figure of the drummer. Also present on all figures are evidence of corrosion and lime scale build up which is a result of the constant exposure to precipitation. Some of the instruments and limbs of each figure have cracks present ranging from 2" to 6.5" in length. This is evident in the proper right inside knee and the proper left front thigh of the trumpet player. Each figure also has run off of patina located on the concrete below them. Small pin holes of corrosion are evident on each figure, in various places. The Saxophone player figure has heavy corrosion on the proper right side of the saxophone and the proper right arm of the figure. On the back side of the same figure, there is also an unknown red paint like substance that shows on its rear end. This may be due to vandalism. Due to the extreme exposure to the elements, this sculpture is in need of conservation.^[12] There is no overhead cover, natural elements are a primary concern. The positioning of the sculpture on an active urban corner exposes it to vehicle pollution. The sculpture will continue to degrade if conservation efforts are not made.

Gallery

An additional gallery of *Untitled (Jazz Musicians)* images can be viewed on the IUPUI Public Art Collection website on Flickr listed under External links. Images available include the proper front, back, left, and right as well as details of the sculpture's condition.



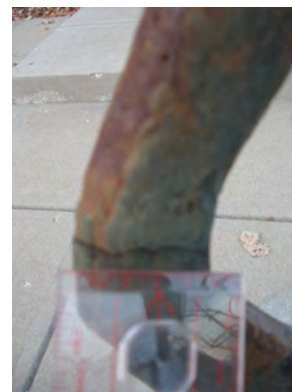
Detail of corrosion found on the guitar playing figure Proper left front thigh.



Proper right of saxophone figure illustrating corrosion and patina. The proper right arm and proper right side of the saxophone show this clearly.



Detail of patina run off from back of guitar player figure.



Detail of crack in the proper right knee of saxophone player figure.

Documentation

A Museum Studies course at IUPUI in collections care and management recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States^[13].

External Links

- Images in the IUPUI Public Art Collection^[15]
- Untitled (Jazz Musicians): Detail of patina on drummer^[14]
- Untitled (Jazz Musicians): Detail of rear end damage on saxophone player^[15]
- Untitled (Jazz Musicians): Sculpture plaque^[16]
- Wikipedia Saves Public Art! Facebook Page^[20]


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Geographical coordinates: 39°46.544'N 86°09.992'W

Glory (sculpture)

Glory (Sculpture)

	
Artist	Garry R. Bibbs
Year	1999
Type	Bronze and Steel Height: 30 feet (9.1 m) Length: 8 feet (2.4 m) Width: 1 foot (0.30 m)
Height	80 cm
Location	IUPUI, Indianapolis, Indiana, United States

Glory, is a sculpture created by American Artist Garry R. Bibbs in 1999. The sculpture resides on the corner of West Michigan St in Indianapolis, Indiana. *Glory* is made from fabricated steel and bronze. Angels and trumpets are the two distinct images you see within the sculpture. The sculpture is very large with dimensions of 80'x40'x1' and it sits at the entrance to the J.F. Miller Center. Gibbs signed his name to the sculpture and included a copyright signa.

Commission

The sculpture was commissioned by the Joseph F. Miller, founder of the J.F Miller Center. The dedication date is listed as March 1999. This stainless-steel and bronze sculpture adorns the Joseph F. Miller Center on West Michigan Street, this building was once of the city’s oldest African-American Baptist churches, now renovated as office space. Bibbs drew inspiration from the Bible’s book of Ezekiel, from African-American heritage and from a historical African-American medical clinic located nearby.^[1].

Artist

Garry R. Bibbs is an Associate Professor /Art Studio, Head of Sculpture and Director of Graduate Studies at the University of Kentucky. He received a Ford Foundation Post-Doctoral Fellowship, which allowed him to study with internationally renowned sculptor Richard Hunt in Chicago, Illinois, at the School of the Art Institute of Chicago. He was recipient of a 1996 Southern Arts Federation, National Endowment for the Arts Visual Arts Fellowship for Outstanding Printmaker in the Southern States. His distinguished exhibition history includes showings at Smithsonian in Washington D.C., the The Raus, Indianapolis, In., the Hertz Gallery, Louisville, Kentucky, Art Institute of Chicago, Chicago, Il., Contemporary Arts Center in Cincinnati, Ohio. His works are in the collections of the High Museum in Atlanta, Georgia, Southern Illinois University, Edwardsville, Illinois, ATT Corporation–York City, Brown-Forman Corporation, Commonwealth Insurance, Brown-Williamson Tobacco Corporation, The Robert Derden Collection, The Richard Hunt Collection, Louisville City Fire Department and Living Arts and Science

Center in Lexington, Kentucky. Mr. Bibbs a member of the Pew Civic Entrepreneur Initiative, a coalition group in Lexington whose goal is to confront and solve issues relevant to the community on race relations and leadership. He recieved a BS from Kentucky State University and an MFA from the University of Kentucky before his posdoctoral work at the School of the Art Institute of Chicago. ^[2].

Artist quote

'Now get' is a southern slang that means, to go, depart or to move from one point to another. In an overview, I have created a twin towering, arch passageway structure, which forms into an abstract, flying automobile at the top. The sculpture consists of several major elements: 1) there are two vertically, slightly angled, stainless steel columns with wide bases for seating at the bottom; and 2) at the top of the two columns emerges two looping, abstract expressive bridge forms. From the left column, the looping of the bridges flows upward, then forming an abstraction of a flying automobile. The center of the sculpture creates an 8'-12' area passageway, which invites the viewer to stroll through and around the artwork. In addition, they can also be seated around the two column base areas. In meaning, the two columns are symbolic of forum, government and order. The looping bridges represents travel, passing through, over and beyond. (Getting people from one place to another, as well as, moving in time from past to the future.) The abstract, flying car allows us an element that we commonly associate with travel and transportation."

"Through my art, I want to share honesty about my human experiences, my African American heritage and my environment, whether it is good, bad or indifferent. Life is so precious, so it is important that my viewers feel enlightened, uplifted and free. They should be made aware that there is an answer, a power and a glory. So live a good life and be gracious in God's creative beauty, which we are given to use as we call, the ARTS." ^[3].

According to the Glory June Greiff, who wrote the book, Remembrance, Faith And Fancy Garry R. Bibbs used "the building's past using images of angels and trumpets of Gabriel - or are they from long gone jazz clubs of nearby Indiana Avenue?" ^[4].

