



Artwork on Campus

615-322-2715

<u>LABEL</u>	<u>NAME</u>	<u>DESIGNER</u>	<u>INSTALLDATE</u>	<u>MATERIAL</u>
A	<u>"The Bill of Rights Eagle"</u> The Newington-Cropsey Foundation, located in Hastings-on-Hudson, New York, is a non-profit organization devoted to the collection, study and exhibition of paintings by 19th century Hudson River School artists. Renowned sculptor, Greg Wyatt, directs the Foundation's Academy of Art through which these sculptors were selected interpretation of "significant themes of human history" into the "Garden of Great Ideas."	Greg Wyatt	1/1/97	BRONZE
B	<u>"Condition of Man"</u> The history of humanity is a history of progress. Technological, political, social, and emotional advancements compromise our past, define our present, and shape our future. One would like to think of progress as a direct forward motion, something that began in the distant past with the most basic steps in human development and that continues to this day, constantly gaining velocity as it races toward the future. "Condition of Man" represents motion, not as a literal spiral, but as a mobiles strip. It has no beginning or end, but consists of only one surface, acting as both a visual and symbolic representation of infinity.	Larisa Fuchs	12/1/98	BRONZE
C	<u>"Memory: Return"</u> "Memory" is the description of two moments in one woman's life represented by two figures as well as a description of the act of remembering. The older woman is remembering while she is simultaneously an image of her own memory. The child also represents the memory of the older woman. "Memory: Return" is intended to inspire views to think of memory in terms of birth and death and old age and the summation of all memories at the closing of the circle of our lifetimes in returning to the beginning at death.	Ann Hirsch	12/1/98	BRONZE
D	<u>"Sands of Time"</u> "Sands of Time" represents a young woman leaping through the hour glass of time. The top cone is the future sand that has not fallen yet. The bottom cone is the past sand that has already fallen and the present moment, where we all are right now, every moment of our lives, this entire world and multi-universes, is the dancer. The Dancer leaps and strives with her utmost grace, strength and technique to create the future of her dreams - the upper sand that has not fallen yet.	Lucy Langenkamp	12/1/98	BRONZE
E	<u>"Eternal Hope"</u> In a world full of despair and hopelessness, there are times when hope is the only lifeline by which we can stay afloat. We live in a world racked with the dreadful deeds of mankind's sinful nature. These are the weary oppressions of people over people, as in wars, slavery, and abuses of all kinds. "Eternal Hope" expresses hope in the freedom our spirits can have, even in the process of death. As we journey through the dark valley or climb the mountain peaks of life, we can find true freedom from our souls when we have hope, faith, and love.	Christine Nossoughi	12/1/98	BRONZE
F	<u>"Con-volution"</u> The goal of this sculpture was to express in sculptural form the idea of genetic continuity using a form that has become cliché, the double helix. The form has been abstracted slightly and the surface has been used to portray a sense of movement, energy, and the theory of evolution.	Jeremy Bond	4/24/00	BRONZE
G	<u>"Shadow and Substance"</u> This sculpture attempts to convey the impression of two aspects of one personality. The conscious mind is represented in the top figure, crouching down to gaze at his mirror image, the unconscious mind. The conscious figure thrusts his arm into the "waters" to touch his reflection. This depicts the active process of contemplating identity in an attempt to achieve self-knowledge. His other arm is pulled behind him to illustrate how he is bound by the limits of the mortal brain. Similarly, the unconscious figure is distorted like a rippling reflection because of the boundaries to self-knowledge.	Michael Locascio	4/24/00	BRONZE



