


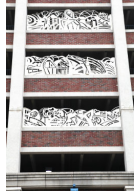


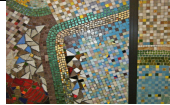



Ann Arbor: Outdoor Art
Master List




Title	Picture	Artist	Info	Location	Funding	Source of information
Untitled (sculpture with water feature)		Herbert Dreiseitl	<p>2011, Bronze, concrete, LED lights</p> <p>Dreiseitl, with his studio <i>Atelier Dreiseitl</i>, has completed water sculptures that enliven cityscapes in Germany, China, Norway, Switzerland, Austria, Australia, Singapore, and the U.S., winning dozens of awards since the 1980s. All of his installations integrate water features into urban landscapes.</p> <p>Ann Arbor's sculpture demonstrates the flow of water through local rainfall cycles, using rainwater that is captured and stored in tanks under the structure. When the storage tanks are low during dry weather, the pumps stop circulating water over the surface of the sculpture until the next rainfall. The natural water cycle impacts the use of water for drinking and sanitation within our community. The work encourages water conservation through the use, reuse and filtration of rainwater. The sculpture demonstrates the proper detention of rainwater, which reduces the need for additional City stormwater capacity and reduces the burden on City sewers. The water pumps do not operate late at night or during the winter months, however the energy-efficient LED lights continue their cascading display year-round.</p> <p>Dreiseitl worked with Michigan artisans to cast and install the bronze sculpture and the concrete simulated riverbed base. Local businesses also developed the water pumping and lighting systems and adjacent rain gardens. The fabrication of the blue glass spheres as integrated with the lights and water flow were produced in cooperation with the College for Creative Studies in Detroit. The technology for routing the mold used to cast the sculpture was engineered with graduate students during Dreiseitl's fellowship at the Harvard</p>	Municipal Center Plaza	City AA	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/Municipal%20Center.%20Dreiseitl.aspx






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			Graduate School of Design.			
TreeFORMS		Traven Pelletier	<p>2011, Steel Traven Pelletier's tree sculptures challenge our traditional concepts of natural and man-made objects. Situated in West Park – a landscape man-made using natural elements – they certainly evoke the idea of trees. At the same time, their level of abstraction makes us immediately aware of their man-made character.</p> <p>Traven Pelletier's tree sculptures challenge our traditional concepts of natural and man-made objects. Situated in West Park, the two orange sculptures on both sides of a retaining wall facing an amphitheatre – a landscape, man-made using natural elements – they certainly evoke the idea of trees. At the same time, their level of abstraction makes us immediately aware of their man-made character.</p>	West Park	City AA	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/TreeFORMS.aspx
Arch		David Heberling	<p>Medium: steel Installed: 1977 Heberling, a U-M MFA graduate, created the eighteen foot tall steel sculpture in 1977. It was removed and underwent restoration in 2007 and was reinstalled in 2008. The history of the triumphal arch dates back to the Romans, who scattered them as a mark of their conquests in Italy, France, North Africa, and Asia. This “arch” updates that ancient lineage with recent accretions from cubism, minimalism, and modernist abstraction. It functions here as a symbolic gate, a segue between the downtown business district and Kerrytown. <i>From Public Art in Ann Arbor and Washtenaw County, by Martha R. Keller & Michael J. Curtis, 1995.</i></p> <p>This sculpture of Cor-Ten steel is 18 feet in height. It expands on the basic unit of architecture, post-and-lintel construction, and updates the lineage of the triumphal arch, whose history dates back to the Romans. Influences of</p>	Sculpture Plaza Park	Grant	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/Arch.aspx





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			<p>cubism, minimalism, and modernist abstraction can be seen in this piece that functions as a segue between the downtown business district and Kerrytown. (From Public Art in Ann Arbor and Washtenaw County, by Martha R. Keller & Michael J. Curtis, 1995.) It was installed with the plaza, named in honor of the artwork: Sculpture Plaza Park.</p>			
Urban Configurations		Irina Koukhanova	<p>Medium: steel Installed: 2002 The work replaces three guard rails on the upper levels of the parking structure. Urban Configurations is three steel sculptural panels in an arched shape. The panels include images of an urban landscape.</p> <p>The artwork is composed of three arched steel panels on the top three levels of the parking structure, replacing the center railings. This piece shows dynamic images of contemporary urban landscape: people, buildings, cars and trees woven into one piece. The artist describes the design as relying on alternation of negative and positive space similar to the grid patterns of Art Nouveau, thus tying the modern structure with the architectural history of the city.</p>	Fourth and Washington parking structure	Private	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/UrbanConfigurations.aspx
Arbor Sapientiae (Tree of Knowledge)		Ronald Bauer	<p>Medium: steel sculpture Installed: 1979 The artwork was installed in 1979 and moved to Hanover Square from its original location at a traffic island on State and Liberty. The Tree of Knowledge is a steel sculpture depicting a collection of open books in a dynamic stack.</p> <p>The fifteen feet black welded metal sculpture is an assembly of opened books. It depicts "books tumbling through space and time," as described by the artist, while also depicting them "piling together to suggest the accumulation of knowledge." The common name for the sculpture is Tree of Knowledge.</p>	Hanover Square	Grant	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/ArborSapientiae.aspx



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Radius		Ed Carpenter	<p>Like ripples from a stone tossed into a pond, "Radius" emanates outward through the Ann Arbor Justice Center lobby, a reminder of the interconnectedness of the public with agencies serving them, and suggesting a network of cause and effect in the public realm.</p> <p>"Radius" is designed to involve as much of the lobby as possible, radiating from the southeast corner, visible from inside and outside, day and night. Concealed lighting illuminates laminated glass and polished aluminum details, casting glowing projections of the sculpture's expansive forms.</p> <p>"Radius" is a hanging sculpture designed to involve as much of the lobby as possible, visible from inside and outside, day and night. Concealed lighting illuminates laminated glass and polished aluminum details, casting glowing projections of the sculpture's expansive forms. The artist describes the inspiration of the work, as: "Like ripples from a stone tossed into a pond, "Radius" emanates outward through the Ann Arbor Justice Center lobby, a reminder of the interconnectedness of the public with agencies serving them, and suggesting a network of cause and effect in the public realm."</p>	Ann Arbor Justice Center Lobby	City AA	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/JusticeCenter.aspx
Twilight Shadows		Gerome Kamrowski	<p>Medium: mosaic Installed: 1992</p> <p>Kamrowski taught at the University of Michigan from 1946 to the late 1980's. Twilight Shadows relates to the "beaded beast" windmills and sculptures he created. The mosaic provides a colorful new habitat for his fantasy animals, a place where his imaginary "beasts" fade in and out of their surround, as they cavort in the sky, or sea, or over a</p>	Larcom City Hall	Donation	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/TwilightShadows.aspx


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			<p>cityscape terrain.</p> <p><i>From Public Art in Ann Arbor and Washtenaw County, by Martha R. Keller and Michael J. Curtis.</i></p> <p>Gerome Kamroski taught for four decades at the University of Michigan and was a primary participant in the New York abstract surrealism movement of the 1930s and 40s. It is a glass mosaic, twenty-seven feet in length. This gift to the city depicts a fantasy habitat for the surreal imagery and fantastic creatures common in Kamrowski's works. Energetic and vibrant, this piece utilizes a wide variety of color in the glass pieces as it fades from warm to cool to neutral. (From Public Art in Ann Arbor and Washtenaw County, by Martha R. Keller & Michael J. Curtis, 1995.) The work was originally installed on an exterior wall at City Hall and was moved inside in 2012.</p>			
Frames Mosaic		Michael Hall	<p>Installed 2000</p> <p>This work is a large mosaic along most of the eastern side of the parking structure. The glass tile mosaic contains “a playful illustration of various animal characters dancing across the changing skyline.” The skyline is night at one end and daytime at the other. <i>Quotation from the artist's proposal.</i></p> <p>This work is a large scale mosaic, about 50 feet long, along most of the eastern side of the parking structure. The glass tile mosaic contains, according to the artist, “a playful illustration of various animal characters dancing across a changing skyline.” The Ann Arbor skyline is shown at night at one end and daylight at the other.</p>	Fourth and Washington Parking Structure	Private	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/FramesMosaic.aspx


