

19. Reflections of a Summer Day, Duane Loppnow (1974)



The bright yellow “Reflections of a Summer Day” was a gift of the artist, Duane Loppnow, a UO graduate who participated in the 1974 International Sculpture Symposium in Eugene. This artistic event brought to Eugene six world-class sculptors, who designed sculpture pieces that are still on display throughout the city.

20. Akbar’s Garden, Lee Kelly (1984)



This 17-foot steel sculpture depicts a garden belonging to a twelfth century Indian emperor. The sculpture was donated by Jordan Schnitzer and his parents in 2002 to celebrate the success of The Oregon Campaign, a fundraising effort that raised \$225 million from 1992-98.

21. Path II, Susi Rosenberg (2009)



This sculpture is made of a series of rising cement columns accompanied by low-lying steel strips bent over one another. The piece is about life and the symbolism within the cycle of water. Path II (2009) was a gift from artist Susi Rosenberg created while she was a visiting artist & teacher in 1999. Prize winning poet Ingrid Wendt created a poem in 1999 to accompany Path II, which is published in her 2004 volume of poems, The Angle of Sharpest Ascending.

22. Luna, Ellen Tykeson (2014)



“In her powers reside the phases of the lunar calendar that order the rhythms of tides, fertility, birth, and growth. Luna’s burden of the crescent moons serve as a portal of resolve and response, both shaping her and providing refuge. This effort is the story of every woman, as the appearance of casual balance is the job of a life. The crystals of the inner edges represent the harshness, fragility, and natural order of human existence.” - Ellen Tykeson

23. Aggregation, Adam Kuby (2018)



This art installation was a 1% for Art Commission made by Adam Kuby as part of his series “disintegrated” art, in which he takes an object and breaks it down into several smaller pieces. “Aggregation” is represented through six sites surrounding the EMU green, each containing a four- by-four granite block that was quarried in Eastern Oregon. As one moves around the circle, the blocks break down into smaller pieces from one solid cube to a cluster of 32 broken pieces.

24. Axes, Thomas Sayer (2007)



“Axes” is an interactive, multi-piece sculpture. The two pieces between Living Learning Center North and South rotate manually. With one rough, naturally patterned side and one polished side, they represent the organic and industrial aspects of life. The artist hopes these earth-cast forms will evoke the earth’s essential elements and encourage ongoing exploration of space and composition.

25. Wonder, Susan Zoccola (2022)



“Wonder“ is a large-scale aluminum sculpture inspired by the scientific disciplines housed within Huestis Hall. Forms resembling neurons, mycelial networks, roots, and branches create a web of connections that reflects the shared patterns of living systems, scientific discovery, and interdisciplinary collaboration.

26. Lokey Science Complex Gargoyles, Wayne Chabre (1989-1990)



Albert Einstein, Marie Curie, Sir Isaac Newton, Maxwell & his Demon, Thomas Condon, Alan Turing, and John von Neumann are portrayed on the facades of the Lokey Science Complex buildings, along with sculptures of Drosophila (fruit fly) and Zebrafish. The hammered sheet copper sculptures were designed and installed by artist Wayne Chabre between 1989-90.

27. Science Walk, Scott Wylie (1991)



“Science Walk” is a landscape work that connects the major science buildings from Cascade Hall to Deschutes Hall. It consists of inlaid stone and tile beginning at the fountain “Cascade Charley.” It was designed in 1991 by Scott Wylie. The inlaid stones were donated by three members of the UO Geological Sciences faculty Allan Kays, Jack Rice and David Blackwell.

28. Scientific Symbols, Harold Balasz (1968)



A relief of a variety of scientific symbols and religious symbols located on the north end of the east facade of Volconology. This relief is framed with brick and tile to be compatible with the Cascade Hall facade.

