

West Virginia University
School of Art & Design

sculpture tour

Photography: Michael Sherwin

Catalogue design: Kofi Opoku

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sculpture tour

The West Virginia University, School of Art & Design Sculpture Tour is a two-year event showcasing eight large scale outdoor artworks selected by a national juror and installed on the grounds of the Canady Creative Arts Center in Morgantown, West Virginia. This catalogue documents the work from the first two tours in 2019 and 2021.



Foreword

WVU School of Art & Design

Congratulations to these sixteen esteemed sculptors! Each was selected by a juror of national reputation to exhibit their extraordinary creations for two years on the campus grounds surrounding the Canady Creative Arts at West Virginia University, home of the College of Creative Arts and the School of Art & Design.

Our deepest gratitude goes to the Myers Foundations for funding these outdoor exhibitions and allowing us to realize the sculpture department's long-standing dream. The eight concrete pads to display the sculptures were placed with consideration of each unique location and distinctive view. The sculptures that were submitted were of exceptional quality, and the entrants should be proud of their creativity and artistic vision. The richness of each artist's project continues to engage students, the WVU community, the citizens of Morgantown, and the people of West Virginia.

School of Art & Design students are responding to the new concepts presented in this work and have stretched their initial perceptions of what art can be. These sculptures bring new inspiration for their ideas. The new forms and images that have been created here, offer a discovery of fresh dimensions. These objects and images expand our discourse and ideas of experimentation, exploration, and discovery. Expanding our imagination is essential for innovation and invention at a major Research 1 university like WVU. It is an honor to assist these artists in placing their realized creations on campus. In our attempt to beautify our campus, the exhibition also signals that art is being made in this building. This catalogue serves as a lasting document of these two sculpture tours and as a record of these outstanding works that will continue to resonate with viewers.

Alison Helm

Director, School of Art & Design



Sculpture Tour Overview

Teaching in the West Virginia University School of Art & Design and engaging with a talented cohort of students, colleagues, and friends of the arts has been the highlight of my professional career. Within my role serving as Sculpture Program Coordinator for the past 14 years at our land-grant university, I've taken a leadership role in administering the successful execution of the 2019 and 2021 WVU Sculpture Tour exhibitions. This catalogue, designed by Associate Professor of Graphic Design, Kofi Opoku, is a welcome opportunity to reflect on the numerous reasons why these exhibitions have been so impactful.

First, I believe the public sculptures displayed on the grounds of the Canady Creative Arts Center have served as a sign to the outside world, helping to raise a flag that signals the various creative activities in all disciplines taking place within our building.

Second, the WVU Sculpture Tour series has proven to be a superb teaching tool. Our students have participated in guided group interactions and one-on-one conversations with the exhibiting artists, often playing a role in helping these individuals assemble and install their public works. Students and visitors have continued their engagement by walking the grounds of our building, scanning the QR codes on the sculptures' placards, and utilizing the Otocast audio tour to hear about these artworks from the sculptors who made them.

Third, the WVU Sculpture Tour has been a robust addition to our program's Visiting Artist Lecture Series, thanks in large part to the stewardship and vision of Service Assistant Professor and Mesaros Gallery Manager, Shalya Marsh. Our visiting artist programming has been enhanced by continued collaboration with the Art Museum of WVU. Under the leadership of Museum Director, Todd J. Tubutis, and his exceptional staff, both of our units have taken pride in providing cutting-edge contemporary art offerings that students and the general public alike can enjoy throughout the academic year.

In closing, I must acknowledge the patience and tireless attention to detail of Director of Production and Facilities, Jamie Whoolery, who served as interlocutor between the School of Art & Design and the WVU Facilities Maintenance Roads and Grounds crew as they assisted with logistics and the literal "heavy lifting" needs of conducting an outdoor sculpture show. I am also grateful for the critical vision of Associate Professor and Photography Program Coordinator, Michael Sherwin, who provided beautiful photographic documentation of these sculptures. Thanks as well to all the artists participating in this series for sharing their creative research and supporting the triad of design, entrepreneurship, and innovation inherent to the world of outdoor public sculpture.