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Untitled		Barron Naegel and Yiu-Keung Lee	<p>Ceramic and mosaic Installed 2000 <i>Untitled</i> is a work comprised of 32 18" by 24" panels of ceramic and mosaic. 13 are mounted tiles along the pedestrian walkway. The work is a patterned cacophony of different symbols, modern icons and languages. The work was inspired by our changing impressions of different cultures resulting from globalization, and the "impressions of how these cultures influence or leave marks right here in Ann Arbor." <i>Quotation from the artist's proposal.</i></p> <p><i>Untitled</i> is a work comprised of 32 separate 18" by 24" panels of ceramic and mosaic, with 13 panels mounted along the pedestrian walkway. The work is a patterned cacophony of different symbols, modern icons and languages. Finnish, Chinese, Arabic, French, Japanese, English text and West African symbols are intermixed with images and textures of the city. The work was inspired by our changing impressions of different cultures resulting from globalization, and the "impressions of how these cultures influence or leave marks right here in Ann Arbor," as stated by the artists.</p>	Fourth and Washington Parking Structure	Private	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/Untitled.aspx
The Spirit of Ann Arbor		Charles McGee	brushed and powder-coated aluminum; installed October 2012		Private	http://www.annarbor.com/entertainment/public-art-liberty-street-charles-mcgee-douglas-j-aveda/
Nourishing Healthy Seeds		Mary Thiefels of TreeTown Murals	<p>Medium: neighborhood time capsule mosaic Installed: October 2012 Nourishing Healthy Seeds was a collaboration with the artist Mary Thiefels, of TreeTown Murals, and the Allmendinger neighborhood. Mary Thiefels (treetownmurals.com) installed a multi-media artwork onto the pillars of the park's multi-use shelter. The design includes colorful painted areas along with tile and glass mosaic sections. Included within each mosaic</p>	Almendinger Park	Ann Arbor Area Community Foundation City AA	http://www.a2gov.org/government/publicservices/publicart/artwork/Pages/NourishingHealthySeeds.aspx http://treetownmurals.com/



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			section are over 60 self portraits painted in the spring of 2012 by eighth graders at Slauson Middle School, well as several objects donated by people in the community. Donors of the “found objects” were asked to include a description of the item—a story detailing the item’s significance. Some of these stories were included as a part of the mosaic			
Unititled, but known as David's Books Mural		Richard Wolk	1982, Restored in 2011 This mural is the painted heads of Woody Allen, Edgar Allen Poe, Herman Hesse, Franz Kafka and Anaïs Nin	Liberty near State	Private	http://www.annarbor.com/news/original-painter-restores-ann-arbors-famous-mural-featuring-woody-allen/
Ant Alley		Jason Polan	The alley is “home of many ants, large and small”	in the alley off Maynard Street, next to Nickels Arcade	Private	http://annarborobserver.com/articles/ant_alley_full_article.html
Ten		David Chung	Hand-cut glass mosaic mural		Private	http://stamps.umich.edu/people/detail/david_chung
Graffiti Alley		Constantly evolving contributors	“a distinctive space along the retail corridor that extends west from South State Street and the shopping hub of the University of Michigan's central campus”	East Liberty near Michigan Theater	Private	http://www.annarbor.com/news/graffiti-alley-on-liberty-street-serves-as-a-home-of-inspiration-for-some-cause-for-concern-for-oth/
Peaceworks Through Art		Mary Thiefels of TreeTown Murals	This mural is designed to draw attention to the human and economic impact of war on Michigan and our local community, while also acting as a symbol of honor and gratitude for all who have served. Our aim is to promote dialogue and action in our community around the issues of peace and veterans rights.	West Liberty Street between Main and Ashley	Private	http://treetownmurals.com/mural-art/public-art/peaceworks-through-art/


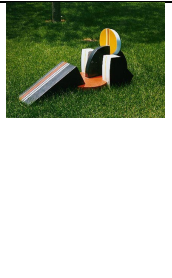
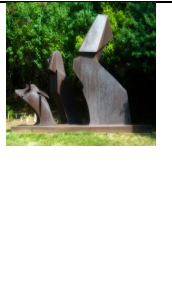
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ANCHOR		<i>Unknown</i>	1974; Steel, Wood; Artifact Acquired by the Quarterdeck Society of the Department of Naval Architecture and Marine Engineering. Dated 1943, the anchor weighs 1,000 pounds and was donated by the Baldt Anchor Co.	North Campus; Near southeast corner of Hayward and Draper Street	UM	http://public-art.umich.edu/the_collection/
BEGOB		<i>Alexander Liberman</i>	1996; Steel; Sculpture Gift of the Engineering Class of 1945 and NROTC Classes starting 1942. The proportions of this piece reflect what Liberman describes as the "two crucial elements for a sculpture to be successful. First, the use of scale. In America, sculpture must compete with the size of our country and our buildings. It is this juxtaposition between the scale of the sculpture and its environment that inspires a sense of 'awe.' Secondly, the sculpture must have a distinct form. The form created by the repetition of shapes; it is this repetition that gives the object a sense of rhythm."	North Campus; East side of Lurie Engineering Center	UM	http://public-art.umich.edu/the_collection/
HISTORICAL CIRCLE		<i>Richard Hunt</i>	1975; Cor-Ten Steel; Memorial, Sculpture Gift of Hobart Taylor, Jr., in memory of his father, Hobart Taylor, Sr. Commissioned for this site, the piece was made to relate directly to its companion piece, <i>Peregrine Section</i> . Taylor, Jr., a U-M alumnus, wished to create a memorial to his father, who was a leader in the Civil Rights movement in Texas, and chose to do so with a gift to the Bentley Historical Library. It was the artist Hunt who decided to create two pieces for the courtyard that would complement each other.	North Campus; Courtyard, north side of Bentley Historical Library	UM	http://public-art.umich.edu/the_collection/
HOB NOB		<i>Clement Meadmore</i>	2007; Aluminum; Sculpture Gift of Jagdish C. ('63) and Saroj ('68) Janveja. <i>Hob Nob</i> was fabricated in 2007 based on a design maquette from 1992. It measures 32' 8" long by 17' wide by 13' 9" high. Clement Meadmore wrote of his works: "I believe that we have a sense of three-dimensional form that, along with our sense of balance, enables us to respond directly and naturally to the considered arrangement of clearly defined forms in space. In my work the forms are geometric; my goal is to make geometry yield an expressive result. I also search for	North Campus; Lawn on west side of Space Research building	UM	http://public-art.umich.edu/the_collection/


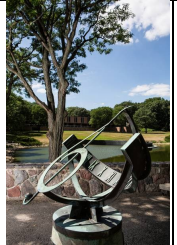

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1. IMPRESSIO NS		<i>Jun Kaneko</i>	configurations that enable the viewer to see and understand the whole sculpture from any single viewpoint." 2013; Stainless Steel; Sculpture Gift of Clarence L. ('51) and Ruth M. Roy. The Heads, single and pairs, smooth and rounded with flat, impassive features, or sometimes without any features at all, came after the Dangos (rounded forms or dumplings in Japanese) and were followed by the Tanukis (a creature found in mythology and nature as a small, nocturnal mammal native to East Asia, also called the raccoon dog). Artist Jun Kaneko began the Heads in the late 1990s and over the years he has increased the size and also had them cast in bronze. He brought his painting skills to his ceramic and bronze works by using Japanese brushes to apply the abstract designs freehand with neutral colorless glazes whose colors emerge after they have been fired. Kaneko melds Japanese aesthetics with American monumental scale and abstraction to achieve his unique works. The critic Arthur Danto has compared the results to colorful kimonos on sumo wrestlers: joyful patterns lightening hulking forms. Having come to the U.S. and California in the 1960s and working with ceramics masters, Kaneko became a part of what later came to be known as the Contemporary Ceramics Movement. His technical skills and tendency for pushing artistic boundaries have led him to extraordinary accomplishments in public art, set and costume design, and architectural projects. Since 1986 Jun Kaneko has resided and worked in Omaha, Nebraska.	North Campus; In front (west side) of Earl V. Moore Building	UM	http://public-art.umich.edu/the_collection/
INDEXER II		<i>Kenneth Snelson</i>	2002; Stainless Steel; Sculpture Gift of the Engineering Class of 1950. "Snelson...discovered certain relationships governing tensioned structures, ultimately called 'tensegrity', which yielded infinite interlocking geometric forms of great beauty and strength... The steel cables and polished stainless steel tubes often soaring weightlessly up to surprising heights in the large works, are held erect only by a gossamer spider web of tension wires. The forces created from element to element	North Campus; South end of Reflecting Pool, on west side of Cooley Building	UM	http://public-art.umich.edu/the_collection/