Artwork on Campus

<u>LABEL</u>	<u>NAME</u>	<u>DESIGNER</u>	<u>INSTALLDATE</u>	<u>MATERIAL</u>
I	<u>"Tree of Learning"</u> "The Tree of Learning" is the centerpiece of the Garden of Great Ideas. The three trunks of "The Tree of Learning" create an inner sanctum, allowing visitors to enter it. It is also internally lighted at night. The 20-foot sculpture features images of figures, faces and hands worked into the bark, and the leaves and buds of the tree are modeled after Vanderbilt's famed Bicentennial Oak. "The hands clutching candles are passing the torch of learning," said Judson Newbern, associate vice chancellor for campus planning and construction, prior to the unveiling. "Like the quest for knowledge, what initially seem barren branches require closer observation to reveal the promise of breaking buds that represent the renewing cycle universities go through in passing along knowledge."	Greg Wyatt	5/27/00	BRONZE
J	<u>"Map Turtle: Graptemys"</u> This sculpture is an interpretation of mapping the world. The focus is on 3 cultural responses to the land, each of which has played an important role in North American land use: technological/industrial, agricultural, and hunter-gatherer.	Kirsten Cadieux	11/13/00	BRONZE
K	<u>"Being II Becoming"</u> This sculpture attempts to describe the "Self" as an open form of constantly shifting surfaces, shifting and realigning into different combinations. It is a fluid essence that is in a constant state of reorganization, solidifying at moments and dissolving in others, similar to the tectonic movement of the earth over time.	Stephen Schaum	11/13/00	BRONZE
L	<u>"The Fault"</u> Within the exploration of the universal mistreatment of women, mothers themselves play a role in the violation and maiming of their own daughters. This sculpture asks the question, "Why would a mother sacrifice her daughter?" Mothers are put in a great cultural paradox when we conceive of them as nurturing while there are so many instances of maternal violence. It is this paradox that ultimately maims their daughters as much as any knife; that the woman held up as the symbol of their safety, is ultimately their betrayer.	Viviane Silvera	11/13/00	BRONZE
M	<u>"Solipsis"</u> The concept of Solipsism maintains a special relevance to the evolution of the creative process. If an artist attempts to represent truth, he or she must recognize, and transcend his or her own assumptions. This solipsistic action is the basis for any artistic endeavor. This sculpture intends to represent the struggle, the arduous balancing of one's assumptions, and the complex assertions about one's own sensations.	Alex Simon	11/4/03	BRONZE
N	<u>"The Ladder"</u> In his dream, Jacob receives a message about generations that will flourish at the site where he sleeps. Why is a ladder the theme of this dream? "The Ladder" proposes a 21st century answer to that question. If the simple meaning of the story is about future generations, perhaps a deeper interpretation is about biogenesis, and that our understanding of genetics will begin when we see that the chemical structure of genetic material resembles a ladder. The portraits of the angels are intended to celebrate our genetic diversity and represent the four families of man.	Mary Ellen Scherl	11/4/03	BRONZE
O	<u>"Theme of Balance"</u> This sculpture exemplifies the human spirit's determination to persevere, rise above, and succeed no matter how difficult or precarious the situation. The figure appears to defy gravity despite being on top of a tall structure. The structure activates space by penetrating and reaching out into it. By being suspended above the viewer we look up to see trees and sky--a dimension beyond the daily human realm.	Dana Parlier	11/4/03	BRONZE



