

ASU WEST
Public Art Summary
February 14, 1992

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UCB	<u>151</u>	28 Greg Benson	"Solar Flare" #998 Acrylic Mixed Water Media on Paper	33-3/4 X 47-1/4
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		35		
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		37		
<u>LOANER ART (Yellow Tags)</u>				
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FAB	<u>N220C</u>	B Henry Leo Schobel	"The Descent" Oil on Wood 1990	48 X 29
UCB	<u>225</u>	C Robert D. Cocke	"Monument" Oil on Canvas	61 X 70-3/4
FAB	<u>N303</u>	D Gayle Novak	"Eclipse" Oil on Canvas	62 X 50
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DRAFT 1
5-17-91 CWC

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The focus of the art at the University Center Building was selected because of the major use of this building by all students, faculty, staff, and guests of the University for numerous public meetings and conferences, student registration and advising, the bookstore, and food functions sponsored by all units within the university.

Location 1. The Paley Gate.

Arthur Paley is a world renown artist and master craftsman who in the last decade has revived the art of architectural metalwork in the construction of ceremonial gateway.

Paley entered college in 1962, an era noted for revolutionary changes and the breakdown of established conventions. After experimenting with painting, sculpture, and weaving, he chose jewelry making as his first encounter with the medium of metal. There the rebel influences led him to break against existing standards and attitudes toward jewelry as only ornamentation, and he began to shape his own views of the relationships of balance and harmony between form and function which mark his later work in architectural metalwork.

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Public Art, cont.

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His work has also become known as both forerunner and symptom of a major shift in contemporary sensibilities that has produced a new esthetic in architectural ornamentation. The purpose of this ornamentation, as Paley sees it, is to bring accent and focus to architecture in a way that is sympathetic and sensitive to its setting.

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L : SEND LATER
D : DETAIL
X : EXTRA SUPER FINE
+ : ROUTING

S : TRANSFER
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Q : RECEPT. NOTICE REQ.

P : POLLING
E : ECM
O : 300dpi
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A : RECEPT. NOTICE



ASU
ARIZONA STATE UNIVERSITY
WEST

Date: 3/20/08

To: Steve

From: Theresa

Pages: 15

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For the gates at ASU West, Paley sees the design as a foil to the formality of the architecture; the gates function as counterpoint to the traditional construct of the architectural space. This approach should not be seen as merely a reaction to the architecture, but rather as a response to the surrounding landscape environment and pedestrian sensibilities. The gate design incorporates architectural elements as well as organic elements and fragmented forms. One aspect of the gates responds to the staid and determined forms of the architecture, as well to the pedestrian experience of ephemeral passage amidst the buildings and the natural landscaping. The gates add an important architectural element of "transition into the entire environment," while helping to unify, thus harmonizing, the areas of interdependence.

Visually, the ASU West gates are conceived in the context of the symbolic. In the words of the artist:

"The aspects of ceremonial passage and the visual focus within the main axis of the plaza underline the significance of the space, thus enriching and enhancing the University's presence. The heroic, larger-than-life proportions, accentuate this presence. Formally, the gates articulate the planar nature of the walls, yet extend upward to accent their placement. This gestural dynamism establishes within the space a strong emphasis with the uppermost elements, articulating silhouette and skyline contour. The construction of the gates is not flat, but projects on various planes. The articulation of light and shade adds to the complexity of the design and dramatizes and enhances the visual impact of the gates. The Arizona sun accentuates the starkness and diversity of the composition. This gestural nature and complexity will be further enhanced by the introduction of color which will enrich the impact of this work.

Thus, the work develops dialogue within the intimacy of the pedestrian environment. Hopefully, through this sharing, an understanding empathy is developed and thus, identity with the experience of the University within the architectural space."

Location 2. Statue of a Woman Looking to the Future
by Muriel Castanis

Muriel Castanis is an artist known for her ability to "make us see what we normally take for granted." Often through an unconventional medium(e.g., resin treated cloth)

Public Art, cont.