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			<p>are organized according to a principle of tension and compression invented by the artist." "Tensegrity" was a term coined by R. Buckminster Fuller from "tension" and "integrity" based on principles Snelson had shown Fuller. Snelson prefers the term "floating compression," but defines tensegrity in his pieces: "Tensegrity describes a closed structural system composed of a set of three or more elongate compression struts within a network of tension tendons, the combined parts are mutually supportive in such a way that the struts do not touch one another, but press outwardly against nodal points in the tension network to form a firm, triangulated, prestressed, tension and compression unit."</p>			
<p>KOSZONOM (THANK YOU) RAOUL WALLENBURG</p>		<p><i>Jon Rush</i></p>	<p>1995; Steel, Granite; Memorial, Sculpture On October 26, 1995, sixty years after Raoul Wallenberg's graduation from the University of Michigan College of Architecture, a sculpture entitled <i>Koszonom Raoul Wallenberg</i> was dedicated to him by Swedish Ambassador Per Anger, who had worked with him in Budapest. The sculpture, a memorial to Raoul Wallenberg, is located at the west front entrance of the Art and Architecture Building in Ann Arbor, Michigan. The sculpture poetically addresses the man and his deeds. Raoul Wallenberg (Class of 1935, Architecture) is a distinguished alumnus and humanitarian, credited with saving the lives of 100,000 Hungarian Jews during World War II. After the war, while attempting to obtain food for those in Swedish "safe-houses," he was arrested by the Soviets and never released. In this sculpture, monumental fragments of stone sitting on a triangular brick base, evoke the chaos of war. Some stones are erect, others are fallen. On one stone the words "One Person Can Make A Difference" are inscribed. On another is inscribed "Koszonom Raoul Wallenberg" (Koszonom is Hungarian for thank you). Arising from the sculpture's base is an architectonic stainless steel structure which defines a</p>	<p>North Campus; Front lawn (north side) of Art & Architecture Building</p>	<p>UM</p>	<p>http://public-art.umich.edu/the_collection/</p>



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			<p>space suggesting the sanctuary Wallenberg created for those he saved. Visitors to the sculpture can walk through it and experience how little it takes to define sanctuary and in an instant the mind can transform the space defined by the steel into the boundaries of Wallenberg's prison walls. A bronze plaque at the site chronicles Raoul Wallenberg's deeds and describes his capture and imprisonment by the Soviets after the war.</p> <p>Wallenberg was recognized as a "Righteous Gentile" by the government of Israel in 1981, and has been granted honorary U.S. citizenship (only the second person ever to be so honored; the other being Winston Churchill).</p> <p>On May 1, 1999, United Nations Secretary-General Kofi Annan and his wife Nane visited the University of Michigan Wallenberg Memorial (see third thumbnail). Mrs. Annan is the niece of Raoul Wallenberg.</p> <p>The sculpture was a gift of the family of Sol King, and the sculptor, Jon Rush. Sol King (class of 1934) was a classmate of Raoul Wallenberg's at the College of Architecture. King led the effort to establish a Wallenberg Lecture at the College.</p> <p>A professor of art the the U-M School of Art & Design from 1962-2006, Rush is also the sculptor of <i>Sunstructure</i>, located at the Matthaei Botanical Gardens, <i>Onus</i> on North Campus, and <i>Convergence</i> on Central Campus.</p>			
LIBERATION		David Barr	<p>2009; Granite; Sculpture</p> <p>Acquired in 2009 when the university purchased the property from Pfizer. Commissioned by pharmaceutical company Pfizer and installed 2002. The art work is comprised of nine separate objects or groups of objects either near the main entrance to the primary building or scattered in the landscape. The artist said that "The forms of these sculptures and their relationships express their search, the research, the persistence, the power, and the evolution of the scientific process—a process used at Pfizer in the quest for remedies to relieve dysfunction and human suffering, for liberation from pain and disease." The engravings on the three upright</p>	North Campus; Near the entrance to building B018 of the North Campus Research Complex, and scattered around ponds north and west of building B016	UM	http://public-art.umich.edu/the_collection/

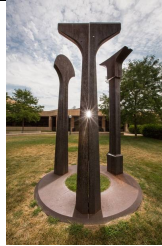



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			stones at the entrance refer to Parke-Davis's production and calibration of quinine. The first is the cinchona plant, the second the chemical structure of quinine, and the third is a tablet. The inscription underneath the egg nearby is from the 13th century Sufi poet and mystic, Rumi: "The nature of reality is this: It is hidden, it is hidden, and it is hidden." On one of the other stones, located on the west side of the western pond, the chemical structure for Lipitor is revealed in an "imprisoned" hemisphere. (Lipitor was developed at the site.)			
LORCH COLUMN		<i>Unknown</i>	1930; Steel, Marble; Architectural Artifact Acquired through the efforts of Emil Lorch. The Corinthian column was made for the Home Office Building of the Mutual Benefit Life Insurance Company of Newark, NJ, but was never installed on the building. Gift of Colonel William Starrett (class of 1897E) of New York. The truncated column was originally installed in the courtyard of Lorch Hall (the original home of the College of Architecture; see second thumbnail). In 2007, the column was moved to North Campus, mounted on a tall base, with a steel element inserted to raise the column to what would have been its original height had it been installed on a building (photo on right). This was done as part of the centennial celebration of the founding of the department that became the Taubman College of Architecture + Urban Planning. It has informally been referred to as the Lorch Column, in honor of Emil Lorch, first dean of the college and the person responsible for obtaining the object.	North Campus; North side of Art & Architecture building	UM	http://public-art.umich.edu/the_collection/
OFF-AXIS HOLOGRAPHY		<i>Jens Zorn</i>	2013; Stainless Steel; Sculpture This piece is intended to celebrate U-M's achievements in holography. The essence of holography is that two separate beams of light are combined to produce a three-dimensional image, the view of which depends on the position of the observer. Its origin dates from 1947, but holography remained a laboratory curiosity until 1962 when Emmett Leith and Juris Upatnieks of the University of Michigan developed	North Campus; Plaza between the Engineering Research and Gerstacker Buildings	UM	http://public-art.umich.edu/the_collection/




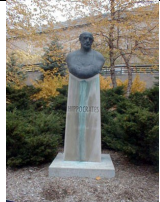
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			<p>their off-axis method that transformed holography to an important tool of modern science and engineering. In analogy, the sculpture celebrating their development, <i>Off-Axis Holography</i>, combines two arrays to generate a crossing pattern that changes depending on the position of the observer. Jens Zorn, Professor Emeritus of Physics, is also the sculptor of <i>G minus 2</i> and <i>The Short, Rich Life of Positronium</i>, both located on Central Campus.</p>			
ONUS		Jon Rush	<p>1966; Bronze; Sculpture Gift of the Class of 1961. A professor of sculpture at U-M's School of Art & Design from 1962 to 2006, Rush is also the sculptor of the <i>Koszonom Raoul Wallenberg Memorial</i> memorial also on North Campus, <i>Sunstructure</i> at the Matthaei Botanical Gardens, and <i>Convergence</i> on Central Campus</p>	North Campus; East side of Pierpont Commons	UM	http://public-art.umich.edu/the_collection/
PAINTED STEEL		Bill Barrett (MFA '60)	<p>1994; Steel; Sculpture Gift of Alice Simsar. Barrett is also the sculptor of the <i>Tooth Fairy</i>, located on Central Campus, <i>Untitled #29</i> on North Campus, and <i>Kindred</i> located on the west side of the School of Social Work.</p>	North Campus; Courtyard between Electrical Engineering and Computer Sciences Building and G.G. Brown Lab	UM	http://public-art.umich.edu/the_collection/
PEREGRINE SECTION		Richard Hunt	<p>1975; Cor-Ten Steel; Sculpture Gift of Hobart Taylor, Jr., in memory of his father, Hobart Taylor, Sr. Commissioned for this site, the piece was made to relate directly to its companion piece, <i>Historical Circle</i>. Taylor, Jr., a U-M alumnus, wished to create a memorial to his father, who was a leader in the Civil Rights movement in Texas, and chose to do so with a gift to the Bentley Historical Library. It was the artist, Hunt, who decided to create two pieces for the courtyard which would complement each other.</p>	North Campus; Courtyard, north side of Bentley Historical Library	UM	http://public-art.umich.edu/the_collection/




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RELIEF SCULPTURE E IV		<i>Jan Peter Stern</i>	1965; Bronze Alloy; Sculpture Commissioned as part of the construction of this building complex (formerly called the Institute for Science and Technology), this piece was designed to relate to the architecture of the building, from its rectangular outline to its tall slender windows.	North Campus; Courtyard, east side of Engineering Research Building	UM	http://public-art.umich.edu/the_collection/
SAI SUNDIAL		<i>Richard C. Hill</i>	1971; Bronze; Artifact Gift of Sigma Alpha Iota, an international music fraternity for women. Sometimes called an armillary.	North Campus; Next to the pond at the Moore School of Music	UM	http://public-art.umich.edu/the_collection/
STATUE OF CLAUDE SHANNON		<i>Eugene Daub</i>	2001; Bronze, Granite; Sculpture Gift of the College of Engineering. Called the "Father of Information Theory," Claude E. Shannon (1916–2001; BSE EE '36, BSE Math '36) was an alumnus who did groundbreaking research in computer construction. "His legendary 1948 paper, 'The Mathematical Theory of Communication' unveiled vast potential for digital communications and inspired virtually all of the work in digital communications that followed. He is also famous for his work on cryptography, the sampling theorem, and the discovery of the relevance of Boolean algebra to logic circuit design. He is also considered to be one of the people most responsible for ushering in the digital age." On the paper in the statue's left hand is Shannon's famous capacity formula for the white Gaussian noise channel: $C = W \log \frac{P+N}{N}$ where C is the number of bits per second that can be reliably transmitted with bandwidth W and power P when combating noise power N.	North Campus; West entrance to Electrical Engineering and Computer Sciences Building	UM	http://public-art.umich.edu/the_collection/