Artwork on Campus

615-322-2715

<u>LABEL</u>	<u>NAME</u>	<u>DESIGNER</u>	<u>INSTALLDATE</u>	<u>MATERIAL</u>
		Serge Fellah	11/4/03	BRONZE
P	<u>"Dream Catchers"</u>			
	This sculpture stands as a summation of life's existence. It is the translation of a reflection on humanity's continual need to elevate its inner - spirit and is connected to man's eternal fascination to discover something greater than himself - to open his mind beyond previous limits.			
		G. Moretti	5/27/97	BRONZE
1	<u>"Cornelius Vanderbilt"</u>			
	Commodore Statue- This statue of Cornelius Vanderbilt of New York, whose gift of \$1,000,000 in 1873 made the founding of the University possible, was sculpted by Giuseppe Moretti of New York. The statue was first displayed near the Parthenon on the site of Centennial Park, during the Tennessee Centennial Exposition in 1897. It was moved to the Vanderbilt campus after the exposition closed in the fall.			
		J. Kiseleewski	7/8/65	BRONZE
2	<u>"Harold Stirling Vanderbilt"</u>			
	Harold Stirling Vanderbilt- This bronze statue by Joseph Kiselewski of New York is of Harold Stirling Vanderbilt of New York, great-grandson of Commodore Cornelius Vanderbilt. He was president of the Vanderbilt Board of Trust from 1955 to 1968. The statue was erected in 1965.			
		K. Havens		BRONZE
3	<u>"Come Play"</u>			
	Come Play- This sculpture is by Katharine Haven, who was an art teacher at the Ensworth School in Nashville. Haven first made a small model of this sculpture and gave it to her friend Nicholas Hobbs, whose development of programs for emotionally disturbed children interested her. Professor Hobbs, founder of the John F. Kennedy Center for Research on Education and Human Development, was a Peabody College faculty member and administrator from 1951 to 1966, chair of Peabody's Psychology Department and later director of human development and guidance. He was professor of psychology and provost of Vanderbilt University from 1966 to 1975. After his death in 1983, several of Professor Hobb's Peabody and Vanderbilt friends commissioned Haven to make this large sculpture. It was placed here in his memory in 1985.			
		L. Anthony	12/31/74	BRONZE
4	<u>"Eighteen Campus Types"</u>			
	Eighteen Campus Types- This copper sculpture by Lawrence Anthony of Memphis is a humorous depiction of 18 types of people at Vanderbilt University. It was installed when the Sarratt Student Center was built in 1974.			
		Alan LeQuire	12/31/85	BRONZE
5	<u>"Margaret Branscomb"</u>			
	Margaret Branscomb ? This bronze statue by Nashville sculptor Alan LeQuire honors Margaret Vaughan Branscomb, wife of Harvie Branscomb, Chancellor of Vanderbilt from 1946 to 1963. Mrs. Branscomb was responsible for the planting of the Southern Magnolias that now line the West End Avenue and Twenty-first Avenue South edges of campus. This artwork was unveiled in 1985.			
		Jacobs, Adamson, Patton		STEEL/IRON/BRON
6	<u>"Sundial"</u>			
	Sundial- This sundial was designed by Dillard Jacobs, BE '32, Professor of Mechanical Engineering, and built by John Adamson, BE '56, and James Patton, BE '55, when they were his students. The base is built from brick and stone salvaged from Barnard Observatory, which occupied this site from 1875 to 1952, when it was demolished to make way for the construction of Rand Hall.			
		Felix deWeldon	12/31/72	BRONZE
7	<u>"Eldon B. Stephenson"</u>			



Artwork on Campus

615-322-2715

<u>LABEL</u>	<u>NAME</u>	<u>DESIGNER</u>	<u>INSTALLDATE</u>	<u>MATERIAL</u>
	Eldon Stevenson Jr. was a member of the Vanderbilt Board of Trust and president of National Life and Accident Insurance Co. Gifts from Stevenson helped make possible the construction of the Vanderbilt science complex, which bears his name. Felix DeWeldon sculpted his bust. DeWeldon has been referred to as the artist to presidents and kings. He is a monumental artist on the grand scale, whose name and works are world-renowned. He is most notably known for the Iwo Jima Memorial Monument. Felix DeWeldon has created more than 2000 public monuments, displayed on all seven continents from Asia to America, more monuments than any sculptor in the history of the world. His well known bust of John F. Kennedy is prominently displayed in the Kennedy Library in Boston, and many others sculptures grace the halls of the White House, the United States Capitol, parks and plazas and other prominent locations worldwide.	Fletcher Benton	12/31/80	BRONZE
9	<u>"Balanced and Unbalanced"</u> Benton's work entails both a painter's capacity to "see" and a sculptor's capacity to function in three-dimension. Benton creates his work in paper first, then in metal, still in miniature. He will test it sometimes for weeks to see if it "works," then give it to his studio assistants to be fabricated in larger scale. When he is fully pleased with the capacity of the work to "hold" in three-dimensional space, Benton then adds color, which, for him, is a fillip, a nicety, since the work is in no way dependent upon its final color for its strength or substance. Often architectonic in scale, The "Balanced / Unbalanced" works but Fletcher Benton are powerful and complex.	Herb Alpert	12/31/01	BRONZE
10	<u>"Guardian Spirit"</u> Best known as a musician, Herb Alpert's artistic interests run well beyond music. For over twenty years he has been creating abstract expressionistic style paintings and figurative bronze sculptures. His pieces have soft edges that you can touch and each piece has a story within it. Music has infused his sculptures through color, concept, and form.	Alan Lequire		BRONZE
11	<u>"Flying Torso"</u> The Flying Torso was a gift from the Vanderbilt School of Medicine from the Phi Chi Medical Fraternity. The artist received a B.S. in English and Art History from Vanderbilt in 1978. This sculpture is among many that Alan Lequire has in Nashville. his most widely known in this area being, Athena Parthenos at The Parthenon.	Bernar Venet	12/31/91	IRON
12	<u>"Indeterminate Line"</u> Indeterminate Lines is a theme initiated in 1979 by Venet. These works which best characterize Bernar Venet's creation have earned him international recognition. His initial approach consisted in realizing the technical and physical feat represented by the torsion of these thick beams of steel, opposed to any expressive body movement and any subjective composition of the artist.	Mark Stasz	9/6/02	MIXED MEDIA
13	<u>"Fusion"</u> Alumnus David Blum donated the eight-foot piece, which is a blend of man-made and natural material. Stasz's sculptures seek to present the beauty and awe of the natural world in an engaging manner. ?I strive to embody each sculpture with a sense of freedom or breathing room?What I set out to do is engage the viewer in the beauty of the line, the harmony found in a balanced composition and the appeal of something massive and intriguing.?	Polly Cook	12/31/93	CERAMIC MURAL
14	<u>"Seasonal Cycles"</u> Polly Cook is inspired by the theme of love, and it is at the heart of all her artwork, along with the accompanying emotions of longing, hope, loneliness, desire, joy and regret. Her work is not to be taken as literal stories, but rather, they are emotional narratives, visual poetry. They are meant to be experienced as well as seen. Her love of the Romantic Poets such as Byron and Keats and the Pre-Raphaelite artists took her to England when she was 16. There she was also introduced to the German Realists of the 20's, and these two different art movements influenced her. She studied art there in England, California, and in Portland, Maine, and received a BFA in ceramics and sculpture at the University of Tennessee in Knoxville.			