Location

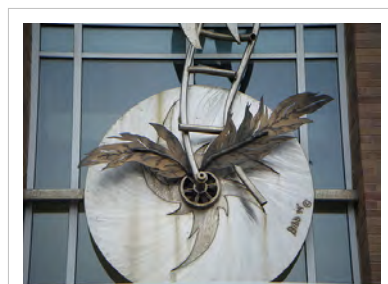
The buiding in which the sculpture is placed used to house the Second Baptist Church until they moved in 2002. The building became a place for offices and houses the Miller Center which commissioned the sculpture. ^[5].

Condition

The condition of the sculpture is good. The only cause for concern are some spots which seem to be rusting. There are definite streaks and spots that seem to be places in which rain has damaged the sculpture, but other than this it looks good. The sculpture is signed by the artist but signed as "Bibb," not "Bibbs".

See also

- Aristides Demetrios
- Bert Flugelman
- David Smith (sculptor)



Signature of artist Garry R. Bibbs, by Garry R. Bibbs, 1999. Notice the signature is "Bibb," not Bibbs.

External links

- <http://jfmillerfoundation.org/index.php>
- <http://www.garrybibbsart.com/pages/contact.html>
- <http://www.flickr.com/groups/1177964@N25/>
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Geographical coordinates: 39°46.474'N 086°9.974'W

Article Sources and Contributors

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File:Untitled (Jazz Musicians) detail of corrosion 033.JPG *Source:* [http://en.wikipedia.org/w/index.php?title=File:Untitled_\(Jazz_Musicians\)_detail_of_corrosion_033.JPG](http://en.wikipedia.org/w/index.php?title=File:Untitled_(Jazz_Musicians)_detail_of_corrosion_033.JPG) *License:* unknown *Contributors:* User:Karen_Shank

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IUPUI
Medical
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2009

A Survey of
IUPUI Public
Art

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Luminary (sculpture)

Luminary

Artist	Jeff Laramore
Year	2008
Type	Onyx Height: 4 feet (1.2 m) Length: 41 feet (12 m) Width: 5 feet (1.5 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Luminary, a public sculpture by American artist Jeff Laramore, is located on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. This sculpture is made from onyx stone and sits as the cornerstone of the IU Simon Cancer Center at the north-west corner of Michigan and University Streets.

The focal point of the sculpture is an onyx stone sphere that is illuminated at night. The sphere is approximately 50 inches in height with a circumference of 157 inches. The core sphere of the sculpture is surrounded by concrete supports pieces designed in a wave-like pattern. The dimensions of the sculpture with the concrete supports are approximately 4 feet in height, 41 feet long, and 5 feet wide.

Design

Luminary consists of a sphere shape sculpture surrounded by a concrete wave design. The central sphere is made from thin tiles of onyx stone, specifically Sardonyx a variety of agate with reddish-brown dark and light bands of color.^[1] Each of the stone tiles ranges in size from 2 to 4 inches in length with varying widths and are arranged in a swirling pattern. The sculpture is neutral in color with the stone varying from light flesh tone shades of beige to softer pink and reddish hues.

At nighttime the central sphere is illuminated by an internal light source. The glow of this light shines through the thin opaque onyx and creates the appearance of a luminary, a body or object that gives light.^[2] Two large "waves" of concrete embrace the central sphere. These concrete supports are approximately 18 feet in length and have a groove pattern that matches the flower beds surrounding the sculpture.

Commission

Luminary was commissioned by Clarian North Hospital to be part of the new I.U. Simon Cancer Center which opened in August 2008.

A plaque located at the north-west side of the sculpture reads:

"Luminary

Embraced from all sides, this beacon of energy and enlightenment serves as the IU Simon Cancer's cornerstone. The central sphere is constructed of onyx-credited by some with the power to increase regeneration and foster new recognition of personal strengths.

Jeff Laramore 2nd Globe Studios -2008-"

The hospital contacted local Indianapolis design firm, 2nd Globe Studios ^[3] to start development on this sculpture and other pieces of art inside the IU Simon Cancer Center in 2004. Lead by principal designer and 2nd Globe Studio co-founder Jeff Laramore, the firm submitted design intention documents in August 2005. Local companies were

contracted to supply the materials and fabrication. The Santarossa Mosaic and Tile Company ^[4] supplied the onyx stone tiles and McGuire Scenic ^[5] fabricated the sphere. The center piece of the sculpture, the stone sphere, was installed in August 2008.^[6]

Influences

Prior to the IU Simon Cancer Center building's groundbreaking in 2005, focus teams collected the thoughts and desires of patients and caregivers specific to cancer care. These teams met monthly and consisted of 20-25 patients, family members, and staff members who were cancer survivors. The focus teams started with the interior artwork of the building and then concentrated on exterior design in the courtyards. The team leaders used design images from magazines to evoke color, texture, and emotion. Key inspirations gleaned from those discussions identified the power of nature as an affirmation of life, where light inspires hope and meditative space brings peace and nurturing.^[7] The *Luminary* sculpture was designed to represent this spirit of hope, a spherical design that represented an eternal flame and the light glowing within each person.^[8]

Artist

Jeff Laramore is the co-founder of the Indianapolis advertising firm Young and Laramore ^[9], a full service agency that has done business with Procter and Gamble, Goodwill Industries, and other well known companies. Jeff is also the Principal of 2nd Globe Studios ^[3] a three-dimensional design studio and division of Young and Laramore. 2nd Globe Studios produces site-specific design elements meant to engage the consumer and communicate the essence of a brand. The company refers to this type of design as "landmark media", which merges art and commerce.^[10] If you are interested in finding out more about "landmark media" read the following article ^[11] from the President of Young and Laramore.

Jeff served as both a sculptor and the Design Principal on the *Luminary* sculpture. He is an Indiana native with family roots in Knox and Middleton, Indiana^[12] and graduated with a B.F.A. in Design from Indianapolis' Herron School of Art in 1980. While at Herron he earned the President's Commission on the Handicapped for best poster design award.^[13] Jeff began his career as an illustration artist before becoming a nationally recognized graphic designer.