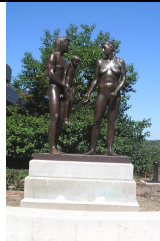
Title	Picture	Artist	Info	Location	Funding	Source of information
SUMMARIES OF ARITHMETIC THROUGH DUST, INCLUDING WRITING NOT YET PRINTED		<i>Alice Aycock</i>	1992; Steel, Aluminum; Sculpture Gift of Engineering Class of 1933. Aycock described her piece: "The elements are taken from various 2- and 3-dimensional scientific diagrams which attempt to explain various aspects of the universe, for example, the scattering of particles, models of spiral galaxies, the curvatures of space. . . . These forms are pervasive in the art and culture of many societies both past and present.	North Campus; South side of H.H. Dow Building	UM	http://public-art.umich.edu/the_collection/
THE ORDER OF SPHERES		<i>Roberto Juarez</i>	2010; Fabric; Architectural Feature Commissioned by the College of Engineering. The mural was painted in October 2010 on the dome of the Aerospace Engineering Wind Tunnel. The wind tunnel was built in 1955 and the dome was covered with fabric and painted white at that time. The artist Roberto Juarez designed a colorful mural that encompasses the entire domed portion of the structure. "College of Engineering officials approached me because they saw wind in my paintings," the artist says. "And that's something I've always seen in them," he adds. "That's one of the ways I know it's a good painting—if it has wind in it, movement, a life force coming through." Juarez striped the three-story dome with wide bands of contrasting colors—primary orange and red, milky yellow, sky blue, muddy brown, white and black. According to Juarez, the colors express three of the elements of the universe: earth, water and fire. He overlaid the variegated backdrop with clustered and single hand-drawn circles, some intersecting or bisected. The stripes' colors fade or change within the circles and at their intersections, creating a sense of depth and motion. These overlapping circles represent velocity and the fourth element: wind. Juarez drew inspiration in part from the stupas of India—sacred mound-shaped structures believed to enlighten those who walk their perimeter. The artwork also echoes pottery. The building has a handmade quality about it that Juarez sought to celebrate. Its plaster finish is	North Campus; Dome of the Aerospace Engineering Wind Tunnel	UM	http://public-art.umich.edu/the_collection/




Title	Picture	Artist	Info	Location	Funding	Source of information
TILTED DONUT WITH S, 2006		<i>Fletcher Benton</i>	rough and its shape imperfect. The glossier stripes accentuate this authenticity. 2007; Cor-Ten Steel; Sculpture Gift of Engineering Class of 1956. "Building reminiscences of collapse and chaos into his sculptures, Benton helps us see what it is to create formal order: from physical contingency, he builds aesthetic necessity. What keeps Benton's sculptures alive is his disinclination to let necessity look ponderous. Thus he teases balance with hints of unbalance. He puts the fate of large forms in the hands, so to speak, of much smaller forms. He lets balls roll away from the sculptures to which they belong. He plays sober, weighty blocks off against thin, soaring—even flighty—curves and zigzags. And so he shows us that there is nothing inevitable about sculptural necessity. It must be won from the forces of mundane disorder, and once the victory is achieved, it must be achieved again." (Carter Ratcliff, excerpt from "The Purpose and Harmony," © 2003 Carter Ratcliff)	North Campus; South lawn of Lurie Biomedical Engineering Building	UM	http://public-art.umich.edu/the_collection/
TOOLS + FIRE		<i>Jim Dine</i>	2012; Bronze; Sculpture Fabricated in 2010; gift of an anonymous donor. As a Pop artist, Jim Dine turns objects and images from our everyday lives into the subjects of his work. While this may appear to be a random combination of objects, the choice of what to include is both intentional and personal. For Dine, the tools reflect childhood memories of the hardware store owned by his family in Cincinnati, Ohio, and the hearts function as a sign that one can care, that there is a constant presence of feeling. The heart is also significant in the larger context of Dine's work—he has returned to this image time and time again throughout his career, using it as a surface and object on which to project his thoughts and emotions. In this work, Dine demonstrates his ability to transform the superficial interest in objects that is characteristic of Pop Art into a language of expression and emotion.	North Campus; South side of Beyster Building	UM	http://public-art.umich.edu/the_collection/



Title	Picture	Artist	Info	Location	Funding	Source of information
TRIAD RITUAL		<i>Beverly Pepper</i>	1993; Cast Iron; Sculpture Gift of the Engineering Class of 1937 and the artist. Pepper changed the forms she worked with in the late 1970s to "totemic vertical 'presences' that have a transcendental aura. Believing that sculpture should affirm the continuity of the human spirit despite the threat of nuclear and racial holocausts, she called them 'altars' and 'sanctuaries'...Reminiscent of ancient cycladic idols of Greek columns, the tapered shafts crowned with arcs or wedge forms stand like gods and goddesses against the sky, each slightly different from the next— just as we are all different from one another, yet have a common humanity." Pepper is also the artist of <i>Ternary Marker</i> located on Central Campus.	North Campus; Plaza north of the Duderstadt Center - Pierpont Commons Connector	UM	http://public-art.umich.edu/the_collection/
TRIO		<i>Gerome Kamrowski</i>	1993; Mosaic; Mosaic Gift of the Engineering Class of 1942. Three separate but related panels of abstract mosaic designs. Kamrowski was a professor of art at U-M from 1946–1984, and exhibition director at Slusser Gallery from 1976–1983. Kamrowski is also the artist of <i>Isotactic Symmetry</i> , also on North Campus.	North Campus; Plaza wall, west of EECS and south of H.H. Dow	UM	http://public-art.umich.edu/the_collection/
TWO OPEN TRIANGLES UP, GYRATORY II		<i>George W. Rickey</i>	1982; Stainless Steel; Sculpture N Gift of Verna and Kelly Goss and dedicated by former President Gerald R. Ford in November 1982. Mr. Goss was a fraternity brother of Ford's when both were in school at U-M. This sculpture was commissioned for this site. Known for his kinetic works, Rickey created this piece so that the triangles move elegantly and quietly in the breeze.	North Campus; Courtyard, east side of Ford Library	UM	http://public-art.umich.edu/the_collection/
UNTITLED #29		<i>Bill Barrett (MFA '60)</i>	1994; Steel; Sculpture Gift of Alice Simsar. Barrett is also the sculptor of the <i>Tooth Fairy</i> , located on Central Campus, <i>Painted Steel</i> on North Campus, and <i>Kindred</i> located on the west side of the School of Social Work.	North Campus; Courtyard between Electrical Engineering and Computer Science Building and G.G. Brown Lab	UM	http://public-art.umich.edu/the_collection/

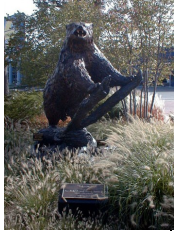



Title	Picture	Artist	Info	Location	Funding	Source of information
VULCAN'S ANVIL		<i>Unknown</i>	1951; Bronze, Stone; Artifact Engraved "Vulcan 1904" for the Engineering honor society, it was used during initiations of new members. The anvil originally stood near the Engine Arch of West Engineering on Central Campus (now West Hall), and was moved to North Campus in the 1980s when the College of Engineering moved	North Campus; West of Electrical Engineering and Computer Science Building and south of H.H. Dow Building	UM	http://public-art.umich.edu/the_collection/
WAVE FIELD		<i>Maya Lin</i>	1995; Earth, Grass; Earthwork Commissioned by the Association FXB in memory of Francois-Xavier Bagnoud ('82 Aerospace Eng.), and gift of his mother, Countess Albina du Boisrouvray. A pure earth sculpture occupying a square space of 90' x 90' and representing a naturally occurring wave pattern, artist Maya Lin described it as ". . . pure poetry. It is a very gentle space that exists on a very human scale. It is a sanctuary, yet it's playful, and with the changing shadows of the sun, it is completely transformed throughout the day. 'The Wave Field' expresses my desire to completely integrate a work with its site, revealing the connectedness of art to landscape, or landscape as art." Lin is best known as the artist who designed the Vietnam Veterans Memorial in Washington, DC, and the Civil Rights Memorial in Montgomery, AL.	North Campus; Courtyard, SE side of Francois-Xavier Bagnoud Building	UM	http://public-art.umich.edu/the_collection/
WOLVERINE		<i>Dan Heikkinen ('81)</i>	2001; Bronze, Stone; Sculpture Gift of the Engineering Class of 2001. A similar wolverine, also by Heikkinen, can be found inside Crisler Arena.	North Campus; On knoll at northwest end of Reflecting Pool	UM	http://public-art.umich.edu/the_collection/
Bust of Hippocrates		<i>John Nick Pappas</i>	1994; Bronze; Sculpture Gift of Greek-Americans of Michigan order of Ahepa, District 10. Nearby the bust are plaques with the Hippocratic oath in Greek and English. (The bust is located between a cluster of Medical School buildings.) Pappas, a native of Michigan, studied at Wayne State University, where he received both BFA and MFA ('59) degrees. He taught at Eastern Michigan University for 30 years.	Medical Campus; Plaza between Medical Science II, Taubman Medical Library, and MSRB III	UM	http://public-art.umich.edu/the_collection/