Artwork on Campus

<u>LABEL</u>	<u>NAME</u>	<u>DESIGNER</u>	<u>INSTALLDATE</u>	<u>MATERIAL</u>
15	<u>"Korean Tomb Carving"</u> This statue was a gift to Professor Willard Goslin from the South Korean Government. It was given in appreciation for the work of a Peabody faculty delegation headed by Professor Goslin, which went to South Korea after the Korean War to help rebuild the educational system. At the same time, a group of 32 South Korean educators came to Peabody to earn doctoral degrees. They returned to South Korea to train teachers there. Currently, the South Korean minister of education and approximately 75 percent of South Korean college and university deans of education have earned their doctorates at Peabody. The statue is from the tomb site of an ancient Korean king.	Lynn Driver	10/8/04	
16	<u>"Black Cat"</u> Mosaic at by Lynn Driver, 2002 middle-level art teacher of the year.			
17	<u>"Coming Home"</u> Bronze sculpture of a child.	DeLoss McGraw	10/8/04	BRONZE
18	<u>"Owls Outlook"</u> Bronze Animals	Frank Fleming	10/8/04	BRONZE
19	<u>"Two Rings"</u>	Joe Sorci		
20	<u>"Armillary"</u>	Bill Doak		
21	<u>"Mosaic Cat"</u> mosaic cat			
22	<u>"Splish Splash"</u> Childrens Hospital	Maurice Blik		BRONZE



Artwork on Campus

<u>LABEL</u>	<u>NAME</u>	<u>DESIGNER</u>	<u>INSTALLDATE</u>	<u>MATERIAL</u>
23	<u>"Running Girl"</u> Childrens Hospital	Bill Doak		BRONZE
24	<u>"The Anointed"</u>	Buddy Jackson		BRONZE
25	<u>"The Pursuit of Knowledge"</u>	Maurice Blik		BRONZE
26	<u>"Circus Horse and Rider"</u> Bronze sculpture of an acrobat on a horse. Childrens Hospital	Bill Doak		BRONZE
27	<u>"Cutouts"</u> Sitting little girl with a paper cutout	Jane DeDecker		BRONZE
28	<u>"Frog"</u> Fiber glass frog with light up stomach			
29	<u>"Mother with Children"</u> Bronze sculpture of mother with son and daughter	Bill Doak		BRONZE
30	<u>"Pure Heart"</u> Concrete heart	Lin Swensson		CONCRETE



Artwork on Campus

3/14/2007

<u>LABEL</u>	<u>NAME</u>	<u>DESIGNER</u>	<u>INSTALLDATE</u>	<u>MATERIAL</u>
31	<u>"Holy Stone"</u>			