Business partner and friend David Young describes Jeff Laramore's work in the following way, "With his ability to see and render he can do all of that and he can do it in layers of color and art or in shapes. He can render things so brilliantly and he has that craft and patience and the intelligence to know the sequence to lay things down and to have them once when there done. The sing they breathe."^[14] Laramore has made a name for himself within the corporate sculpture world and many of his sculptures are seen as not only art, but also as landmarks and investments.^[15] Jeff Laramore is currently working on an art filled central plaza that will be part of the Marriott Place Indianapolis ^[16], Marriott's forthcoming five-in-one hotel collection in downtown Indianapolis. Laramore's 36-foot-tall stylized sculpture of a cardinal (the Indiana state bird) will be the plaza's signature piece.^[17]

Location

Luminary was commissioned specifically for the IU Simon Cancer Center and sits as the cornerstone of the institution. It is located at the north-west corner of Michigan and University Streets. The sculpture has not been moved since it was installed in July 2008.

Condition

As of November 25, 2009 *Luminary's* condition was in good condition.

- Overall the sculpture is in good condition. All stone tiles seem to be free from cracks and adhered tightly in place.
- A small amount of yellowish-brown discoloration has occurred near the top of the sphere. This discoloration can be found on both the east and west sides of the sculpture. The damage seems to be isolated to these areas and is not very noticeable. Some stone, such as marble, is semi-porous and can be easily stained. ^[18]

There are three main causes for decay in outdoor sculpture made from stone.

- "Traditional" air pollutants such sulfur oxides, nitrogen oxides, and carbon dioxide are capable of dissolving in water to give an acidic solution, and so are capable of reacting with calcareous materials such as limestone, marble, and lime mortar.
- The growth of salt crystals within the pores of a stone can generate stresses that turn the stone to a powder. Salts can occur from the air pollution sulfates and nitrates, soil carried onto masonry by rising damp, deicing salt, salts blown by the wind from the sea or the desert, unsuitable cleaning materials, and incompatible building materials.
- Bio-deterioration due to biological growth such as ivy on the stone. ^[19]

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. **IUPUI Letters** was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States. ^[20] . le include the proper front, back, left, and right as well as details of the sculpture's condition.

External links

- Images in the IUPUI Public Art Collection ^[21] <
- Luminary at Night ^[22]
- Luminary Proper Front ^[23]
- Luminary Plaque ^[24]
- Luminary Front Detail ^[25]
- Luminary Proper Right ^[26]
- Luminary Proper Left ^[27]
- Luminary Back Detail ^[28]
- IU Simon Cancer Center ^[29]
- [<http://www.flickr.com/photos/iusioncancercenter> IU Simon Cancer Center Flickr Photostream]
- 2nd Globe Studios ^[30]
- Young and Laramore ^[9]


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- [25] <http://www.flickr.com/photos/42319497@N07/3992865897/in/pool-1177964@N25>
- [26] <http://www.flickr.com/photos/42319497@N07/3992870343/in/pool-1177964@N25>
- [27] <http://www.flickr.com/photos/42319497@N07/3993628024/in/pool-1177964@N25>
- [28] <http://www.flickr.com/photos/42319497@N07/3992872351/in/pool-1177964@N25>
- [29] <http://www.cancer.iu.edu>
- [30] <http://www.2ndglobe.com>

Geographical coordinates: 39°46.480'N 086°10.543'W

DNA Tower

DNA Tower

	
Artist	Dale Chihuly
Year	2003
Type	Glass, Steel Height: 20.25 feet (6.17 m) Diameter of Base: 5.42 feet (1.65 m) Diameter of Helix: 4.67 feet (1.42 m)
Location	IUPUI, Indianapolis, Indiana, United States

DNA Tower, a public sculpture by American glass artist Dale Chihuly, is located on the Indiana University-Purdue University Indianapolis (IUPUI) campus, which is near downtown Indianapolis, Indiana. The piece was commissioned for the Indiana University School of Medicine through an anonymous donor and is located in the Morris Mills Atrium of the VanNuys Medical Science Building on IUPUI's campus ^[1] and is located at 635 Barnhill Drive ^[2] in Indianapolis, Indiana in the United States. The sculpture was created in 2003.

DNA Tower is 20'3" tall. Its wooden base is 5'5" in diameter and the helix itself is 4'8" in diameter. ^[3]

Sculpture Description

The sculpture is a symbolic, rather than accurate, representation of Deoxyribonucleic acid, (DNA), the blueprint of life. DNA is a double-helix molecule, and its distinctive shape is often described as a twisted ladder. The outside of the twisted ladder is composed of sugar and phosphate groups, while the rungs, or steps, of the ladder are formed by two nucleobases connecting to each other via hydrogen bonds.

The sculpture is composed of 1,200 blown-glass globes and weighs a total of 3,000 pounds. Each globe has a different texture and weighs between 1 and 2 pounds. The mauve, green and blue globes represent the four nucleobases, while the yellow globes represent the double helix, or sugar and phosphate group, to which the bases are attached. The glass is held in place in a steel armature that is painted blue. The base support of the sculpture is surrounded and protected by a 5' tall circular cherry wood base that is 5'5" in diameter. ^[4]

Sculpture Information

Sculpture Condition

As of November 20, 2009, *DNA Tower* is in very good condition. The sculpture did not appear to have much in the way of accumulated dust. The only apparent damage to the sculpture can be found on the east and west sides of the wooden base, which have been scratched near the bottom, likely due to pedestrian and janitorial traffic. Also, there is an unidentified black marking on the west side of the wooden base near the upper third of the base.

Because glass is an inorganic material, it is generally very durable and is only slightly degraded by molds, fungi, insects, high light levels or small fluctuations in relative humidity.^[5] *DNA Tower* is further protected by its wooden base. Being located inside a building, the sculpture is also protected from damaging elements. However, the sculpture is exposed to high level of natural light in the 5-story Morris Mills Atrium, which may eventually affect the sculpture.

