An abstract sculpture composed of several thick, rectangular beams of varying lengths and orientations. The beams are arranged in a complex, overlapping pattern, creating a sense of depth and geometric complexity. The lighting is dramatic, with strong highlights and deep shadows, emphasizing the three-dimensional form. The background is a dark, solid color, which makes the sculpture stand out.

**Guide to
Outdoor Sculpture
on the UC Davis
Campus**

UCDAVIS



Guide to
Outdoor Sculpture
on the **UC Davis**
Campus

ARIELLE HARDY

JUSTINA MARTINO

PIPER MILTON

BRITTANY ROYER

INTRODUCTION

Across the UC Davis campus, visitors encounter contemporary outdoor art scattered around green landscapes and buildings. Outdoor sculpture on this campus reflects the shared goals of the faculty and students. It emphasizes creative agency and contrasting forms and materials. In this brochure, we highlight the art that dots the campus landscape, which ranges from works by well-known contemporary California artists who were faculty in the Department of Art, to projects produced by former students during their time at UC Davis. The array draws attention to the special artistic environment fostered at UC Davis, not least the Funk Art Movement of the 1960s and '70s, which began here. The playfulness and humor of Funk Art can be seen in such works as Roy De Forest's *The Dog Bench* in the Shields Library courtyard and Robert Arneson's *Egghead* series.

The role of the UC Davis faculty is evident throughout the collection of outdoor sculpture on campus: Robert Arneson, William Wiley, Ralph Johnson, and Roy De Forest were all core faculty in the Department of Art before their pieces were installed on campus. Under department chair Richard Nelson, this relatively small group of faculty enjoyed the special stimulation of producing new work in tandem with one another, fostering an environment that encouraged stylistic independence, experimentation with materials, and the stimulation of producing new work in tandem with one another.

In 1989, Price Amerson, Director of Nelson Gallery, at the time a branch of the Department of Art, initiated the Art in Public Places project, which by 1992 had erected nine sculptures by artists who were either former faculty or associates of the Department of Art. The university agreed to install them for the cost of materials. Several pieces were cast using the Art Department's forge in TB9—now the department's ceramics studio.

The number of sculptures on campus has since increased: in the early 2000s, two pieces, one by Roy De Forest and the other by Cedric Wentworth, were acquired by Shields Library and installed in its courtyard. In 2014 an important work by William Wiley was brought to campus on long-term loan. Such additions underscore the creative independence of the artists who have been associated with UC Davis. Together, they continue to reflect the legacy of teaching and artistic output on campus, which has valued artistic exploration with such diverse themes like humor, industrialization, mythology, and integration with the existing landscape.

The open-mindedness with which the campus approaches student work is yet another unique element. In addition to professional work, the installations of outdoor sculpture include pieces made by past studio assistants and M.F.A. candidates during their time here. In addition to these more permanent works, the campus provides the backdrop for ever-changing temporary installations by current students at both the undergraduate and graduate level, encouraging attention and exploration, as each visit yields a different visual experience within the campus landscape constantly in flux.

The diversity represented in UC Davis' collection of outdoor sculpture reflects the unique nature of Davis as a working lab of sorts, where artists have been and continue to be encouraged to experiment with and explore their personal practices. Each artist whose work is installed on campus engages with this dialogue in some way, thus the environment affects faculty, students, and visitors alike. These installations—permanent and temporary, professional and student—perpetuate and enhance the lively nature of the experience of art here at UC Davis.

In the center of this brochure you will find a map to the outdoor sculptures throughout the campus. The numbers identifying the works on the map corresponds to the entry numbers on the following pages.

Enjoy your tour!

ROBERT ARNESON

(b. 1930 Benicia, California, d. 1992)

One of the founding faculty members of the UC Davis Department of Art, Robert Arneson elevated the medium of ceramics to high art. He graduated from the California College of Arts and Crafts in 1954, earned an M.F.A. from Mills College in 1958, and began his work at UC Davis in the newly-founded Department of Philosophy and Fine Arts in 1962. His background influenced his development of a ceramics program that championed anti-formalism and parody. Known for producing a diverse range of ceramic subject matter, such as toasters, typewriters, and busts of social figures, Arneson's later works gravitated more toward bold expressions of personal and political commentary, often playing with self-contained themes meant to amuse and inform the viewer. Arneson's last gift to UC Davis was the *Egghead Series* of 1992, in which the artist's sardonic social awareness of university life is transposed in each egghead's rendering and specific placement through campus. Ironically, the series has achieved iconic status at UC Davis; its veil of innocuity allows most viewers to overlook the mirrored self-mockery present in each piece, and instead embrace the eggheads' intellectual narrative.