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and her "figural" style, she has been able to produce new and provocative possibilities of interpretation of the conventional. Her sculptures have been called "traditional," "eerie," "classical," "ghostly," and even, "freed souls," by various critics. Displayed in places such as Wave Hill in the Bronx and on the facade of the high rise office building known as 580 California Street in San Francisco, the responses to her outdoor work are strong and romantic.

Prior to 1985, when she did the San Francisco work for the architects Burgee and Johnson (architects also for the AT&T Building in New York city), Ms. Castanis was more interested in painting and in her work with cloth and resin. One of the more famous of the early results was a series of pieces known as Cleopatra's Needle. Consisting of pieces of needlework made by members of her own family, these were collected and molded with other cloth and shaped into pyramidal forms, using epoxy to hold them together. She saw this work as monuments to anonymous craftswomen who did needlework "to keep from going crazy" within the conventional domestic environments in which they felt entrapped. Thus, the subject of suppression through anonymity for females is a theme of the faceless, bodyless, cloth figures that are the hallmarks of her sculpture.

Her work with cloth in the mid-1970's became focused on both male and female shapes. This return to "figuration" is part of a long tradition in Western art wherein ideas are expressed in more literal terms in response to a period of nonobjectivity. She admits her debt to the Greek and Roman statuary artists, who were fascinated by the lyrical quality that cloth carved in stone gave to the human figure. However, in her process, the cloth itself becomes the stone, by means of the epoxy.

In the San Francisco commission for her sculpture, Castanis began to explore the interrelationships between sculpture and architecture. Prior to this time she had exhibited her work in the "modern" artistic setting of individually "neutral" galleries. She has since become fascinated with the cross-cultural, cross-time themes that are often part of an architectural environment, and this is reflected in her work for ASU West.

For ASU West, because of the environment and location of her piece, she decided to use bronze as the medium for her conceptualization of the faceless, shrouded female figure who is depicted with a book in hand, stepping into the unknown. In this case her figure is not so "eerie", but more classical in design, and somewhat less "anonymous" than her cloth figures. In this sense perhaps, the figure symbolizes the continuing struggle of women with anonymity, even in the context of educational opportunity represented by ASU West, where about 60% of the students are women. Yet, there is also a sense of pride in both the previous accomplishment

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of women in emerging from the second-class, and the predicted success of women in the future.

Castanis's work is "void of the human figure, but referential to it." In her own words,

"the void, or absence, is what my work revolves around. It is the unknown. We cannot wholly see ourselves. The cloth drapery describes important presences, so I allow gaps in the facade where the simple and complex can be contemplated."

I think we need silent statues as momentary escape from the pollution of superficial words, clogging our ears, and blurring our eyes daily. Classical statuary is always very quiet. The eyes can rest in it. It reminds us that the past holds useful hindsight, as well as esthetic embellishment."

Thus, in depicting the proud, forward stepping, head held high, "neo-classical" draped figure of a woman, with a book in hand, there is an attempt to show pride in past achievement and inspiration for the future. The unknown is characterized in cloth drapery, but there is also humanity and quiet strength at the core to be contemplated.

Some of Ms. Castanis's most recent commissions, in addition to that at ASU West, include those for the Mount Holyoke College Art Museum(1990), the Montgomery County Court House in Maryland(1989-90), and the Prudential Life Insurance Company(1988). She has been featured in numerous art and feature publications, including Arts Magazine, Art News, Women and Art, New Yorker, New York Magazine, Kunst Forum, and MS. Magazine.

Location 3. **The Coyote and the Rabbit.** Metal Sculptures by Bob Haozous

Acknowledged as a major voice in Native American art, Haozous is noted for his creative intelligence and sharp wit, but the barb is softened with "unstinting compassion." His work is concerned with form, volume, and line, yet it conveys clear messages about ecological, political, and sociological issues. Will man desecrate the earth and shatter the environment beyond repair? Drawing upon his Apache and Navajo heritage, he calls upon us to examine carefully the relationship between nature and man.

Born in Los Angeles and educated in Utah and California, Haozous has had numerous exhibitions of his work in the past twenty years, including European as well as American locations. Collectors of his pieces include the Heard Museum in Phoenix, the Museum of New Mexico in Santa Fe, the Hopewell Foundation in New York, the Hood Museum of Dartmouth College, and the Southwest Museum of Los Angeles. In

Public Art, cont.