Sculpture Acquisition

DNA Tower was commissioned to commemorate both the 100th anniversary of the IU School of Medicine (founded 1903) and the 50th anniversary of the discovery of the structure of the DNA molecule (discovered 1953) by 1950 IU alumnus James D. Watson and his colleague Francis Crick.^[6]

The glass pieces and painted steel armature were fabricated in Chihuly's Seattle studios.^[7]

On September 23, 2003, the Indiana University School of Medicine launched a statewide, week-long centennial celebration at each of its nine campuses. The installation of the glass components of *DNA Tower* began on September 24, 2003.^[8] When the globes were removed from their crates, installation experts and volunteers carefully sorted and organized them. The globes were then attached to the armature by metal wire.^[9] A time-lapsed video of the installation is available at Chihuly's official website.^[10]

On September 30, 2009, the unveiling and dedication of Chihuly's *DNA Tower* sculpture in the Morris Mills Atrium of the VanNuys Medical Science Building coincided with the dedication of the new, 128,215 square-foot Indiana University's School of Medicine Research II facility on IUPUI's campus. The Research II facility houses the Stark Neurosciences Research Institute, Walther Oncology Center, Indiana Center of Excellence in Biomedical Imaging and the Indiana Center for Biological Microscopy.^[11]

Of *DNA Tower*, Chihuly stated: "This installation is really unlike anything I've created before – I'm proud that it will be on permanent view at the Indiana University School of Medicine."^[12]

Artist

Dale Chihuly is an internationally-recognized glass artist and entrepreneur. He was born in Tacoma, Washington in 1941. Chihuly received an M.S. in sculpture from the University of Wisconsin-Madison in 1967 and earned his M.F.A. in Ceramics from Rhode Island School of Design (RISD) in 1968. He became the first American to apprentice at Venice's Venini Glass Factory in 1968. Chihuly then began to specialize in glass. However, a car accident in 1976 and subsequent surfing injury in 1979 caused Chihuly to relinquish the position of gaffer, or chief glassblower, for good.^[13] Chihuly has since directed the work of others at his studio in Seattle, employing around 100 people.^[14]

In 1992, Chihuly was honored as a Living National Treasure by the Institute for Human Potential at the University of North Carolina. He has also received numerous honorary doctorates and awards, including two National Endowment for the Arts Individual Artist grants.^[15] As of 2005, Chihuly's work was exhibited in over 170 museums around the world.^[16] In 2004, Chihuly's earnings were estimated at \$29 million.^[17]

Related Sculptures

Life

In 2004, Chihuly was commissioned by Van Andel Institute (VAI) founder Jay Van Andel to create another DNA glass sculpture, entitled *Life*. Dedicated on October 27, 2005, the 14-foot, 1,200 pound *Life* is suspended from the ceiling in the VAI lobby located in Grand Rapids, Michigan. Although *Life* is a memorial to Jay Van Andel's wife and VAI co-founder Betty Van Andel, it is also considered to be a commemoration of the 1953 discovery of the structure of DNA. ^[18]

Fireworks of Glass

Indianapolis is also home to Chihuly's largest permanent installation of blown glass to date, *Fireworks of Glass* (2006), at the Children's Museum of Indianapolis. *Fireworks of Glass* consists of two parts: a ceiling filled with 1,600 pieces of glass and a 43-foot tower constructed of over 3,200 pieces and weighing 18,000 pounds. ^[19] According to the *Seattle Times*, President and CEO Jeffery H. Patchen convinced the museum's board to commission the piece for \$4.5 million. ^[20]

Gallery

A gallery of **DNA Tower** images can be viewed on the IUPUI Public Art Collection website on Flickr listed under External links. Images available include north, south, east and west sides of the sculpture as well as details of the sculpture and its condition.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. Although **DNA Tower** is located inside the VanNuys Medical Science Building, it was included in this movement due to its high profile on IUPUI's campus. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States. ^[21]

External Links

Images in the IUPUI Public Art Collection through Flickr ^[21]

- DNA Tower: Detail Glass Globes and Blue Steel Armature ^[22]
- DNA Tower: South Side of Sculpture Taken From 2nd Floor ^[23]
- DNA Tower: Detail West Side of Sculpture Base Black Marking ^[24]

Indiana University-Purdue University at Indianapolis Campus Virtual Tour ^[25]

Dale Chihuly's Official Website ^[26]

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- [2] " IUPUI Building Directory (<http://www.iupui.edu/building/MS.html>)". . Retrieved November 25, 2009.
- [3] " Chihuly Public Installations (http://www.chihuly.com/installations/public/Art/univ_indiana_dna-towerB.html)". . Retrieved November 29, 2009.
- [4] Unknown Author (Winter, 2003/2004). " "A Touch of Glass" (http://www.medicine.indiana.edu/iu_medicine/04_winter/articles/touchOfGlass.html)". Indiana University School of Medicine. . Retrieved November 25, 2009.
- [5] Grossband, Lynda A. (1992). "Storage of Stone, Ceramic, Glass, and Metal". in Bachmann, Zycherman. *Conservation Concerns: A Guide for Collectors and Curators*. Washington, D.C.: Smithsonian Institution Press. p. 97. ISBN 1560981741.
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- [7] Unknown Author (October 3, 2003). " "Research II dedication ceremony photo album (<http://www.homepages.indiana.edu/100303/text/researchimages.shtml>)". IU Home Pages. . Retrieved November 29, 2009.
- [8] Unknown Author (September 16, 2003). " "Chihuly's DNA Tower to be Unveiled at IU School of Medicine (http://www.medicine.indiana.edu/news_releases/archive_03/chihuly03.html)". Indiana University School of Medicine Media Relations News Release. . Retrieved November 29, 2009.
- [9] Unknown Author (Winter, 2003/2004). " "A Touch of Glass" (http://www.medicine.indiana.edu/iu_medicine/04_winter/articles/touchOfGlass.html)". Indiana University School of Medicine. . Retrieved November 25, 2009.
- [10] " Chihuly Public Installations (http://www.chihuly.com/installations/public/Art/univ_indiana_dna-towerB.html)". . Retrieved November 30, 2009.
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- [12] Unknown Author (September 16, 2003). " "Chihuly's DNA Tower to be Unveiled at IU School of Medicine (http://www.medicine.indiana.edu/news_releases/archive_03/chihuly03.html)". Indiana University School of Medicine Media Relations News Release. . Retrieved November 29, 2009.
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- [26] <http://www.chihuly.com/>

Geographical coordinates: 39°46.655'N 86°10.704'W


Cancer...There's Hope

New article name is

Cancer... There's Hope

Cancer... There's Hope Is a Bronze sculpture consisting of several separate freestanding figures and elements. It is located at the intersection of Indiana Avenue, 10th Street, and University Street across from Wishard Hospital in Indianapolis, Indiana. *Caner... There's Hope* is located in the Cancer Survivors Park and was created to give hope to those diagnosed with and survivors of Cancer.