Title	Picture	Artist	Info	Location	Funding	Source of information
Dance Cylinder		<i>Robert Graham</i>	1980; Bronze; Sculpture Gift of A. Alfred Taubman specifically for the library. <i>Dance Cylinder</i> conveys a "sense of movement, expressed in terms of the human form. Silhouette figures circle the top of the sculpture, almost in carousel fashion, while others seem to emerge gradually from the bronze of the cylinder. The placement of the sculpture allows passersby to view the entire circumference and its subject matter. The gradual revelation of the human body is especially appropriate to the environment of medical learning."	Medical Campus; In front of Taubman Medical Library	UM	http://public-art.umich.edu/the_collection/
Flame of Wisdom		<i>Leonardo Nierman</i>	2006; Stainless Steel; Sculpture Gift of the Kaufman family. Regarding this piece, the artist Leonardo Nierman states: "Remembering my emotions, my original thought of creating this Flame of Wisdom during my visit to your campus and playing with the idea of doing a sculpture, I felt that it would be a great opportunity to pay tribute to the wonderful minds that live in the campus crystallizing so many wonderful dreams that will enrich mankind until the end of time."	Medical Campus; Northwest corner of Taubman Biomedical Science Research Building (southeast corner of Glen and Ann Streets)	UM	http://public-art.umich.edu/the_collection/
Gathered Sounds		<i>Anne Kirby Rubin</i>	2009; Bronze; Sculpture Commissioned by the U-M Health System for the Kellogg Eye Center Expansion Project (Brehm Tower). The large bronze panel features reliefs of abstract biomorphic forms and with water cascading down the front creates both a visual and auditory experience. In the winter, when the water is off, the movement of light across the surface will create constant change in the shapes and surfaces of the work. The artist describes the sculpture: "The forms of the sculpture will interact with the water both shaping it and being revealed by it, the same way that rocks interact with water in rapids. The varied size and location of the abstract biomorphic forms that make up the piece will create not only a variety of visual water forms, but also variety in the sounds that the falling water will make. The varied sound-scape will create another level of interest for those patients with limited vision. The	Medical Campus; In courtyard between Kellogg Eye Center and Brehm Tower (northeast side)	UM	http://public-art.umich.edu/the_collection/

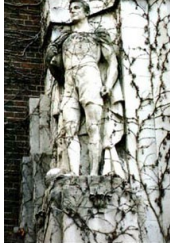
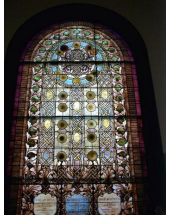
Title	Picture	Artist	Info	Location	Funding	Source of information
			<p>abstract organic forms will be drawn from the sights and sounds of the natural environment in Michigan, with special emphasis on the sounds of the area of the Huron River valley. Regardless of the season, the sculpture will create a healing environment by evoking the sensations of being in nature. By transporting the idea of wilderness to a cultivated area, the sculpture will encourage contemplation about the beauty, fascination and solace that nature provides.”</p>			
Regeneration of Time		<p><i>Louis Marinaro</i></p>	<p>1996; Bronze; Sculpture The piece depicts a man and a woman carrying a child toward the hospital and was intended to represent both the clinical care component and the medical education and research component of the Medical Center. Associate Professor of Art at U-M, Marinaro described the symbolism of the piece thus: "The subject of my sculpture has always been centered around two major themes, education and care, as in the University and the Hospital. The title <i>Regeneration of Time</i> was selected to reflect the subject of the work for the following reasons. Regeneration implies a form of re-creation, or to make over, into a better form or condition. The adult male figure holds the child at a point in space between the ground and the security of his arms. The child is in a gesture of repose, she is caught between what the adults want her to do and her secure past. The child looks at the earth her future, still holding to the adult but with the gesture of someone who will soon let go. The adult female figure looks at the child and holds an apple, symbolic of both knowledge and healing. Time is part of this title because the subject talks about the continuation of knowledge and care. The concept of time is only understood if you know the past, present and future. The adult figures represent the care and the wish for the child's security at the same time they want the child to go forward. I think of the three figures in this composition as representing the three aspects of time—past, present and future. I do not mean to imply that one figure represents one aspect of time but that each figure embodies</p>	<p>Medical Campus; SE corner of the Glen Avenue Parking Structure</p>	<p>UM</p>	<p>http://public-art.umich.edu/the_collection/</p>



Title	Picture	Artist	Info	Location	Funding	Source of information
			all three aspects of time. The male figure holds the future in the present and represents the child's past. The adult female looks at the future and holds its promise as she stands in the past. The child holds to the present and represents the future as she gazes at her own." Marinaro is also the sculptor of <i>Wave Maker</i> on South Campus.			
Rotations		<i>Douglas Hollis (BFA 1970)</i>	2009; Stainless Steel; Sculpture Commissioned by the University of Michigan Health System as a memorial to the members of the transplant team who died in June 2007 while on a life-saving mission—David Ashburn, M.D., a fellow (physician-in-training) in cardiothoracic surgery; Richard Chenault II, a transplant donation specialist with the U-M Transplant Program; Ricky (Rick) LaPensee, a transplant donation specialist with the U-M Transplant Program; Martinus (Martin) Spoor, M.D., a cardiac surgeon who had been with the U-M faculty since 2003; Dennis Hoyes, a Marlin Air pilot; and Bill Serra, a Marlin Air pilot. The screen contains rotating components that spin with the wind and should be animated by Survival Flight helicopters as they descend to land on the nearby helipad.	Medical Campus; Courtyard near main entrance to University Hospital, northeast side of building	UM	http://public-art.umich.edu/the_collection/
Two Brothers and Their Dog		<i>John W. Mills</i>	1985; Bronze; Sculpture Gift of Dr. Harry Towsley. In 2001, the original Towsley Garden was remodeled into a meditation garden, with the sculpture placed as one focal point. A new plaque was also installed which describes the creation of the original Towsley Garden. Mills was a visiting professor and artist-in-residence at U-M in 1980. He also sculpted the bust of Jean Paul Slusser, which stands outside the Slusser Gallery in the Art and Architecture Building.	Medical Campus; Friends Meditation Garden (north side of Towsley Center)	UM	http://public-art.umich.edu/the_collection/
Untitled ("I will exercise my art solely for the good of my patients")		<i>Yitzhak Assour</i>	2009; Bronze; Sculpture Gift of D. Dan and Betty Kahn. The sculpture represents two physicians deeply involved in conversation about a patient and is intended to express the earnestness and collaborative nature of their work. Having both female and male figures is meant to show that the physicians are of equal standing—	Medical Campus; In courtyard on west side of the Frankel Cardiovascular Center	UM	http://public-art.umich.edu/the_collection/