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addition, the work has been featured in several publications, from the Sante Fe Reporter to the Indianische Kunst of Munich to Artlines.

Man's interface with nature is the theme of his work for ASU West. Selecting the coyote and the jackrabbit, two integral components of the Arizona environment, with the jackrabbit having special meaning to the environment of the site for ASU West itself, Haozous depicts the animals interacting with man's love for the automobile. In an urban institution growing up and out of the desert, there can be no more poignant encounter perhaps, and yet the compassion for the plight of the animal is drawn subtly so that we might reflect more suitably in the context of an educational institution.

The work of Haozous employs animals to convey his outlook on the human situation. From his Native American Indian cultural background, he has placed the philosophical and religious symbolism of the animal within a new technological, modern world. Through the medium of steel, symbol of the technology, he has brought new images of the ancient animals into play with cars and clouds to symbolize the paradoxical tensions of nature and man.

Thus, the work of Bob Haozous reminds us of the artist's role in society to interpret experience and to raise social consciousness. Examination of the work of Haozous provides a unique challenge for the students and faculty of a busy university as it lurches toward the 21st century.

Location 4. Three Pieces.

4a. The Five Senses. Two Bronze Sculpture Plaques in the Columns of the Courtyard by Susan Pfeiffer

Susan Pfeiffer was a graduate student in art at ASU Tempe at the time of her selection. It was the desire of the Sub-Committee for Public Art at ASU West to include a student, and her work in wood had impressed the members. In addition to her technical skill, it was Ms. Pfeiffer's philosophy about environmental concerns that also convinced the members to include her. An earlier version of "The Five Senses" had won first prize in a juried exhibition in West Germany, and she was asked to do something in bronze for ASU West.

Ms Pfeiffer has described her philosophy in these terms: "I am close to nature, so environmental concerns occupy much of my thinking. In my functional art furniture, for example, I deal with the idea that by destroying nature, we will eventually destroy ourselves. ...my work communicates the problems of the environment and the human condition in subtle, sometimes humorous ways. ...My idea is to change attitudes. This is better

Public Art, cont.

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achieved through a light-hearted scolding, rather than a brutal attack on the viewer's emotions and senses. I feel that if the viewer is allowed to become mentally and visually intimate with artwork, this will allow a change in him who is a part of the collective consciousness of humanity."

Thus, in placing her "Five Senses" in bronze in the columns of the University Center Building, she has enabled many to come into intimate contact with her work. They can touch it as well as view it. In her words, it is "through our senses that we explore new environments." What better symbol for the activity of the new university of ASU West?

Prior to coming to ASU, Ms. Pfeiffer studied metal and woodworking at Murray State University in Kentucky, earning a Bachelor of Fine Arts Degree there in 1984. In addition to the international competition in West Germany, she has shown her work at the Arizona Museum for the Youth, at SSL Sculpture, Ltd., at the Southeastern Ohio Cultural Arts Center, and at the Decorative Arts Museum in Little Rock, Arkansas, among others. Her work has won several prizes, many pieces have been purchased already, and she has been featured in a variety of publications, including American Craft and Fine Woodworking magazines, as well as in several feature newspaper articles.

- 4b. Hippokrene. The two horse small bronze sculpture in the central courtyard fountain of the University Center Building by WP Eberhard Eggers.

The work of Eberhard Eggers has achieved an international reputation since the early 1960s when he first captured the imagination of the artworld. Born in Hannover, he studied in Germany, but his work is now well-known through exhibitions in the United States and Japan, in addition to those throughout Europe.

Eggers is noted for his ability to combine the synthesis of classical design and form of the ancients with the abstract composition of the modern world. Because of this easy communication, his works are found in a variety of public museums and galleries, as well as private collections throughout the world. Noteworthy among these are the Museum of Modern Art in New York and the Albertina in Vienna. He is also noted as a lecturer and has been called as visiting professor to several universities in this country, including the University of Wisconsin, the University of Hawaii, and Arizona State University in 1986.