Dylan Collins

Associate Professor

Sculpture Tour Coordinator, School of Art & Design

Chris Wubbena



Angele references the idea of an angel on display. Constructed out of scrap metal, the piece is triumphant and uplifting in form, but down to earth with its exposed welds and leftover surface marks.



Angele
2017
Steel, stainless steel, and bronze
7.5' x 3.5' x 3.5'



Coral Lambert

Celebrating the wonder and magical forces of nature, I produce process based site-specific work and sculpture in the public realm. In response to material, process and context, my extensive background as a formal steel sculptor coalesces with my passion for casting molten metal. Time is also an important element, with ephemeral works taking place at specific locations and points such as at the intersection of twilight.

In the work *StarGazer*, the cast iron domes represent the many phases of the moon. If you look closely, you can see details of craters, scars, and pock marks on their surface, some of which are a result of the process the metal went through to form the domes. The scars reflect those made by us upon the earth. The main steel structure is industrial and rigid, creating planes and facets like that of a gnomon on a sundial reaching up to the sky. Activated by the sun, the sculpture becomes an astronomical instrument as the shadows play out in time and space.

My objective is to create an experience that resonates with the viewer in a physical and mindful way. I invite a dialogue with the viewer to develop their own interpretations about materials, resources, and natural phenomena.



StarGazer

2017

Steel and cast iron with green felt interior

7' x 4' x 4'



Douglas Gruizenga



The sculptures that I produce are an attempt to study the absolutes and variables of form and function. Each piece has a basis in actual objects that I have found to be visually stimulating. I then vary the composition and relationships between design elements, in an effort to understand the universal truths and variables of composition and function.

Every viewer brings with them both individual experience and understanding. It is my hope that my sculptures will be pleasing to the eye, without limiting the observers' creative ability to interpret the subject matter involved. Of course, individual sculptures have specific meanings to me, and I enjoy discussing these interpretations with viewers.

I enjoy visiting my sculptures after a fresh snow. There are footprints of people that I will never know, who have taken the time to observe an object that I have constructed. Each person goes on about their life with that experience, good or bad, based on their understanding of the sculpture. It is an honor to have even one person take the time to view an object that I have created. It is amazing to think that an indelible image of that event is recorded forever in their mind.

Dynamic Energy Concentrator

2014

Welded aluminum

8' x 7' x 6'



Jennifer Rubin Garey



My work focuses on the female figure and how we choose to allow ourselves to be judged by standards of appearance. These standards are self-imposed in response to societal expectations and our own innate need to conform. When we let these pressures push us out of true, we are shifted off our personal foundations. Our true form may or may not be consistent with the contemporary idealized image of a beautiful, successful woman. Clothing such as high heels and corsets reform the body into an unnatural shape, which may paradoxically be considered the ideal. While exploring the human figure I have found that the evolution of my artistic concept is parallel to gender stresses and insecurities and is juxtaposed with issues surrounding female politics. I create art that navigates and addresses long standing gender constraints and perception. My work creates a forum for this conversation and helps us see, if not feel, how that transition continues to affect us in the here and now.

Formed to Fit II

2019

Cast iron and fabricated steel

8' x 2' x 3'