Title	Picture	Artist	Info	Location	Funding	Source of information
			this symbolizes the changing face of medical students and the increasing number of women in the profession.			
<u>American Eagle</u>		<i>Marshall Fredericks</i>	1950; Bronze; Memorial, Sculpture Gift of the Board in Control of Intercollegiate Athletics as a memorial to men and women of the U-M who gave their lives for their country. Fielding Yost, legendary U-M football coach and athletic director, was the driving force behind several major U-M athletic facilities, including the football stadium. Yost wished for the stadium to be designated as a memorial to all University men and women who had sacrificed their lives for their country, rather than its being named after him. This sculpture, executed by well-known Michigan artist Marshall Fredericks, embodies Yost's vision of a memorial. The inscription reads: "In memory of the men and women of the University of Michigan who gave their lives for their country—MCMXLVIII." Fredericks, who worked as an assistant to Carl Milles at Cranbrook and taught there ten years, is also the sculptor of the numerous <u>bas reliefs</u> on the façades of the LSA building as well as the bas reliefs on the façades of the <u>Rackham Educational Memorial</u> in Detroit.	South Campus; Champions Plaza, SW entrance to Michigan Stadium	UM	http://public-art.umich.edu/the_collection/
Wave Maker		Louis Marinaro	1988, Bronze Sculpture This piece represents an evergreen tree and its reflection in water, as a female figure stirs the water with a willow branch, affecting the tree's reflection. The sculptor described the subject of this work as "reaping and harvesting." He further describes it as "commemorating the time in our lives as well as the time of season in which we collect the fruits of our labors just as the farmer and the worker reap the benefits of their work. The female figure and the evergreen tree are images in this work intended to glorify the human and natural spirit of this earth. They signify the cycle of life (figure) and its everlasting qualities (evergreen). The reflection of the tree is meant as a metaphor for the fruits of our labors as they are a reflection of what we are and what we make." Marinaro is a U-M associate professor of art and also the sculptor	South Campus Plaza (behind Physical Properties Building)	UM	http://public-art.umich.edu/the_collection/




Title	Picture	Artist	Info	Location	Funding	Source of information
<u>Wolverine</u>		<i>Ben Foster</i>	of <i>Regeneration of Time</i> near the Medical Center. 2002; Bronze; Sculpture Gift of alumni Jagdish C. ('63) and Saroj ('68) Janveja. <i>Wolverine</i> is eight feet tall and weighs 1,500 pounds. Foster is internationally known for his sculptures of fly-fishing, wildlife and marine scenes.	South Campus; Wolverine Plaza, NW entrance to Michigan Stadium	UM	http://public-art.umich.edu/the_collection/
<u>Anchors</u>		<i>Unknown</i>	ca. 1970; Iron, Wood; Artifact These anchors were found at the bottom of Lake Michigan during research expeditions led by the Center for Great Lakes and Aquatic Sciences. They were salvaged and brought to campus, where they were placed near CGLAS's offices on North Campus. When CGLAS was relocated to Central Campus in 1999, the anchors were moved as well. Both were from 19th-century sailing vessels, possibly "lumber hookers."	Central Campus; East University Walkway near C.C. Little – Dennison	UM	http://public-art.umich.edu/the_collection/
<u>Beal Books</u>		<i>Unknown</i>	ca. 1890; Limestone; Artifact These "books" were once the stepping stones for carriages at the residence of Regent Junius Beal. When the Beal residence was demolished in the early 1950s to make way for the Ann Arbor Public Library Building (Fifth Avenue at William Street), the "books" were relocated to his daughter's house on Berkshire Road. After her death some years later, the "books" were presented to the Clements Library.	Central Campus; Front lawn of Clements Library	UM	http://public-art.umich.edu/the_collection/
<u>Convergence</u>		<i>Jon Rush</i>	1990; Stainless Steel; Sculpture Made possible by a grant from the Michigan Commission on Public Art and gifts to the U-M. By "inverting one 'cage of triangles' against the other," Rush sought to symbolize ISR's work in the study of social change. A professor of art at the U-M's School of Art & Design from 1962–2006, Rush is also the sculptor of <i>Sunstructure</i> , a piece at the Matthaei Botanical Gardens, as well as <i>Onus</i> and the <i>Koszonom Raoul Wallenberg Memorial</i> , both on North Campus.	Central Campus; Thompson Street side of Institute for Social Research	UM	http://public-art.umich.edu/the_collection/


Title	Picture	Artist	Info	Location	Funding	Source of information
<u>Daedalus</u>		<i>Charles "Chuck" Ginnever</i>	1977; Cor-Ten Steel; Sculpture The sculpture refers to the escape of the Greek hero Daedalus from Crete on wings. From private funds of supporters of the Museum of Art and an NEA grant, in recognition of the 30th anniversary of the Museum's establishment as a separate administrative unit in 1946. The "five parallelograms ... fan out and enclose a large concave space nearly eleven feet deep... The effect is of a serenity that is at odds with its size." Its original site on the west side of the building was selected so that the "pedestrian traffic flow" would "completely surround the sculpture, allowing people to look at it from every angle, as the piece changes dramatically, depending on the angle from which you look at it." In 2008, during a major renovation to the building, the sculpture was moved to the south side of the building. Pedestrians can still experience the piece from all sides.	Central Campus; Side lawn, south side of Alumni Memorial Hall (Museum of Art)	UM	http://public-art.umich.edu/the_collection/
<u>Doric Entry Portal</u>		<i>Unknown</i>	1930; Stone; Architectural Artifact Acquired through the efforts of Emil Lorch, former dean of the College of Architecture. The Doric entrance portal was once part of the oldest stone building in Detroit, the Bank of Michigan, built 1836 at the corner of Jefferson Avenue and Griswold Street. Gift of Emory Clark of Detroit.	Central Campus; Lawn, southwest side of Lorch Hall	UM	http://public-art.umich.edu/the_collection/
<u>Figures of "Character" and "Friendship"</u>		<i>Nellie Verne Walker</i>	1928; Limestone; Architectural Feature Designed by the architect of the League, Irving Pond, these larger than life-size pieces were executed by Nellie Verne Walker, a Chicago friend of Irving Pond and his brother Allen. Walker was a well-known sculptor in Chicago and also carved two heroic figures of men for the Kansas Memorial Union, a building also designed by Irving Pond.	Central Campus; West facade, top of center pavilion, Michigan League	UM	http://public-art.umich.edu/the_collection/




Title	Picture	Artist	Info	Location	Funding	Source of information
<p><u>Figures of "The Athlete" and "The Student"</u></p>		<p><i>Michael Thomas Murphy</i></p>	<p>1918; Limestone; Architectural Feature</p> <p>Designed and donated by the architects of the building, brothers Irving and Allen Pond, the "athlete" looks off toward the playing fields to the south and the "student" (or "scholar") gazes toward campus. Irving Pond wrote that these heroic figures of men, not boys, "suggest the wisdom and desirability of carrying on into maturity the activities and accomplishments of school days, when the world was fresh and ministered to mind and body; thus, they symbolize the continuation of the normal functions of study and recreation, work and play, into and throughout the period of active life." The third thumbnail shows "The Student" during installation, with the architect Irving Pond (left, in dark suit) and the artist Michael Thomas Murphy.</p>	<p>Central Campus; Above, and flanking east entrance of Michigan Union</p>	<p>UM</p>	<p>http://public-art.umich.edu/the_collection/</p>
<p><u>Fox Memorial Window by Tiffany</u></p>		<p><i>Louis Comfort Tiffany</i></p>	<p>1937; Glass; Architectural Feature, Stained Glass</p> <p>Gift of brothers E. Crofton Fox (U-M student 1871–73) and Charles Fox (U-M class of 1875) of Grand Rapids, in memory of their father, Reverend Charles Fox (1815–1854), and two of their four brothers, William H. Fox (1850–1887, U-M class of 1873) and George T. Fox (1848–1877, U-M class of 1871). The Fox brothers made their gift to the Students' Christian Association for their new building, Newberry Hall. The window was designed by Louis Comfort Tiffany and executed by the Tiffany Glass Company of New York circa 1888–1889. It was installed in the north wall of what was the auditorium of Newberry Hall in 1890. The window measures 8' wide by 16' tall, and is surrounded by an oak frame. Unlike Tiffany's more well-known works which depicted figures or landscape scenes, the Fox memorial window features an abstract geometric design, common for Tiffany's earliest works. The window utilizes many kinds of glass, including roundels, and chunks or nuggets, as well as a large range of colors from rich claret and deep sapphire, to greens, golds and lighter shades of pinks, yellows, and blues. The abstract</p>	<p>Central Campus; Second floor, north side of Newberry Hall (Kelsey Museum)</p>	<p>UM</p>	<p>http://public-art.umich.edu/the_collection/</p>