1

The Egghead Series: *Stargazer*, 1992

Acrylic on bronze

Stargazer exemplifies Arneson's brand of ironized social awareness. Before construction of Dutton Hall, the piece was situated alone in a vast field. *Stargazer's* dazzled expression with spiraling eyes and slight smile capture a particular sensation of intellectual wonder that can play a role in academic life. However, *Stargazer's* vision is focused solely on the sky—blissfully ignorant of the surrounding environment—thus invoking a sense of blind intellect.

The Fine Arts Collection at UC Davis. Commissioned by the Campus Art in Public Places Work Group with private funds.



2

The Egghead Series: *Yin & Yang*, 1992

Acrylic on bronze

A narrative of anti-intellectualism is evident in *Yin & Yang*. Situated in front of Wright Theater on a shared paving stone base, two eggheads engage one another. Their similar but opposing forms draw reference to their divergent views of the surrounding environment, and recall the often disparate perspectives which must exist harmoniously in a university setting. The wrinkled foreheads of *Yin & Yang*, like those of other eggheads, refer to “highbrow,” a less politically charged, though sufficiently weighted term used to subtly mock intellectualism, once again invoking the idea of a relationship between the anti-heroic and heroic intellect.

The Fine Arts Collection at UC Davis. Commissioned by the Campus Art in Public Places Work Group with private funds.



3

The Egghead Series: *See No Evil/Hear No Evil*, 1992

Acrylic on bronze

Originally installed directly next to King Hall of UC Davis's Law School, *See No Evil/Hear No Evil* was moved to the roundabout island in front of Mrak Hall when King Hall was expanded. Relocated, the piece continues to make the intellectual commentary that initially offended members of the law school. Two eggheads, with their mouths ajar, ears absent and eyes partly closed, are situated on opposing mounds. The space between them enhances the meaning of dueling views devoid of awareness or understanding of the other's.

The Fine Arts Collection at UC Davis. Commissioned by the Campus Art in Public Places Work Group with private funds.



4

The Egghead Series: *Eye on Mrak*, 1992

Acrylic on bronze

Aligned with the main campus administration building, *Eye on Mrak* uses the dimensional quality of sculpture to depict a double narrative. On one side, an “Eye of Providence,” or the all-seeing eye of God, stares directly towards Mrak Hall, figuratively and literally keeping an eye on the university administration. On the other side, the piece’s upturned head laughs hysterically—derisively alluding to the potential futility of awareness without action. One of Arneson’s most politicized eggheads, *Eye on Mrak* can be seen as both a warning and a reminder, to students and administration alike, about the balances of power on campus.



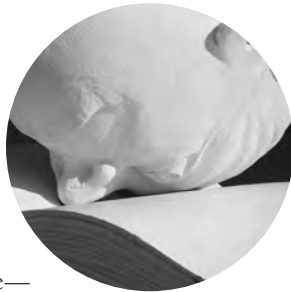
The Fine Arts Collection at UC Davis. Commissioned by the Campus Art in Public Places Work Group with private funds.

5

The Egghead Series: *Bookhead*, 1992

Acrylic on bronze

Precisely situated in front of Shields Library, *Bookhead* is often overlooked by preoccupied students hustling past on their way into the building. Unlike the other eggheads, this egghead interacts with a foreign object, obstructing its visibility of the outside world. Arneson’s deliberate placement of the sculpture—quite literally with its nose in a book—alludes to the potential for scholarly oblivion to the world outside academia. Painted with a slightly blue tint which nicely echoes the Library’s coloring, *Bookhead* was the first of the Arneson’s series to be installed on campus.



The Fine Arts Collection at UC Davis. Commissioned by the Campus Art in Public Places Work Group with private funds.