Cancer... There's Hope

	
Artist	Victor Solomones
Type	Bronze Height: 7 feet (2.1 m) Length: 20 feet (6.1 m) Width: 8 feet (2.4 m)
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Sculpture Description

- Upon approaching *Cancer... There's Hope* one will notice three people gleefully escaping what five arches that represent the maze that is cancer. Further back, one will notice five people that represent those who have been diagnosed with cancer and their loved ones about to enter the five arches of the maze of cancer. As one will notice their faces, they will see the worry of what the future may entail as they begin to enter the maze. The sculpture is 7' X 8' X 20'.

SOS!

SAVE OUTDOOR SCULPTURE!

This article has a corresponding record in the SOS! Database (if your article has a record make the text a hyper link to the article)

Sculpture Information

- *Cancer... There's Hope* was created by artist Victor Solomones and was utilized by Richard and Annette Bloch, of which Richard Bloch was a cancer survivor himself. The sculpture has been used to represent the trials and various stages one goes through when dealing with cancer and is represented as so within many other cities across the United States and Canada. The sculpture was dedicated in the Cancer Survivors Park of Indianapolis on October 16, 1995.

Acquisition

- *Cancer... There's Hope* was dedicated on October 16, 1995 in conjunction with Indy Parks and Recreation. The park was funded by the Indianapolis Parks Foundation and cost \$990,000.^[1]

Artist

- Victor Solomones was born in Mexico City in 1937. In 1962 Solomones attended Mexican National Institute of Fine Arts where he eventually landed an apprenticeship in a sculptural workshop. From there he became a renowned sculptor and was exhibited internationally until his death in 1989.^[2]

Major Themes

- The major theme of *Cancer... There's Hope* consists of eight people who have either gone through the journey of cancer or those who are about to embark on the uncertain journey. The park also has a "Positive Mental Attitude" walk that has a series of encouraging plaques sporadically placed.

Condition

- The sculpture seems to have no damage to it, if any at all. There is some erosion of the cement block under the foot of the final sculptural element, portraying a man carrying a child, that is being used as a support. Other than that there is no damage to the bronze pieces themselves.

Gallery



See Also

http://en.wikipedia.org/wiki/Richard_Bloch

http://en.wikipedia.org/wiki/Indiana_Avenue

http://en.wikipedia.org/wiki/Public_Art

External Links

- http://www.publicartindianapolis.org/project_detail.aspx?id=17&active=1
- [http://www.flickr.com/groups/1177964@N25/Flickr: IUPUI Collections Care and Management](http://www.flickr.com/groups/1177964@N25/Flickr:IUPUI_Collections_Care_and_Management)
- <http://blohcancer.org>
- <http://blohcancer.org/2009/02/2008-parks-tour/>

Categories

http://en.wikipedia.org/wiki/Wikipedia:WikiProject_Wikipedia_Saves_Public_Art!

http://en.wikipedia.org/wiki/Category:Culture_of_Indianapolis,_Indiana

http://en.wikipedia.org/wiki/Category:Outdoor_sculptures_in_Indianapolis

GPS Coords

`coord|39|46|845|N|86|10|494|W|region:US_type:landmark_scale:500|display=title`

References

[1] <http://www.indyparksfoundation.org/whatwedo/index.asp?p=31>

[2] <http://www.victorsalmones.com/hist.html>

Wind Leaves

Wind Leaves

	
Artist	Bart Kister
Year	Copyright 1979
Type	metal
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Sculpture Description

Wind Leaves consists of two metal leaves and their stems on two poles, similar to weathervanes. The leaves are parallel to the ground and swivel with the wind. They are on either side of a bench, about seven feet apart, in a plaza of Riley Hospital for Children in Indianapolis, Indiana. Each pole is about four and a half feet tall and about half an inch in diameter. The leaves are about two and a half feet long from the stem to the farthest leaf tip; the leaves without the base are about six and a half inches long through the middle. On each stem is the inscription:

Wind Leaves ® © Copyright 1979 Bart Kister

Also, each leaf is imprinted along the bottom edge with “Wind Leaves ® 99.” A plaque is attached to the proper left pole bearing the following text:

IN MEMORY OF/DAN McCracken/WHO BLESSEN US WITH HIS DEDICATED SERVICE
AND LOYAL FRIENDSHIP IN THE RILEY HOSPITAL OPERATING ROOMS/[horizontal line]
GOD LOVE YA’, DAN

Information

The location of *Wind Leaves*, an outdoor space at Riley Hospital for Children in Indianapolis, Indiana, was completed about 1987,^[1] but the sculpture was not necessarily added at that time. Saint John's Episcopal Church of Fayetteville, North Carolina, has a piece listed as *Dogwood Wind Leaves*, made of brass, by Bart Kister. It is not exactly the same as this piece, but is described as "A weather vane mounted on a pole..."^[2]

Artist

Each leaf has the name Bart Kister on its stem, but little information could be found about him. (See above paragraph for information about a similar sculpture by this artist.)

Condition

Wind Leaves appears to be in fairly good condition, with a few signs of wear. In several places, the metal has turned green or has a green substance on it. The proper right leaf has a greenish tinge along one of its edges and bird guano on the back; the pole also has a green tinge in the section closest to the leaf. There appears to be rust or some other substance where the pieces of the pole join each other. The proper left leaf has bird guano on the front in at least two places. Its pole, too, appears to have rust or something like it where the pieces join. One of the leaves' surfaces has brownish marks throughout it.

References

[1] >New Riley Wing will nurture emotional support of families. Richard D. Walton. *Indianapolis Star*, August 19, 1986, ppg. 1, 5

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Accessed December 1, 2009.