The Hippokrene Project is a small bronze sculpture of two horses that are intermingled physically and symbolically

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in several ways. Noted for his playfulness, Eggers has sculpted in classical form and from classical mythology two symbols with interesting modern connotations. The larger of the horses is a armor clad war horse, a symbol for the history of the Hippodrome and its chariot warriors in ancient times, yet it could be taken as a symbol for modern warfare as well. On the other hand, the smaller Pegasus is portrayed as emerging in flight from the combat of man, if you will, to an unknown future. Since the Pegasus is seen as leaping into flight, to an unknown future, whereas the warhorse is tied to the earth, hope is offered for the symbolism of Pegasus, which is tied to the world of the artists.

The title of the project "Hippokrene" is drawn from the myth of Pegasus, wherein a spring called Hippokrene was made by Pegasus by a blow from his hoof on Mount Helicon in Boeotia. Subsequently a fountain sacred to the muses of that mountain was created from the spring, and it is said to have had the power to inspire with poetry all those who drank from it. Thus, at ASU West the sculpture has been placed within an appropriate setting, the fountain of the central courtyard of the University Center Building, where the muses of tomorrow may contemplate and draw inspiration. In Eggers terms, both the obvious and the encoded symbolism of the project permit multifarious interpretations and "voyages of discovery". Again, a fitting challenge for the students and faculty of a new institution as it launches upon its maiden voyage.

4c. Ceramic Tile Floor surrounding the fountain in the central courtyard of the University Center Building by Jun Kaneko.

Intuition marks the work of the ceramicist Jun Kaneko, who was commissioned to do the tile design surrounding the fountain in the central courtyard of the UCB. Often it leads to works that take on the tone of dramatic statements, as witness his ceramic "steles"(isolated column-like structures) that have huge random dots or medium size ones with significant regularities. In other cases he has produced black and white tile floors with various sized polka dots, or the perhaps most famous "Polka Dot Sidewalk", a painted sidewalk project(75 x 150 feet in dimension) at the Art Museum of South Texas at Corpus Christi, which was completed in a two week period in June of 1986.

Kaneko's work resulting in the "polka dot period," grew out of his quest for visual order. In his words,

"Even if I decide to use polka dots, an endless arrangement of dots is possible. And the spaces between the marks contribute a great deal to the tonality of the finished work. Having the ability to

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orchestrate the different marks and spaces in a given area becomes crucial to having either good or bad results. However, the act of making decisions about placing marks and the density of space is intuitive."

Thus, in the case of the ASU West courtyard of the University Center Building, the intimacy of the space and its quiet formality and understated elegance dictated the use of color and pattern selected by Kaneko. Surrounding the fountain as it does, the tile was spaced so as to direct attention to the central fountain. Color and design were selected to afford the viewer a colorful alternative to the stone and concrete that frame the courtyard, but not so dramatic a statement as to draw attention too far from the fountain or the overall attractiveness of the courtyard setting as a whole. Seen from the balconies above, however, the pattern and color take on new meaning and somewhat greater drama in the vision of the flat surface below, which is energized in new ways by the color and design.

In this way, the work of Kaneko both stands on its own, and provides visual order to the overall affect of the courtyard. By providing alternative visions, the work complements that of the other pieces in the courtyard, and reinforces the vision of the campus for diversity. The abstractness of Kaneko's sense of order is complemented by the playful interplay of classical form and modern concepts found in the works of Eggers and Pfeiffer that are also found in the courtyard.

Location 5. Italian Carved Limestone Urns.

Located at the corners of the upper perimeter of fountain separating the upper and lower courtyards.

The urns are individually carved in Italy and shipped to this country by Italian craftsmen who have received the skills passed down over centuries.

The urns were selected to provide a complementary, yet subtle, reinforcement to the more formal space of the upper courtyard, especially at the north end where the fountain is located. The landscaping, especially the tall Italian cypress trees and the long narrow fountain, provide a setting reminiscent of a somewhat intimate and classical Italian garden. Because this space complements the formal nature of the walls of the Sands and Classroom/Lab buildings, which provide the upper elevations and reinforce the overall ambience, the urns were placed at ground level for more personal contemplation of the serenity of the classical style and form. In their simplicity and beauty, they provide rest from the busyness of other demands. Perhaps, as they

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allow students and faculty to pause to consider the values of the past, they will also provide stimulus for reassessment of their goals for the future.