Title	Picture	Artist	Info	Location	Funding	Source of information
			<p>design incorporates not only geometric forms, but also floral and vegetable motifs, such as the green pods around the perimeter, and the pedal-like forms at the bottom which embrace the panels naming the honorees. Reverend Charles Fox was the first professor of agriculture at the University of Michigan, appointed in June 1854, but sadly he died the following month before ever having taught a class, and the program in agriculture died with him. Rev. Fox is further memorialized on the <i>Professors' Monument</i>. In 1920, the university leased Newberry Hall, and in 1937 acquired the building, with the beautiful stained glass window, as a gift from the SCA. Since 1928 Newberry Hall has been the home of the archaeological collections of the university, known as the Kelsey Museum. Note: the window is located in a secure area; contact the Kelsey Museum in advance to view</p>			
G-2 (gee-minus-two)		<i>Jens Zorn</i>	<p>2004; Bronze, Stainless Steel; Sculpture</p> <p>The creation of Physics Professor Jens Zorn, this piece commemorates the 50th anniversary of the measurements on the electron's intrinsic magnetism by H. Richard Crane and his students at the University of Michigan. This pioneering work and its modern extensions are a bedrock of quantum electrodynamics. The sculpture G-2 represents the path of a free electron trapped within a so-called "magnetic bottle," a magnetic field that is slightly more confining at each end than it is at the middle. Prof. Zorn is also the sculptor of <i>The Short, Rich Life of Positronium</i>, located nearby.</p>	Central Campus; Courtyard between Randall Laboratory and West Hall	UM	http://public-art.umich.edu/the_collection/
Hamilton Fountain		<i>Albin Polasek</i>	<p>1919; Bronze; Fountain</p> <p>Gift of Francis Hamilton, mayor of Ann Arbor 1905–07, who bequeathed money to City of Ann Arbor for a fountain in this location (he died in 1914). The figures in the bas relief represent Youth, Labor, Poetry and Philosophy. The artist stated that it was his aim to make something "dignified, with a touch of youthful delight." The fountain was unveiled at Commencement 1919 and dedicated at the 50th anniversary</p>	Central Campus; North University Avenue near corner of State Street		




Title	Picture	Artist	Info	Location	Funding	Source of information
<u>Holocaust Memorial</u>		Leonard Baskin	of Hamilton's graduation from U-M (1869). 1994; Bronze; Memorial, Sculpture Gift of the Ann Arbor Holocaust Memorial Foundation, as a memorial to the six million Jews and other victims of the Nazi Holocaust. Placed on the site of the first Jewish cemetery in Michigan (established 1848); named the Raoul Wallenberg Plaza in honor of the distinguished alumnus and humanitarian. This was the first such memorial placed at a public university in the United States. It is not clear if the figure is a man or a woman, which is what the artist Leonard Baskin intended. "It's ambivalent. The figure is in some sort of misery, wrapped up entirely in himself." Baskin said the fist "portrays deep and powerful anger," the other arm is "far more felicitous, raised possibly in mercy, forgiveness, tenderness, gentleness, all of those qualities."	Central Campus; Raoul Wallenberg Plaza, east side of Rackham	UM	http://public-art.umich.edu/the_collection/
<u>Kindred</u>		Bill Barrett (MFA '60)	2002; Bronze; Sculpture Commissioned by the School of Social Work and made possible by the generosity of the artist and the estate of Clinton E. and Dorothy Purdy. Barrett, a University of Michigan alumnus, says "his work communicates his internal feelings, rather than commenting on social issues," because "art is communication between people." Barrett is also the sculptor of the <i>Tooth Fairy</i> , located on Central Campus, and both <i>Painted Steel</i> and <i>Untitled #29</i> on North Campus.	Central Campus; Along sidewalk on west side of School of Social Work	UM	http://public-art.umich.edu/the_collection/
<u>Orion</u>		Mark di Suvero	2009; Steel; Sculpture Created 2006. On loan to the Museum of Art courtesy of the artist and the Hill Gallery, Birmingham, Michigan. Mark di Suvero "draws inspiration from many sources, including mathematics, physics, music, and astronomy, to create large-scale sculptures with a sense of geometry and structure. Like many of his works, <i>Orion</i> —titled after the famed hunter from Greek mythology after whom the constellation is named—is painted bright orange-red,	Central Campus; West lawn of Alumni Memorial Hall / Frankel Family Wing of the Museum of Art	UM	http://public-art.umich.edu/the_collection/ http://www.umma.umich.edu/view/outdoor_sculpture/orion.html




Title	Picture	Artist	Info	Location	Funding	Source of information
			creating a striking contrast with the sky and the work's surroundings." (Quoted from, and for more info, see UMMA website.) di Suvero is also the sculptor of <u>Shang</u> , located nearby.			
<u>Shang</u>		<i>Mark di Suvero</i>	2009; Steel; Sculpture Created in 1984–85. On loan to the Museum of Art courtesy of the artist and the Hill Gallery of Birmingham, Michigan. "Like many of di Suvero's pieces, Shang is a kinetic sculpture that features a suspended platform that swings, an indication of his interest in the technical engineering of his large-scale sculptures... Its title refers to the Shang dynasty (1600–1046 BCE) and serves as a tribute to the country [China] of [di Suvero's] birth..." (Quoted from, and for more info, see UMMA website.) di Suvero is also the sculptor of <u>Orion</u> , located nearby	Central Campus; In west court between Alumni Memorial Hall and the Frankel Family Wing of the Museum of Art	UM	http://public-art.umich.edu/the_collection/ http://www.umma.umich.edu/view/outdoor_sculpture/shang.html
<u>Stiff Box No. 12</u>		<i>Lucas Samaras</i>	1997; Cor-Ten Steel; Sculpture Part of the collections of the University of Michigan Museum of Art. Gift of the Lannan Foundation in honor of the Pelham family. "Samaras's engagement with the box as a sculptural form began in 1961... [and by] the early 1970s he had produced a subcategory of this work that he dubbed Stiff Boxes; in these he used Cor-Ten steel to make sculptures that explored balance and structure while still referencing the box form. In Stiff Box No. 12, a box is placed at the center of the piece near the implied dividing line between two very distinct halves; this creates a dichotomy between the soft, graceful curves on one side and the sharp, angular edges on the other." (Quoted from, and for more info, see UMMA website.)	Central Campus; In east court between Alumni Memorial Hall and the Frankel Family Wing of the Museum of Art	UM	http://public-art.umich.edu/the_collection/ http://www.umma.umich.edu/view/outdoor_sculpture/box.html
Requiem		Erwin Binder United States, 1934–1993	1988 Bronze Gift of Jack A. and Noreen Rounick, 2004/2.107 A veteran of the United States Air Force, Erwin Binder learned to cast metal and work with stone as an employee at	Central Campus; In east court between Alumni Memorial Hall and the Frankel	UM	http://public-art.umich.edu/the_collection/ http://www.umma.umich.edu/


Title	Picture	Artist	Info	Location	Funding	Source of information
			<p>his family's jewelry business. Wanting to develop these skills further, he enrolled at the Otis Art Institute in Los Angeles and subsequently produced numerous public sculptures throughout Southern California in the 1970s and 1980s. <i>Requiem</i> was commissioned by Bob Hope and the Mayor of Burbank on behalf of a collection of "Proud Patriots" who wanted to erect a tribute to "Defenders of the Constitution, Yesterday, Today, and Tomorrow." Reminiscent of the later work of Henry Moore or Jacques Lipchitz, <i>Requiem</i> is typical of Binder's lyrical, abstract style, which always maintained vestiges of figuration. Here, his sinuous, bulbous bronze shapes recall an eternal flame that is meant to memorialize fallen heroes. The title of the piece reveals the artist's interest in addressing broad, humanistic themes. With its wing-like grace and beauty suggesting freedom of flight, <i>Requiem</i> serves as a token of remembrance and commemoration to members of the armed forces and the American people.</p>	Wing of the Museum of Art		http://www.umma.umich.edu/view/outdoor_sculpture/binder.html
<p>Angry Neptune, Salacia, and Stride</p>		<p>Michele Oka Doner United States, born 1945</p>	<p>2008 Cast bronze Museum purchase made possible by a bequest from Clarence and Ruth Roy, the W. Hawkins Ferry Fund, and the support of the artist, 2009/1.466-468</p> <p>In her recent sculptural work, the artist (and University of Michigan alumna) Michele Oka Doner has returned to making monumental, figural sculptures—a return that has been characterized as heroic at a time when life-sized sculpture has long been critically out of favor. The three monumental figures placed between the Museum and Tappan Hall to the east are at once dense and fragmented, the thick undergrowth of texture revealing inner voids and complex strands of bronze of extraordinary technical complexity. Majestic yet seemingly crippled, these headless forms—hand burnished and patinated by the artist—evoke ancient, fossilized totems, their surface scarrings suggestive</p>	<p>Central Campus; East side of Alumni Memorial Hall – UM Museum of Art</p>	<p>UM</p>	<p>http://public-art.umich.edu/the_collection/</p> <p>http://www.umma.umich.edu/view/outdoor_sculpture/oka.html</p>