Geographical coordinates: 39°46.604'N 086°10.724'W

External Links

Wikipedia Outdoor Sculpture Project (http://en.wikipedia.org/wiki/Wikipedia:WikiProject_Wikipedia_Saves_Public_Art!) Riley Hospital for Children (<http://rileychildrenshospital.com>) IUPUI Collection Care and Management Group (<http://www.flickr.com/groups/1177964@N25/>) St. John's Episcopal Church of Fayetteville, NC (<http://www.stjohnsfayetteville.com/>)



Proper Right




Proper Back



Plaque in honor of Dan McCracken, attached to pole

Untitled (Faces)

	
Type	<p>wood,metal,cast stone</p> <ul style="list-style-type: none">• Proper Right Base Length: 4' Width: 2' Height: 3'• Proper Left Base Length: 15' Width: 2' Height: 3'• Archway Length: 2.5' Width: 1' Height: 11'• Lion Faces Diameter: 6"
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States



Type	brick,concrete,cast stone ^[1] <ul style="list-style-type: none"> • Wall Length: 23.5' Width: 4.5' Height: 4' • Reservoir Length: 23.5' Width: 2.5' Height: 1' • Square Sections Length: 2' Width: 2' • Faces Diameter: 6"
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States



Type	wood <ul style="list-style-type: none"> • Tree stump Height: 2.5' Diameter: 1'
Location	Indiana University-Purdue University Indianapolis, Indianapolis, Indiana, United States

Untitled (Faces) are located in the Riley Hospital for Children plaza on the Indiana University-Purdue University Indianapolis campus, which is near downtown Indianapolis, Indiana. There are a total of three different areas in the plaza where these faces are located: on an archway, on a wall, and a carved tree stump.

Archway Description

The archway is located on the east side of the plaza and is comprised of wood, metal, and cast stone^[2] lion faces. The wood is painted red and the woodwork is in a grid-like pattern. The outer perimeter is a square with an arch in the middle. There are three tiers that taper to the wavy wooden decoration at the top. Three lion faces are located on the front of the archway, one on both the left and right side and the third centered above the arch. It is located on a concrete and red brick base. Dimensions of the proper right base of the archway are 4' in length, 2' in width, and 3' tall. The proper left base of the archway extends out longer to 15' in length, 2' in width, and 3' tall. The archway itself has the dimensions of 2.5' in length, 1' in width, and 11' tall (to the top of the final tier). All three lion faces are circular and the same size, measuring about 6" in diameter.

Wall Description

Past the archway is the wall with faces, still on the east side of the plaza. The wall is made out of red brick and concrete and contains seven cast stone^[3] faces. There are two “face” designs that alternate down the wall, a cherub and a lion (the same that are found on the archway), and a square concrete section surround each. This wall has the features of a fountain, the cherub and lion faces have spouts^[4] and there is a white reservoir located below the faces. The top of the wall, through the middle, has an open section possibly used for planting flowers. The length of the wall is 23.5', the width is 4.5', and finally it is 4' tall. The reservoir is 23.5' in length, 2.5' in width, and 1' in height. The square sections around each face is 2' in length by 2' in width. All of the faces are circular and the same size, measuring about 6" in diameter.

Tree Stump Description

The tree stump is located on the east side of the plaza and has four different images carved into it. A moon is on the proper front, a troll-like creature is on the proper left, a full sun is on the proper back, and a man with a long beard is on the proper right. It measures 2.5' tall and 1' in diameter.

Plaza Information

Information about how these three pieces were made, their value, artist, and location history are unknown. The plaza was created by Ellerbe Associates of Bloomington, Minnesota as part of the \$56 million dollar expansion on Riley Hospital for Children in 1986^[5]. It is unknown if these pieces were added at this time, however a source shows an image of the wall as part of the expansion^[6].

An interesting fact about the plaza is that the architect wanted to incorporate red brick into the design to commemorate Riley Hospital for Children's first building^[7]. This plaza was designed as a place to relax and eat^[8].

Archway Condition

The archway is in fair condition and the structure is stable. There is a crack on the proper left lion that measures 3" long that runs from the proper right to the top of the face. Mold is located at the base of the proper left and proper right side of the arch. Wood rotting is apparent on the proper left side base as well. The tiers at the top contain metal that is corroding with a metal strip on the last tier falling off. The red paint is peeling and flaking on the proper left and proper right. And finally spider webs are located in the proper right side base.

Wall Condition

The wall is in fair condition and is structurally sound. There is bleeding occurring underneath all of the faces and there is a chip present on the last cherub on the proper right side of the wall. There are three large cracks (ranging in size from 1" to 1') in the reservoir and smaller cracks present throughout the white paint. Three large losses are located on the front of the reservoir. The white paint on the reservoir is peeling and flaking and debris is located within the basin. The top of the wall has remnants of potting soil and debris.