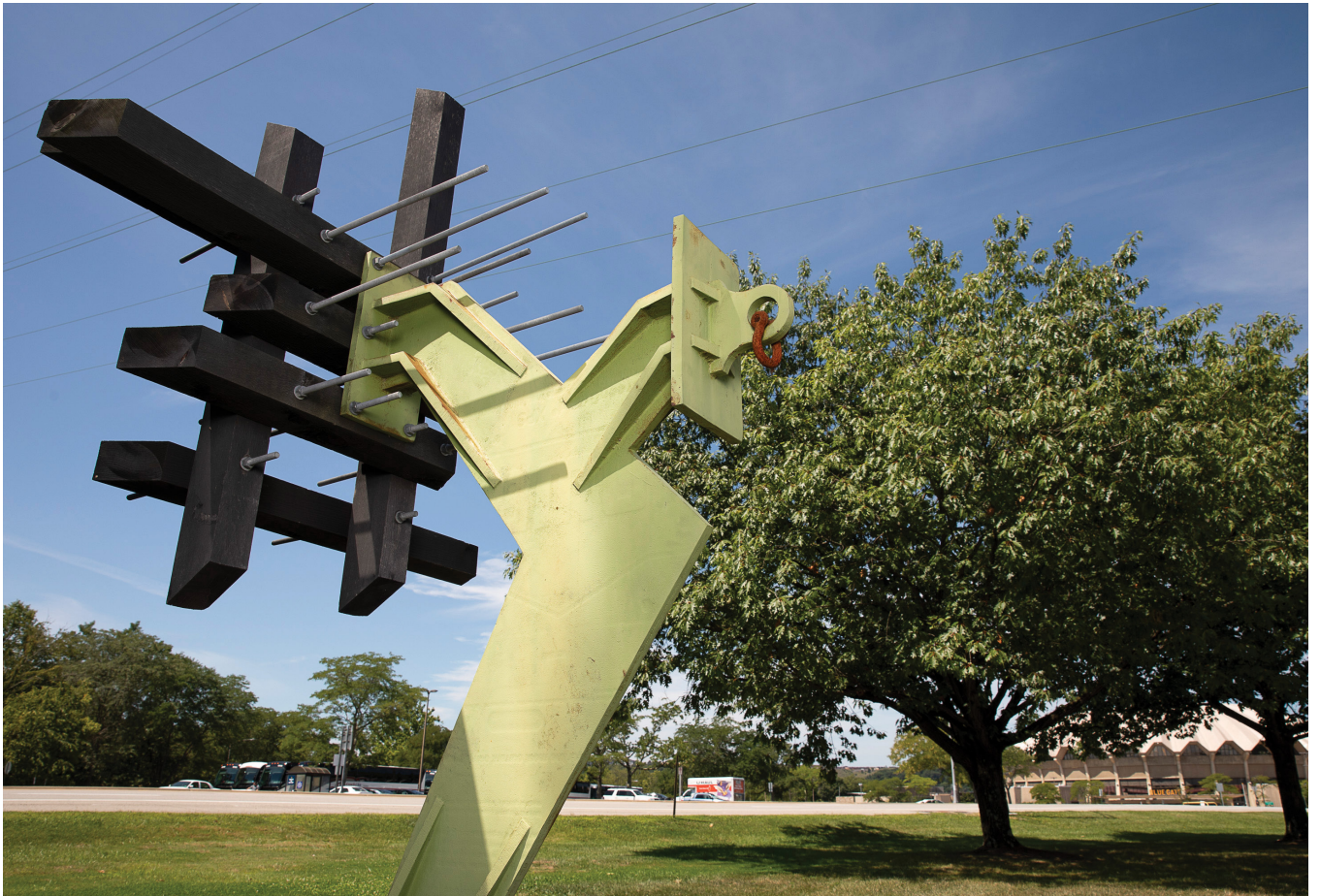


Jeremy Entwistle



My work is an investigation into materials and processes, and how these elements coalesce in the realm of industry, structure, aesthetics, and abstraction. These constructions often reference the figure, as an individual, and as an element within our social structure but can also manifest as an assemblage of domestic architectural elements. My perspective on the importance of different construction-grade materials as media for conceptual commentary has allowed me to investigate how our dependence on function and structure can be harnessed as an aesthetic venue. I am also attempting to show that the utilization of these materials and the processes that make, cultivate, or employ them are often necessary within our society, can enter political discourse, and yet are rarely relished as an artistic edifice.





Cribbing

2018

Cast iron, cedar, graphite, and galvanized steel rod

14' x 6' x 6'

Kevin Lyles



The idea for *Enigma* began when I found myself teaching “Learning Theory” one summer to a group of teachers at the university where I am a professor. During research for this course, I came across the concept of dendrites. Dendrites are tree-like structures in the human brain that can be replenished even into our old age if we continue to work our minds, as well as the things that transmit electrical stimulation within our cells. I am constantly amazed at the complexity of our universe, and this sculpture is my representation of those dendrites.