STEVE GILLMAN

(b. 1945, Oakland, California)

Steve Gillman earned his B.A. from San Francisco State College in 1969 and his M.F.A. from the University of Oregon in 1976, but his relationship with UC Davis did not begin until 1986, when he exhibited *Stone Poem* at the Nelson Gallery. The artist says; “I make things to be touched, to walk into, and to sit on. They are made for lingering. They tell us something about the place. They speak of people or events or silence. They energize, they quiet,” and Gillman’s two sculptural installations on campus, *Time Line* and *Stone Poem*, reflect the views expressed in his statement. Both invite intimate interactions. Their textured, granite surfaces encourage touch, their locations elicit engagement with the surrounding landscape, and their forms invite rest and contemplation. Working with granite that was quarried in the 1940s, he creates monumental totems that incorporate natural and architectural elements.

6

Time Line, 1986

White granite

Located in the Arboretum adjacent to Lake Spafford, *Timeline* simultaneously complements and contradicts its environment. Comprised of two separate forms of unfinished granite, *Timeline* complements the landscape of the arboretum and brings attention to its constructed nature. The two separate forms illustrate the fragmented way in which time is often remembered and documented. When viewed from certain perspectives its forms appear to diminish within the landscape similar to the way in which recollections of the past diminish in clarity as time progresses. Whether viewers recognize or ignore the fleeting nature of time suggested here, Gillman’s sculpture offers a place to sit, contemplate, and find peace with the surrounding world.



The Fine Arts Collection at UC Davis. Purchased with matching funds from the Office of the Chancellor, the Rene and Veronica di Rosa Foundation, Norman O. and Lois J. Jones, Maurine Morse Nelson, the Yolo County Arts Council, Edward M. Nagel and other private donors.

7

Stone Poem, 1982

Granite

Steve Gillman's *Stone Poem* is a grouping of eight granite stones that strikes an effective balance between solidity and obscurity, human form and abstraction. Originally installed in the Nelson Gallery in 1989 during Gillman's time as a visiting artist at UC Davis, *Stone Poem* resembles a graveyard or ruined city. From certain vantage points, the pieces look like pillars from an ancient, abandoned settlement; from others, they appear to be human figures engaged in dialogue. These multiple levels of interpretation encourage observation and interaction on the part of the viewer, and attentiveness will yield discovery of a variety of patterns, textures, and markings present in the work.



In its original state, all of the pieces in *Stone Poem* were positioned upright; however, during the Loma Prieta earthquake of 1989, a number of the individual pillars fell and broke while in his Oakland studio. For the piece's installation in its current location near the Silo, Gillman incorporated the fallen elements into the sculpture. Sensitive to the natural characteristics of his materials; Gillman allows the patina, bumps and bruises of age to be as visible as his own alterations. The resulting rendition speaks as much to the hand of the artist as it does to the effects of nature, and in so doing creates a dialogue between cause and effect, calculated and unintended change, and the idea of a harmonious relationship between parts of the whole.

Commissioned by the Office of Student Affairs and the Campus Art in Public Places Work Group.

WILLIAM WILEY

(b. 1937, Bedford, Indiana)

William Wiley, who received both his B.F.A. and M.F.A. from the San Francisco Art Institute, is an artist whose work spans across various media and styles, has been active in the San Francisco Bay Area since the 1950s, and is often associated with the Funk Art Movement, for which Davis was an epicenter in the 1960s and '70s. Wiley was on the UC Davis Department of Art faculty from 1962-1976 and continues to produce works, with a career spanning roughly four decades, as highlighted in a recent Smithsonian American Art Museum retrospective.