Location 6. "Utsurohi" by Aiko Miyawaki.
On the lawn by the reflecting pool in front of the Fletcher Library.

Aiko Miyawaki is one of Japan's leading sculptors. Her work has been exhibited on every continent, and many of her pieces are already in private collections. Her most recent work in the steel rods, a light and airy medium, belies, however, the difficult times she had as an aspiring artist in her native Japan. She grew up in post-war Japan, and had to struggle very hard to gain any form of recognition as a female artist. Eventually, she decided to leave her native country to travel and work in America, Italy, and France. In this period, she was greatly influenced by the French artist, Man Ray, who influenced her to break with her traditions and become experimental.

One of the results has been her most prominent work since 1980, namely that she calls "Utsurohi", a Japanese word that is difficult to translate into English. It means roughly "Transience", but she prefers to call it a "moment of movement." The term also means change. The change of season, the passing of the day, the changing colors of leaves, the sounds of a flowing stream, an evolving succession of moods, and the intertwining of dreams with reality all capture the feeling of utsurohi. Thus, it does not mean a change from one thing to another, but rather the changes of different forms of existence. Utsurohi means that nothing is certain, nothing is permanent.

Contemplation of the tensile steel structure at ASU West, as it bends and flows with the breezes, or changes color with the passing of the sun and clouds overhead, thus allow the students and faculty to consider the impermanence of nature's subtle transitions. Are they the quivering antennae of threatening locusts in the twilight of dusk, or threads of silver in the morning sunrise, or are they there at all, as you look for them in the fierce glare of the midday sun? From a distance, they are like thin pencil scribbles against the sky. Up close the rods are immensely strong, yet silent and ethereal. Every rod reaches out and returns to its appointed position in a swaying, free-flowing dance choreographed by the swirling winds.

In the words of Miyawaki about the symbolism of her work: "Each Day is a struggle for something unattainable. I have been fascinated for a long time by the invisible. I spend my time looking; looking for the mysterious, the secret; looking for myself." This wisdom comes from this diminutive, powerful, energetic woman in her early sixties.

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In placing "Utsurohi" at ASU WEST, Ms. Miyawaki has chosen to connect this campus with the rest of the world, a spiritual link with the campus desire for cultural diversity and a world outlook. Other of her placements include a permanent installation in La Defense, close to "La Grand Arche" in Paris, where she is the only Japanese artist among the leading sculptors of the world to be so honored. Utsurohi is also located at the Olympic Stadium in Barcelona, where the rods are placed on 35 mounting poles, and in a prominent location near Tokyo Bay in Japan.

The artist herself has visited the campus at ASU West to select the site and to supervise the final installation of her work. An internationally acclaimed photographer accompanied her and will feature the ASU installation in the next catalogue of her work. In her abstraction of the meaning of change and her accomplishments in overcoming the difficulties of being a woman artist, Ms Miyawaki provides a stimulating and challenging model for the future as we look into the 21st Century as the real take-off period for ASU West.

Location 7. Two Carved Wooden Masks by Zarco Guerrero.
In the UCB Foyer for the Assembly Hall.

The work of Zarco Guerrero is influenced by the folk art of Japan and Mexico. For the past several years now, he has been noted for strong and colorful representations of the native customs and beliefs in various media, and is particularly interested in the use of ceremonial masks. His work has been exhibited in various countries, including the U.S., Mexico, and Japan. Of Hispanic origins himself, Guerrero has chosen to expand his work to compare cultures, a fact which led him to be a top candidate in the selection process for ASU West.

The two masks for ASU West are carved from 500-year old cedar wood that was found in Hawaii. The naturally dark surface provides a striking background for the colorful painted features that provide the identity for each mask. Moreover, the ceremonial role of each character selected for presentation offers a lot of additional food for thought, beyond the visual impact, as people will gather for the various events to take place in the Assembly Hall of the University Center Building.

(Note: Need to add more here about each mask, once the information arrives from Guerrero)