Enigma

2016

Stainless steel

5' x 5' x 5'



Luke Achterberg





Calibration is based on a highly stylized letter "C," based on notions of abstract calligraphy and graffiti. I play with balance, both physical and aesthetic, in the pursuit of a style I call "Super Sleek."

Calibration
2014
Painted steel
16' x 10' x 5'

Walter Early

Azra is part of my *sparsities* series, which emphasizes line to describe abstract volumes. Formally, the work draws from the language of fragments: using incomplete forms to allude to a larger whole. Negative space features prominently and the open structures fracture and isolate views, highlighting features in the landscape dependent on the viewer's position. Bright monochrome pigment plays with perceptions of mass, weight, and volume.





Azra
2017
Welded and painted steel
13' x 12' x 6.5'

Adam Garey

From a young age, a strong work ethic was instilled in me. Not from chastisement or reward, but from a compelling example of knowing what should be done and doing it, whatever the cost.

When thinking about my artwork and a unifying statement that transmits throughout, I came to the conclusion that the more words I used, the less I actually said. My drive is not to write but to communicate visually in three dimensions. However, during my search for words, one appeared over and over: WORK. This small four-letter word expresses a great deal about my sculpture and my process. This world and I have a great deal in common.



Rollie
2021
Stainless steel
9' 7" x 3' x 3'



Alison Helm



Each element is constructed separately and stacked on rubber, so it is slightly flexible. Each piece does not touch the other, like our vertebra. These gems are painted with “flipflop” paint, so that color changes as you walk around it. Each piece has an “agreement” with the others to stand tall and fit perfectly with the next. If not, the tower would fall, which is symbolic of how we need to work together with all people.





Interlocking Agreements: Aquagems

2018

Polychromed stainless steel, silicone rubber

13' x 5' x 5'

Dewane Hughes



My work has always dealt with language. Influenced heavily by the poets of the Beat Generation, as well as subsequent linguistic scholars such as Noam Chomsky and Marshall McLuhan, I try to create a formal reality that speaks to the essence of communication. It is my contention that all “art” happens in the space between the object and the viewer. It is from this perspective that I try to create sculpture that is a manifestation of the space between language, and how we perceive a message.

Of course we understand from McLuhan that the method of delivery is as important as the message that is delivered, and it is this concept that directs my many creative decisions, such as material, compositional considerations, etc. However, my creative impetus is more closely akin to the raw and visceral perspective of writers like Lawrence Ferlinghetti, Herbert Huncke, or of course Allen Ginsberg. This generation used its linguistic skill, with a drive to touch the heart of what was real to them, and created a new lexicon, a perspective of slang, that energizes my creative process.



Samson
2018
Painted steel
8' x 3' x 3'

Harry McDaniel



Exploratory Unit 02 is the second in a series of sculptures suggesting strange creatures or extraterrestrial probes. They are first and foremost explorations of abstract forms, but as I have worked on them, I have had H.G. Wells' *The War of the Worlds* in the back of my mind.

Exploratory Unit 02

2017

Aluminum

8' x 3' x 3'



John Parker



The forms from nature that I have drawn from for this sculpture are taken from insect life-segmented, hard shelled bodies, robotic and armor coated, yet able to instantly take flight. The large scale of these otherwise small creatures comes from reality and fantasy of the prehistoric world.

Steel plate is my material of choice; man made and industrial in its purchased form. I enjoy the challenge of making something animated and weightless with iron. The possibilities have been endless for me in the way I have been able to transform this heavy material. Strong and durable, my sculptures withstand the test of time.

Outdoor sculptures have to function in a comprehensive way as a drive-by experience, as strong and dynamic silhouettes. With further exploration for the passer-by or neighborhood resident, a deeper appreciation and enjoyment can be explored walking around, under and through the piece.