Tree Stump Condition

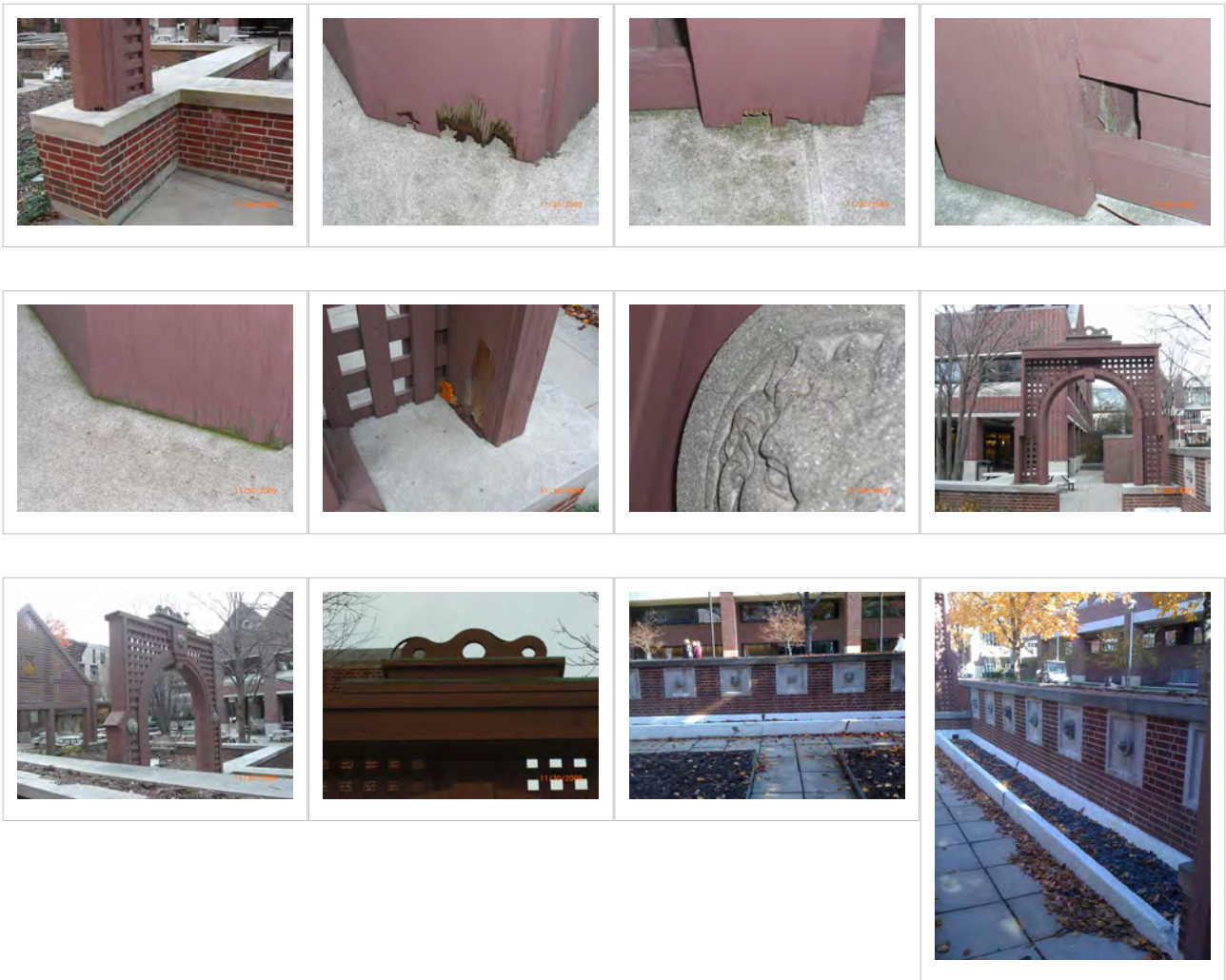


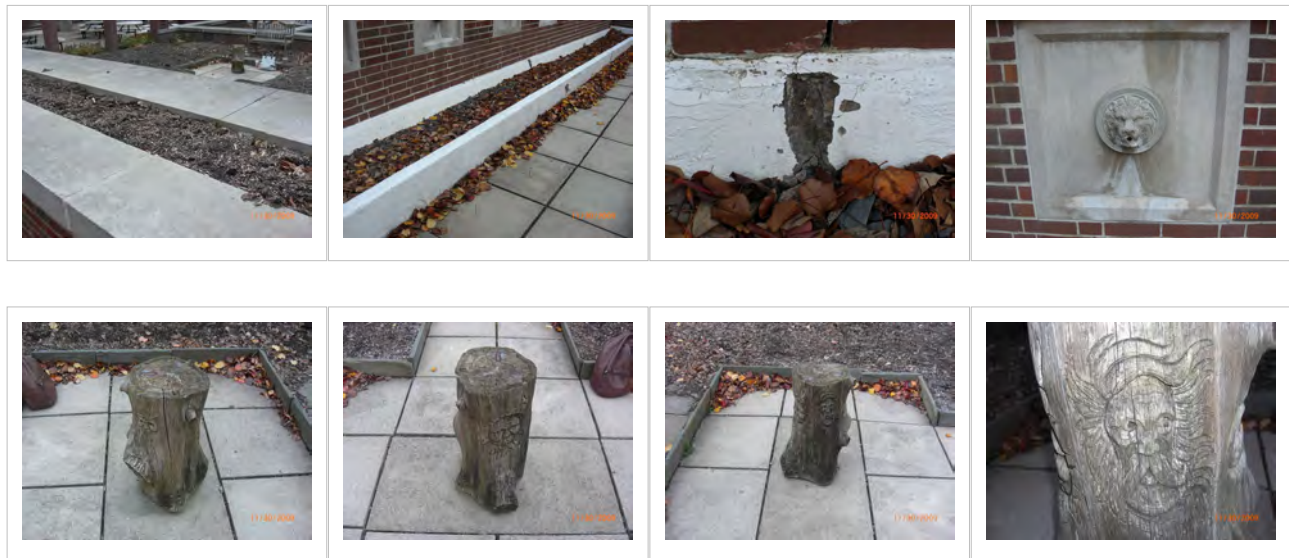
The tree stump is in poor condition and it is a bit wobbly. There are large cracks everywhere and it is black in color on the proper right side. The top of the stump has a unique pattern composed of red, white, yellow, and green colors almost taking on the appearance of petrified wood.

Documentation

A Museum Studies course at IUPUI recently undertook the project of researching and reporting on the condition of 40 outdoor sculptures on the university campus. **Untitled (Faces)** was included in this movement. This documentation was influenced by the successful Save Outdoor Sculpture! 1989 campaign organized by Heritage Preservation: The National Institute of Conservation partnered with the Smithsonian Institution, specifically the Smithsonian American Art Museum. Throughout the 1990s, over 7,000 volunteers nationwide have cataloged and assessed the condition of over 30,000 publicly accessible statues, monuments, and sculptures installed as outdoor public art across the United States.^[9]

Gallery





See Also

- Mega-Gem
- Torso Fragment
- Broken Walrus I
- Zephyr (sculpture)
- Eve (sculpture)
- Temple VI
- Untitled (L's)
- Spaces with Iron
- Peirce Geodetic Monument

External links

- Riley Hospital for Children ^[10]
- Ellerbe Becket ^[11]