8

What's It all Mean? (Gong), 1986

Bronze, Cor-Ten steel, stainless steel, and wood

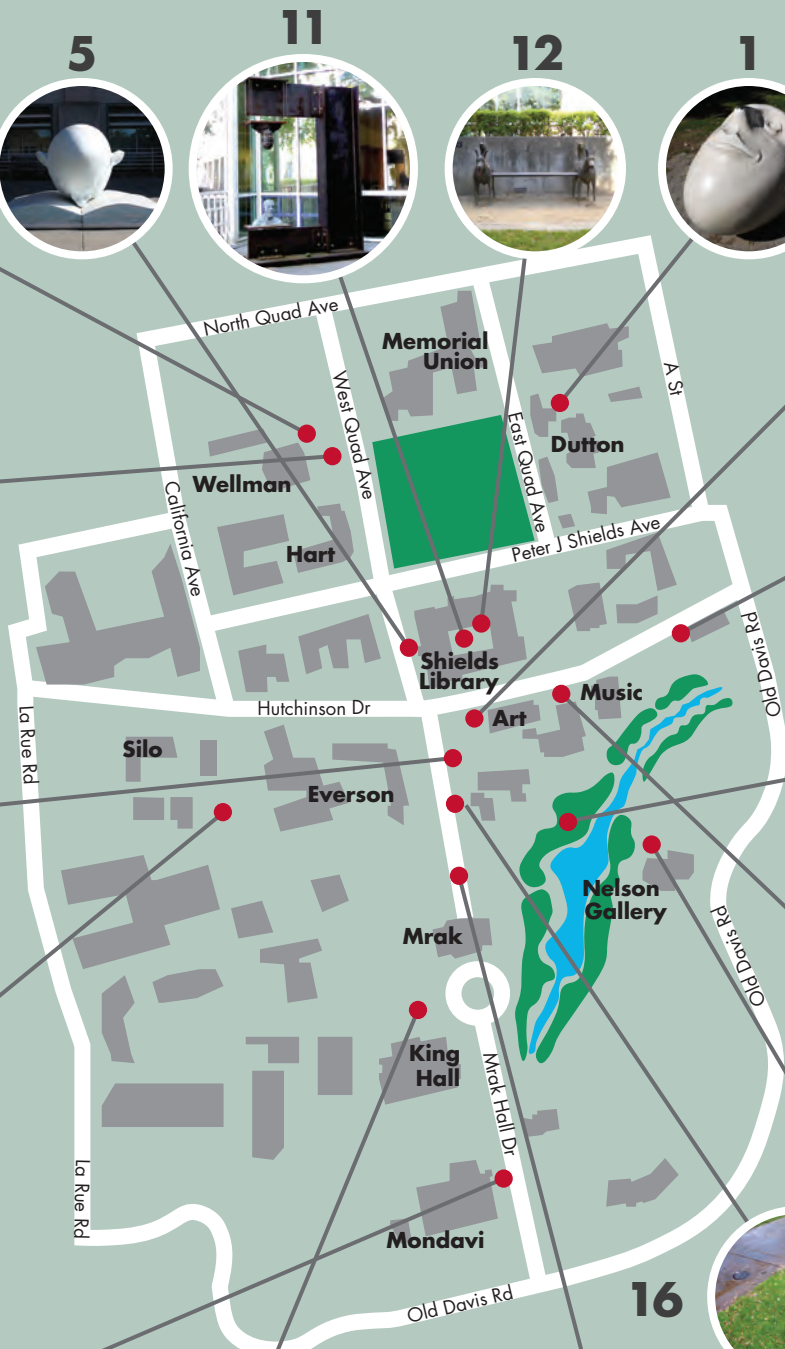
What's It All Mean? was originally created in 1986 in New London, Connecticut, in arrangement with Lippincott LLC, who gave it as a long-term loan to UC Davis. Weighing roughly 4,000 pounds and constructed of both Cor-Ten and stainless steel, along with bronze



with wood supports and accessories, *Gong* recalls other works by Wiley, notably *Harp*, another interactive piece that functions as both an aesthetic object and a musical instrument.

The large-scale and performative nature of *Gong* engages multiple senses, highlighting Wiley's genre-crossing style and playful aesthetic. This piece is located at the Robert and Margrit Mondavi Center for the Performing Arts until the Jan Shrem and Maria Manetti Shrem Museum of Art is completed, when it will be moved to a permanent location.

The Fine Arts Collection at UC Davis. On long-term loan from Don Lippincott and Hosfelt Gallery, San Francisco.



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GUY DILL

(b. 1946, Duvall County, Florida)

Guy Dill has had a long involvement with the California art community. He earned his B.F.A. from Chouinard Institute of Art in 1970, served as the chair of the UCLA sculpture department from 1978-82, and his art has been collected by many California institutions.