Art is not an instant snapshot. It is meant to be lived with and experienced. The importance of outdoor sculpture is that one does not have to go to a museum to experience it.

Die Fledermaus
2021
Painted steel
9' x 5' x 13.5'



Kevin Lyles



CoreFlora is created from stainless steel and cast bronze. The body of the sculpture, in stainless steel, originated from silhouettes that come from the flora around my home in Southern Ohio. Within, and surrounded by that pattern, are two cast bronze reliefs developed from that same imagery. *CoreFlora* symbolizes our need to keep nature inside of all we do.

CoreFlora

2017

Stainless steel and cast bronze

7' x 5' x 3'



Luke Achterberg

Flux is based on a highly stylized letter "F," based on notions of abstract calligraphy and graffiti. I play with balance, both physical and aesthetic, in the pursuit of a style I call "Super Sleek."



Flux
2016
Painted steel
15' x 11' x 4'



Matt Moyer



Diverted Pump is a fictitious interpretation of man's relationship to machines and our industrial heritage. It explores our long reliance on machines and factories, but also the cultural impact of industrialization.

I pay homage to all types of industrial systems and implements. In *Diverted Pump*, I bring attention to their usefulness, ingenuity and the people who bring them to life and operate them to their fullest potential. This piece is imbedded with rich surfaces of paint and patina that is often hidden away in mechanical rooms or factories but still expresses the inevitable passage of time.

Through my abstraction comes a playfulness and somewhat absurd idea that real-world machines (and their sculptural counterparts) have child-like qualities; evoking ideas of playfulness, the desire to explore the world, and the joy of just having fun being themselves.

Diverted Pump

2021

Painted steel and patina

14.5' x 4.5' x 2.5'



2019 WVU Sculpture Tour Juror: Glenn Dasher

Juror Bio

Glenn Dasher was born and raised in Savannah, Georgia and has lived in Huntsville, Alabama since 1985.

He attended the University of Georgia, earning a BFA in printmaking, painting, and sculpture in 1979. He earned an MFA in sculpture from Indiana University in 1983. In 1985, after teaching at Newberry College in South Carolina and at the University of Alaska in Fairbanks, he began teaching sculpture and design in the Department of Art and Art History at the University of Alabama in Huntsville.

His work might be described as surreal, playful, or iconoclastic “monuments” which present “pseudo-historical” statuary fragments within an altered/improbable conceptual context. They derive from his fascination with a basic human desire to immortalize ourselves; our singular/questionable acts of heroism, brilliance, triumph, or tragedy; to embody our memories in statuary and public structures, of bronze and stone; their origins and meaning inevitably corrupted, lost, or mystified by evolving contexts wrought by the inevitable passage of time, selective memory, or societal change.

Over the course of his career, his work has been presented in 23 museum and gallery solo exhibitions and included in over 80 national and international juried exhibitions. After a rewarding career of 34 years in academia, where he served for eight years as Chair of the Department of Art and Art History and for seven years as Dean of the College of Liberal Arts at UAH, he retired and is happily working as a full-time artist at his studio in Union Hill, Alabama.

Juror Statement

It's always exciting to see the creation of a new public sculpture tour and it has been a special honor to be a part of the process.

Public art is a gift. It is a gift to the community and to the artists who are given the opportunity to share their work. I've been a participant at all levels of other tours, from garnering community support, selecting the work, participating as an artist, and as a viewer. Each role has its challenges and rewards, but is not without risk, and the people who dedicated their time and energy to putting it together should be thanked for sharing their vision and service.

These sculptures bring an entirely new experience to the WVU campus. I felt that it was important to select a group of sculptures for the inaugural installation that would have a broad appeal to the campus community, while offering a glimpse into the range of conceptual and technological issues being addressed by sculptors today. They will create moments that fall outside of ordinary experience, moments to pause and reconsider one's surroundings and negotiate the form and space intellectually.