Title	Picture	Artist	Info	Location	Funding	Source of information
			of the decay both of natural forces and of passing time. The artist has a long-standing interest in the natural world, and the three figures positioned here in a kind of timeless, abstracted conversation, ask us to consider the sacred qualities of nature.			
<u>Portia</u>		<i>Attilio and Furio Piccirilli</i>	1918; Marble; Architectural Feature Portia was Shakespeare's greatest lawyer (from <i>Merchant of Venice</i>). At the time it was carved it was the only known representation of the subject in marble (and may still be so). Gift of William Cook, donor of the building. The Piccirilli Studio in the Bronx was the largest artist's studio in America at the time Portia was sculpted. Attilio was the most well known of the six Piccirilli brothers who worked in this studio.	Central Campus; In niche above front entrance of Martha Cook Residence	UM	http://public-art.umich.edu/the_collection/
<u>Professors' Monument</u>		<i>William Peters</i>	1846; Limestone, Marble; Artifact Erected by the regents in 1846 following the death of Professor Joseph Whiting (1845); with panels added after the deaths of Professors Douglass Houghton (1845), Charles Fox (1854) and Samuel Denton (1860). Originally placed in the designated "University Burying Ground" on the east side of campus; but the burying ground was never utilized. The monument was moved several times, but has been in its present location since 1918. The broken column signifies a life cut short. It is often referred to as a cenotaph, which is a monument to someone whose body is buried elsewhere. <u>Plaques</u> have been placed at the base of the monument which provide translations of the Latin inscriptions.	Central Campus; SE corner of Hatcher Graduate Library	UM	http://public-art.umich.edu/the_collection/
Pumas		<i>Carleton Watson Angell</i>	1940/2007; Bronze; Sculpture Alexander Ruthven, director of the Natural History Museum when this building was constructed in 1928, envisioned animal figures, such as lions, flanking the doors. Carleton Angell chose pumas since they had once been native to Michigan. He wrote "it had to be an animal with form and	Central Campus; Flanking front entrance of Ruthven Museums Building	UM	http://public-art.umich.edu/the_collection/

Title	Picture	Artist	Info	Location	Funding	Source of information
			<p>qualities of character which would not detract from nor be overpowered by the massive design of the building. It should also be an animal which could be so sculpturally treated as to reflect control of energy and inspire respect for honest helpful effort wherever it may be." An artist at the museum for 30 years, Angell designed plaster casts to be used in exhibit cases. He was also the sculptor of the bronze doors and numerous <u>bas reliefs</u> on the facades of this building. The original pumas, which were installed in 1940, were made of terrazzo and painted black. Sixty years of winters took their toll, and the pumas experienced cracking and other problems. In order to ensure their preservation, molds were taken from the originals and new pumas were cast in bronze from the molds. The bronze pumas were installed in spring 2007 and were a gift of alumni Jagdish C. ('63) and Saroj ('68) Janveja. The original terrazzo pumas were restored and placed in storage for possible future exhibition indoors.</p>			
<u>Rampant Unicorn</u>		<i>Berthold "Tex" Schiwetz</i>	<p>1992; Bronze; Sculpture</p> <p>Gift of Charles Dybvig ('31) & Dorothy Dybvig. Schiwetz was a student of Carl Milles's at Cranbrook, where he assisted Milles with the fountain group <i>Sunday Morning in Deep Waters</i> (on Ingalls Mall). Schiwetz earned his MFA at Cranbrook and later chaired the sculpture department. <i>Rampant Unicorn</i> was executed in the 1950s.</p>	Central Campus; Garden, east side of Michigan League	UM	http://public-art.umich.edu/the_collection/
<u>Sea Nymph</u>		<i>Clivia Morrison</i>	<p>1938; Ceramic; Sculpture</p> <p>Designed by Gerald Mast and executed by Clivia Morrison (formerly Calder) as part of the Federal Arts Program of the WPA. The materials were paid for by the Michigan League as sponsors of this WPA project. Sponsors of pieces became their owners when the Federal Arts Program was closed in 1940.</p>	Central Campus; Garden, east side of Michigan League	UM	http://public-art.umich.edu/the_collection/

Title	Picture	Artist	Info	Location	Funding	Source of information
<u>Spanish Mortar</u>		<i>Unknown</i>	1899; Bronze; Artifact, Memorial This mortar was cast in Seville, Spain in 1724 and later used in Cuba. It was one of four captured guns given to the State of Michigan and is believed to be from Morro Castle. It was obtained by the Class of 1899 as a gift to the university to serve as a memorial to U-M men who fought in the Spanish-American War. The inscription reads: "Erected in honor of the U of M men who fought in the war against Spain—Class of '99." The mortar originally stood at the base of the flagpole, which had been acquired in 1898. Both <u>flagpole</u> and mortar were moved in 1918 when the old library was demolished to make way for the current Hatcher Library.	Central Campus; West side of Hatcher Library South	UM	http://public-art.umich.edu/the_collection/
<u>The Cube "Endover"</u>		<i>Tony Rosenthal</i>	1968; Cor-Ten Steel; Sculpture Gift of the Class of 1965 and the artist, who was a U-M alumnus ('36). Although seemingly massive and immovable, the <i>Cube</i> actually rotates on its axis, given a gentle push. <i>The Cube</i> measures 15 feet wide by 15 feet tall.	Central Campus; Regents' Plaza	UM	http://public-art.umich.edu/the_collection/
<u>The Lady of the Garden</u>		<i>Paul Suttman</i>	1967; Bronze; Sculpture Commissioned by alumnae and friends of Martha Cook Residence for the residence hall's 50th anniversary. Suttman's wife was the model for the piece, which is sometimes called <i>Eve</i> due to the apples lying behind the figure. The apples also are seen to anticipate the subject that would be Suttman's primary focus for the rest of his life: still-lives. <i>The Lady of the Garden</i> was the last free-standing human statue sculpted by Suttman.	Central Campus; In the Garden, east side of Martha Cook Residence	UM	http://public-art.umich.edu/the_collection/

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<u>The Short, Rich Life of Positronium</u>		Jens Zorn	1999; Bronze; Sculpture Gift of the Department of Physics, University Administration, and family and friends of Arthur Rich. Professor of Physics Jens Zorn created this piece to "commemorate the fundamental research on anti-matter done at the University of Michigan by [professor] Arthur Rich and his students and colleagues; it is thus a visual reminder of some of the most important physics done on our campus...a celebration of achievement perhaps more than a visual eulogy of an individual." Positrons, which are created only under special circumstances of atomic and nuclear interactions, are attracted and coupled to electrons "in a mutually encircling, ever-decreasing orbit. This two-body system is called 'positronium' and resembles an ordinary atom...During its short lifetime (only a few millionths of a second), the positronium emits light as its orbit shrinks. Finally, the positron and electron annihilate one another as they convert to two high energy gamma rays in the purest known example of Einstein's famous relationship of mass to energy: $E=mc^2$." U-M physicists, initially Arthur Rich, have studied the formation and annihilation of positronium since 1965. Prof. Zorn is also the sculptor of <u>G-2 (gee-minus-two)</u> , located nearby.	Central Campus; Courtyard between Randall Laboratory and West Hall	UM	http://public-art.umich.edu/the_collection/
<u>Untitled (Tooth Fairy)</u>		Bill Barrett (MFA '60)	1971; Aluminum; Sculpture Gift of the Dental Class of 1944. Barrett is also the sculptor of both <u>Painted Steel</u> and <u>Untitled #29</u> on North Campus, and <u>Kindred</u> located on the west side of School of Social Work on Central Campus	Central Campus; Dental School Courtyard	UM	http://public-art.umich.edu/the_collection/
Sunstructure		Jon Rush	1987; Cor-Ten Steel; Sculpture The sculpture functions as a sundial. A professor of sculpture at U-M's School of Art & Design from 1962 to 2006, Rush is	Other; Matthaei Botanical Gardens, north side of Willow	UM	http://public-art.umich.edu/the_collection/

Title	Picture	Artist	Info	Location	Funding	Source of information
			also the sculptor of the <i>Koszonom Raoul Wallenberg Memorial</i> and <i>Onus</i> , both on North Campus, as well as <i>Convergence</i> on Central Campus.	Pond		
Three Part Form		James C. Myford	<p>1997; Aluminum; Sculpture</p> <p>Commissioned by Manufacturing Data Systems for their building complex and installed in 1981. Acquired by the university when the Arbor Lakes complex was purchased by the U-M in 1997. The artist stated: "The concept behind this sculptural form is essential to its already rich visual environment. The design approach relates directly to the feel for space and how the architectural forms interact with that space. The sculpture is in three parts, which are physically independent of each other—but visually are very dependent in order for the entire unit to function. The placement of each part to the others is most critical aesthetically. The combination of cast and plate aluminum provides contrast in surface quality and tonal differences. Utilizing this contrast, the relationship and intrinsic qualities of the material are enhanced and become a contributing factor in the total statement."</p>	Other; West side of Arbor Lakes complex in courtyard near building 1	UM	http://public-art.umich.edu/the_collection/