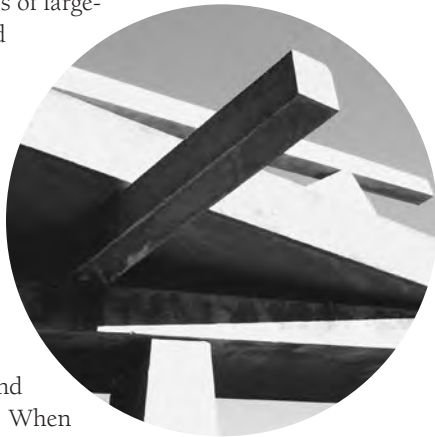
9

Shamash, 1982

Pigment in cement

Shamash, one of a series of large-scale sculptures named after characters in the *Epic of Gilgamesh*, was completed in 1982 and donated to the university in 1996. Shamash, the offspring of the Moon god, Sin, was a native Mesopotamian deity and Sun god in the Akkadian, Assyrian, and Babylonian pantheons. When looking up at Dill's *Shamash* on a clear day, sunshine emanates from the top of the sculpture. It is almost as if the sculpture holds up the sun and guides its rays over the campus. Representative of UC Davis' beginnings as an agricultural center, the deity Shamash is associated with agriculture. In ancient depictions Shamash was commonly depicted on horseback, with a staff, and disc to represent the sun. The attributes are not readily seen in Dill's sculpture; however, it has a figurative quality which is characteristic of his early style.

The Fine Arts Collection at UC Davis. Gift of the Harry W. and Margaret Anderson Collection.



TIO GIAMBRUNI

(b. 1925, San Francisco, California, d. 1971)

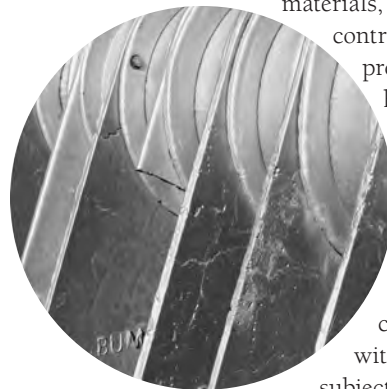
Tio Giambruni received his M.F.A. from UC Berkeley and was a UC Davis Department of Art faculty member from 1961 until 1971. He created this piece to not only reflect his own aesthetic interests, but also the technological and artistic advances in metal casting occurring on the UC Davis campus in the 1960s. Giambruni started one of the first campus metal foundries on the West Coast, the Forge, and developed curricula focused on a collaborative space where students and faculty created sculpture, highlighting the material science resources unique to Davis. The foundry was like a "Renaissance workshop" of masters and apprentices, according to fellow artist and faculty member Ralph Johnson.

10

Bum, Bum, You've Been Here Before, 1967

Cast aluminum and bronze

Bum, Bum, You've Been Here Before was cast on campus using both bronze and aluminum and was originally installed on Russell Boulevard, where it remained until 1976. The piece was transferred to its current location in 1987 and while often mistaken for industrial equipment or building materials, *Bum Bum* plays with the contrast between organic and processed forms. *Bum, Bum* highlights Giambruni's interest in the dualistic nature of working with metal as a medium: It is spontaneous, free-flowing and recalls natural forms; yet it also carries inherent associations with industrialization and is subject to fit precisely within pre-constructed molds.



The Fine Arts Collection at UC Davis.
Gift of Helen, Kim, and Mark Giambruni.

CEDRIC WENTWORTH

(b. 1966, San Francisco, California)

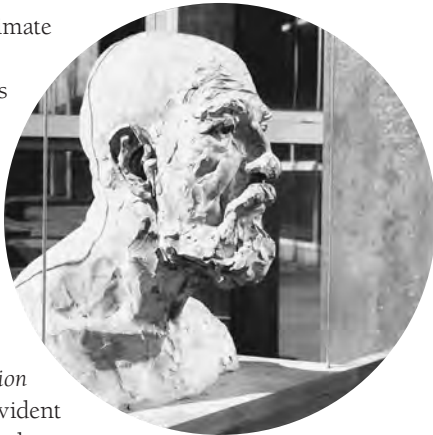
Cedric Wentworth's career as an artist began in his teens, as apprentice for Richard O'Hanlon, an accomplished granite-carver and bronze-sculptor. In 1985, Wentworth continued his studies in Italy with further apprentice and assistantships, specializing in marble and figurative stone carving. He eventually returned to his native Bay Area, where bronze and steel became his primary media. The artist has installed several of his pieces in the city of Davis, and with the exception of one painting, all are constructed of similar industrial materials. Wentworth's work often juxtaposes strong, sometimes heavy lines of steel with softer, more worked over figures—of varying levels of anthropomorphic rendering—cast in bronze.