As artists, we hope that these will be positive and enriching moments, but we understand that the “conversation” may not always result in enthusiastic acceptance. That's the beauty of art—it's an open-ended exchange that can be uplifting, affirming, disorienting, or occasionally emotionally challenging.

The beauty of monumental public sculpture is that it crosses so many lines of interest by virtue of the physicality of the discipline. Unlike any of the other visual arts, sculpture must exist and survive in the real world and as such must enlist the tools and technologies of physics and engineering, material sciences, and the environmental sciences. Within the theatrical space that it inhabits, it acts as a player in the drama of life as people move around and through its stage. It subtly responds to changes in the weather, exists within the passage of time, and casts everchanging shadows. So, my hope is that members of very disparate disciplines in this academic community, from physics, dance, architecture, theater, ... will discover meaningful connections between their lives and the oft misunderstood world of art.

2021 WVU Sculpture Tour Juror: Glenn Zwegygartd

Juror Bio

The works of Glenn Zwegygartd are simultaneously ancient and contemporary. With his use of diverse materials - cast bronze, glass, iron, marble, stainless steel, stone and granite - he creates complex media sculptures that exemplify a mastery of three-dimensional form.

Zwegygartd possesses an uncanny ability to fuse dissimilar elements and concepts, natural occurring and fabricated forms, into structures that command the attention of the observer. This interaction of artist, nature and technology has a unifying effect on the observer's imagery and psyche.

Duplication and relationship are a recurring theme found throughout Zwegygartd's work. A carefully chosen stone, cast and duplicated in bronze, aluminum or steel becomes the basis of definite architectural themes that manifest in a range of sizes.

Zwegygartd's mastery of the building process along with his ability to create enormous works of art from materials of tremendous mass has gained him international recognition and membership to the Berman Group, a cooperative of sculptors whose collective work spans virtually the entire spectrum of possibilities of "traditional" modernist sculpture.

Kansas born, Zwegygartd earned a BFA degree from Wichita State in 1967. He received an MFA from the Maryland Institute of Art in 1969 and is an emeritus Professor of Sculpture at the New York State College of Ceramics at Alfred University. Zwegygartd works independently in his immense workshop in Alfred Station, New York. Here his work continues to evolve-varied shapes and rich surfaces, transparent and dense forms, concept and technical relationships, personal and collective perceptions-into fine art of eminent legacy.

Juror Statement

When I was a working professor at the New York State College of Ceramics at Alfred University, it was a great pleasure to see my students discover a range of skilled craftsmanship combined with the quality of their ideas and imagination that was applied to the development of fabrication and their unique choices of personal finishes.

As the judge for the 2021 WVU Sculpture Tour, I found myself once again engaged in the perception of skilled craftsmanship and imaginative form. I saw small and large structures, influenced by geometry, animal and insect forms that were then enlarged and enlivened with experimental surface treatments. What a pleasure to see that materiality in sculpture still links one's head and hand! The vigor of expression and originality shown in the entries made my selection somewhat difficult, so I congratulate all of the contestants on their entries.

In conclusion, as a working sculptor I believe that sculpture remains the dominant public art form of the 21st century. I hope you enjoy the sculptures in this show as much as I enjoyed selecting them for your viewing.

The background of the page is decorated with abstract, light blue line art. These lines form various shapes, including what appears to be a stylized face or profile on the right side, and other geometric and organic forms scattered across the page. The lines are thin and have a hand-drawn, sketchy quality.

The School of Art & Design

The School of Art & Design at West Virginia University's College of Creative Arts is recognized as a leader in the education, creative development and growth of artists, designers, scholars, and teachers in the visual arts. Our mission to contribute to the greater good of art, education, and culture is grounded on the attraction and retention of a talented, skilled, creative, distinguished, and diverse body of faculty and students. The School assumes the responsibility of providing the members of this creative community with a challenging, productive, and safe working environment, ensuring the fullest realization of their potential in creative and scholarly activity. See artanddesign.wvu.edu for further information about our program and degrees.

Read, listen, and learn about each piece in the WVU Sculpture Tour by downloading the Otocast mobile app.