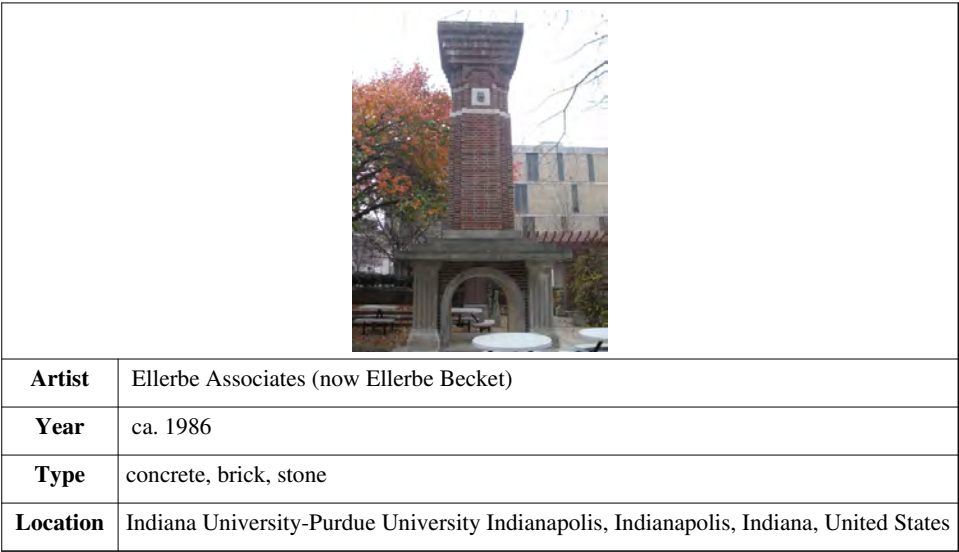
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- [1] Burden, Ernest E. (1996). *Building facades: faces, figures, and ornamental detail*.
- [2] Burden, Ernest E. (1996). *Building facades: faces, figures, and ornamental detail*.
- [3] Burden, Ernest E. (1996). *Building facades: faces, figures, and ornamental detail*.
- [4] Burden, Ernest E. (1996). *Building facades: faces, figures, and ornamental detail*.
- [5] Walton, Richard D. (1986-8-19). "New Riley wing will nurture emotional support of families". *Indianapolis Star*.
- [6] Burden, Ernest E. (1996). *Building facades: faces, figures, and ornamental detail*.
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- [9] " About SOS! (<http://www.heritagepreservation.org/Programs/Sos/aboutsos.htm>)". *heritagepreservation.org*. 2009. . Retrieved November 25, 2009.
- [10] <http://www.rileychildrenshospital.com>
- [11] <http://www.ellerbebecket.com/100/timeline.html>

Geographical coordinates: 39°46.603'N 086°10.722'W

"Chimney," Riley Hospital

"Chimney"



Sculpture Description

Although the top portion of this piece resembles a chimney and is open to the air, the bottom portion does not come straight to the ground as an ordinary chimney would. Instead, the vertical shaft rests on a rectangular box-like base with four concrete columns and four stone arches (possibly limestone). On each side of the piece are two concrete steps. It is possible to stand inside the arches and look up into the vertical shaft; it is actually divided into two vents, which appear to be lined with some sort of clay or clay-based substance and are open to the air.

The piece is made mostly of brick—red brick on the outside and cream-colored brick on the inside. Under the vertical shaft, there are four concrete bases that get progressively larger. The largest base appears to be made of at least three pieces and is supported by the concrete columns. On the front and rear sides of the vertical shaft, there is a small sculpture of a child's or cherub's face in stone or concrete. Although it is not possible to measure the Chimney from the ground, it is estimated to be about twenty-five feet tall, judging by the height of the arches. The front and rear arches are about five feet tall from the center to the base they stand on, and about five feet across. The proper left and proper right arches are smaller, about five feet tall and four feet across. Each column is five and a half feet tall from capital to pedestal and eighteen inches wide. Their depth measurements are not the same because on one side they meet the brick of the larger structure. This part is eight inches deep, but the other side is eighteen inches deep. The widest point of the piece is a the large concrete base or shelf directly above the columns; it is about eleven feet long on the front and back sides, about ten feet long on the proper left and proper right sides, and six inches high.

Sculpture Information

The Chimney was part of a Riley Hospital for Children construction project, completed about 1987.^[1] In 1983, when the Indiana University Trustees approved the construction, the cost was estimated at \$55 million,^[2] although when it was completed, another source reports that it cost \$56.5 million.^[3] The project, which included the addition of a four-story wing, also created a "spacious outdoor plaza where the children can eat lunch, play or take part in activities away from normal hospital surroundings."^[4] The plaza mentioned here, located "just outside the lobby atrium,"^[5] is probably the one in which the Chimney is located. In designing the project, architects chose to use red

bricks in order to “capture the charm’ of the past.”^[6] This decision is probably why the Chimney and structures close to it are made of red brick also, matching the building around them. The company Ellerbe Associates, which is named as principal designer,^[7] created the Chimney’s plaza to be “an abstraction of a house.”^[8]

Artist

Although several companies were involved in the Riley construction project, Ellerbe Associates was the principal designer.^[9] The Minnesota firm has since merged with Welton Becket & Associates to become Ellerbe Becket.^[10] Other Ellerbe projects include the Mayo Clinic Diagnostic Building in Rochester, Minnesota, which included “gardens, fountains and sculpture...”^[11]

Condition

As of November-December 2009, the Chimney is structurally sound, but its columns are marked with what appears to be a dark-colored fungus or other material; the columns are also marked with various white stains and/or a white substance as well. On the proper left side at least, the dark “fungus” is also on the underside of the concrete base above the left column. In some areas, the concrete of the columns is a lighter color. Near the top of the chimney, where the levels of brick go increasingly outward, there are white stains on at least three sides, with the possible exception of the proper left side. Inside the structure, on the cream-colored brick floor, there is a dark oval-shaped stain. The stone arches appear weathered, and, unless it is part of the design, parts of them seem to be worn away. Other areas are flaking and/or being eaten away. In several places, the stone has a reddish, rust-colored stain. There are cobwebs in several places.

References

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- [3] Walton, Richard D. New Riley Wing Will Nurture Emotional Support of Families. *Indianapolis Star*, August 19, 1986, p. 1
- [4] *Ibid.*, p. 5
- [5] *Ibid.*
- [6] *Ibid.*
- [7] from a Riley Hospital newsletter, Vol. 1 No. 1, 1984
- [8] Burden, Ernest E. *Building Facades: Faces, Figures, and Ornamental Detail*. McGraw-Hill Professional Publishing, 1996, page 248. Viewed on Google Books page December 1, 2009: <http://books.google.com/books>
- [9] from a Riley Hospital newsletter, Vol. 1 No. 1, 1984
- [10] <http://www.ellerbebecket.com/100/history.html> accessed December 1, 2009
- [11] http://www.ellerbebecket.com/legacy/project/7_322/Mayo_Clinic_Diagnostic_Building.html accessed December 1, 2009

Geographical coordinates: 39°46.599’N 086°10.728’W

External Links

Wikipedia Outdoor Sculpture Project ([http:// en. wikipedia. org/ wiki/ Wikipedia:WikiProject_Wikipedia_Saves_Public_Art!](http://en.wikipedia.org/wiki/Wikipedia:WikiProject_Wikipedia_Saves_Public_Art!)) Riley Hospital for Children ([http://rileychildrenshospital. com](http://rileychildrenshospital.com)) IUPUI Collection Care and Management Group (<http://www.flickr.com/groups/1177964@N25/>)



Proper Back



Proper Left



Proper Right



Damaged portion of stone

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