11

Suspension, 2006

Cor-ten steel, stainless steel, and bronze

Wentworth's pieces intimate both harmonious and discordant relationships between the materials; the figured portions with their abstracted environments often conveying the dichotomy between stability and precariousness in a unified way. In *Suspension* this polarity becomes evident not only in composition, but also in concept. The thick beams support attenuated steel cables, which in turn suspend two precariously placed busts; personifications of wisdom and the delicate balance between knowledge and true understanding. Set within the Shields courtyard, encompassed by its own steel framework of sorts, the viewer is invited to contemplate these concepts in the larger context of academia.



Peter J. Shields Library. Gift of Jeff and Jennifer Stanley.

ROY DE FOREST

(b. 1930, North Platte, Nebraska, d. 2007)

Roy De Forest's work exemplifies the campus's Funk Art roots. A faculty member in UC Davis' Department of Art from 1965 to 1992, De Forest is nationally recognized for his imaginative and colorful paintings of animals and landscapes. De Forest, who earned his B.A. at the California School of Fine Arts in 1953 and his M.F.A. at San Francisco State College 1958, began his artistic practice as a Nebraskan farm boy whittling small animal sculptures from cornstalks. Never confined to a particular medium, De Forest created various assemblages and sculptures, including his first wood dog sculpture in 1987. Influence by Ralph Johnson's furniture, De Forest went on to produce several different dog benches and tables, including one in the Davis Public Library and another at Di Rosa in Napa.

12

The Dog Bench, 2000

Cast and painted bronze, plastic

The Dog Bench, depicting De Forest's most widely adopted subject matter, typifies the experimental use of materials that prevailed in UC Davis. The dogs, first modeled in clay and later casted in bronze at The Art Foundry in Sacramento, are powder-coated in layers of colors mixed with Gorilla Glue to simulate in bronze the appearance of glazed ceramics. The two symmetrical tongue-hanging canines act as comical symbols, commenting on the iconography of guardian animals through history. Two dogs, aligned on both sides of the sitter, play the role of cats at ancient Egyptian thrones, recumbent lions at palace entrances, or Medieval gargoyles on castles and cathedrals. Traditionally, symmetrical animal statues have evoked prestige and power. Here, however, the dogs with their crazed plastic eyes (the same used on taxidermy animals) are presented in opposition to those traditional guardians. Their playful, goofy expressions create an ironic commentary about the library and the patrons who sit between them.



On loan to Peter J. Shields Library.

RALPH JOHNSON

(b. 1925, Vancouver, Washington, d. 2001)

Ralph Johnson began his artistic career at UC Berkeley, earning both his B.A. and M.A., with emphasis on drawing and painting. In 1957, he joined what was at that time a relatively new Department of Art at UC Davis. Here, he established himself primarily as a painter, whose work spanned clear subjects rendered through indistinct explorations of mood and color to more geometric abstractions based on natural forms. In the late 1950s, it became necessary for Johnson to fill in teaching sculpture, a change that proved pivotal in his career; by the '70s his focus had shifted almost entirely from painting to sculpture.

13

***Apollo*, 1987 - 88**

Bronze with patina, unique cast

As a sculptor, Johnson worked primarily in wood, so *Apollo* represents an experimental medium for him. The piece came out of the campus forge at a time in which many faculty were exploring new metallurgy techniques. Though the first iteration of the piece suffered from a type of corrosion which mottled its coloring and necessitated that it be reworked, Johnson himself was responsible for the transmutation, so a continuity of artistic expression has been maintained. In its current form, *Apollo* speaks in a language of abstraction and minimalism, inviting the viewer to look for and interpret the variety of forms that can be discerned in the interplay of light, shadow, metal, and air.

The Fine Arts Collection at UC Davis. Gift of the artist with funds for casting provided by the Office of the Chancellor.



JOE MANNINO

(b. 1950, Chicago, Illinois)

In the late 1970s and early '80s, The UC Davis Department of Art functioned as a fulcrum for the so-called Funk movement that developed in that period. Its main workshop was the studio space in TB-9, which Joe Mannino supervised. He worked as Ceramic Art Technician and assistant to Robert Arneson. Mannino, who now teaches at Carnegie Mellon University, operated as a liaison between art faculty and students; his relationship to both groups allowed his work to function in a space between as well.

14

***Pink and Black*, 1980**

High-fire clay, low-fire glaze, concrete mortar

Mannino's piece, located immediately outside the door of TB-9 itself, is certainly in dialogue with the ideas of the Funk movement, and embodies the key visual themes relating to work coming out of UC Davis' kiln at the time—sculpture for sculpture's sake. Created in response to the sudden and tragic death of Mannino's father, the ceramic car crash fits with the visual levity of the Funk Movement but was borne out of the artist's personal response to a deeply influential event—something which Mannino has continued to effect throughout his practice—thus uniting both personal experience and group dialogue in campus arts.



FREDERICK HIRSCH

(b. 1950, London, England)

Frederick “Ted” Hirsch enrolled in the M.F.A. program at UC Davis in order to pursue an interest in sculpture and environmental arts. After graduating, he was a career artist for almost two decades before moving into teaching. Hirsch worked as an art instructor for some time, leading him to develop an interest in classroom based education and successful student-teacher interaction, a concern which ultimately led to his becoming the principal of a public charter school.

15

***This Redwood Tree*, 1992**

Redwood

This Redwood Tree represents another element of an artist’s relationship with campus staff, this time between a student and the Grounds Division. While walking past Wellman Hall, Hirsch, an M.F.A. student at the time, saw UC Davis Facilities Management in the midst of cutting down a large redwood tree. He stopped them midway, and asked permission to carve the tree. Following discussion with the Grounds Division Operations Manager, Bob Milano Jr., also affiliated with the Nelson Gallery’s Art in Public Places Program, Hirsch did indeed secure permission to sculpt the tree, though only on a provisional basis. It was agreed that Hirsch could carve the object, but that the completed project would be the subject of a vote on whether or not to allow it to remain on campus. The Art in Public Places Committee elected to keep the piece, a fusion of the life of a particular tree with representations of human interactions with nature in general. Although *This Redwood Tree* blends so subtly with its environment that it often goes unnoticed by passersby, it is symbolic of the unique and open relationship that this campus shares with the arts, and the receptive attitude which UC Davis embodies in actively encouraging the creativity of its students.



PAUL TAYLOR

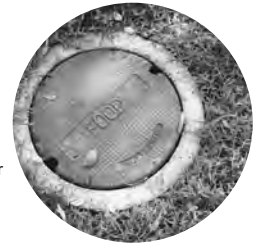
(b. 1977, Northfield, Minnesota)

While pursuing his M.F.A. at UC Davis, Paul Taylor explored concepts and questions which still feed his professional artistic practice today. Now a career artist working in the Bay Area, Taylor continues to install public works of sculpture and create performance-based pieces meant to engage the viewer in a meaningful dialogue about attention and personal environment.

16

***FOOD (Help Yourself)*, 2010**

Cast concrete, steel, paint, canned food, can opener



This work is another student contribution of art camouflaged on campus. Taylor installed it without permission, in an inconspicuous location on the lawn between the art studios and Everson Hall. It intentionally mimics the other infrastructure elements in the immediate area and, at a casual glance, it is nearly indistinguishable from them. Part of a body of Taylor’s site-specific work that deals with awareness and attention to one’s surroundings, *FOOD*’s existence is due to the freedom encouraged by the artistic environment on campus, and open-mindedness about students’ contributions to it.

17

***Cactus Suspension Assembly*, 2011**

Prefabricated cast metal parts, cactus

The campus attitude toward fostering a dynamic artistic environment can also be seen in a second work by Paul Taylor, the only example of an M.F.A. thesis project installed on campus. Originally part of the 2011 thesis show “The House of Others,” the piece deals with the permutation of utilitarian objects. Positioned so that it causes the viewer to question both its nature and its function, this work’s playfulness and mimicry of one’s surroundings make it well suited to the artistic context of UC Davis as a whole.



ILLUSTRATION CREDITS

Photography by Natalie Samuels
(B.A., Art Studio, UC Davis, 2015),
except for numbers 16 and 17, by Paul Taylor

Image formatting by Arielle Hardy

Map photography by Justina Martino

Map inset design by Justina Martino

ACKNOWLEDGMENTS

This brochure was developed and written by students in the Art History M.A. Program at UC Davis. For their assistance in preparing this guide, the authors extend special thanks to Professor Diana Strazdes, Art History Program; to Rudy Garibay, Senior Graphic Designer, UC Davis Arts Group; to Jeffrey Day, UC Davis Strategic Communications; and to the leadership of the Jan Shrem and Maria Manetti Shrem Museum of Art: Rachel Teagle, Founding Director; Randy Roberts, Deputy Director; and Amanda Price, Director of Communications.

Production of this brochure was supported by the Alan Templeton Fund of the Art History Program at UC Davis.

May 2015

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