29. Cascade Charlie, Alice Wingwall (1991)

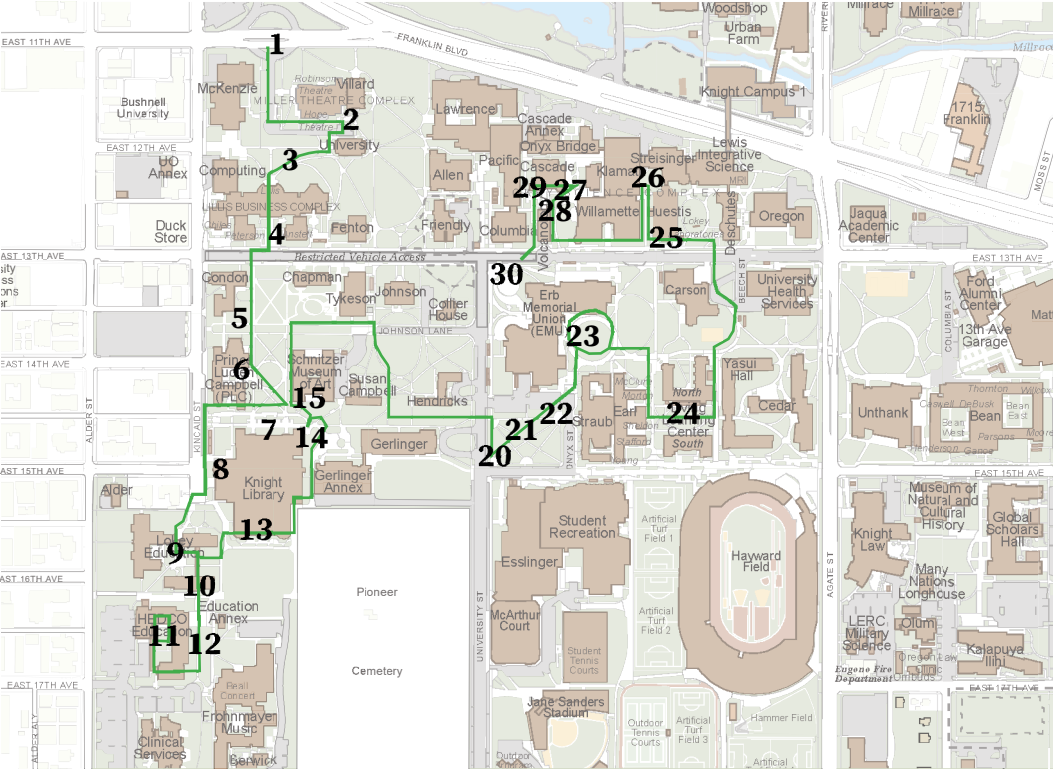


“Cascade Charley - Water Contemplation Place” is a waterfall fountain made of masonry, ceramic, and stone. Artist Alice Wingwall designed the waterfall fountain to engage senses other than just sight—primarily hearing—because at the time she designed it (1991) she was going blind. Markers on the ground around “Cascade Charley” are locations from which you can experience different sounds from the waterfall.

30. Native American Tribes of Oregon Flagpole Project (2012)



In 2012, students proposed increasing Native American presence on campus through flagpoles representing Oregon’s nine federally recognized tribes. Arranged around the Erb Memorial Union amphitheater to reflect each tribe’s geographic location, the installation includes bronze plaques depicting Oregon’s topography and tribal locations. It was dedicated on October 2, 2014.



University of Oregon
Campus Artworks Self-guided Tour

September 2026

Explore the University of Oregon’s rich array of freestanding sculptures and incorporated artworks of the university’s campus buildings. It will take approximately one hour to complete this one-mile tour. Locations 9-12 are available along an alternative path that will take more time.

Land Acknowledgment: The University of Oregon is located within the traditional homelands of the Southern Kalapuya. Following the Willamette Valley Treaty of 1855, Kalapuya people were forcibly removed to the Coast Reservation in Western Oregon. Today, descendants are citizens of the Confederated Tribes of Grand Ronde Community of Oregon and the Confederated Tribes of the Siletz Indians of Oregon.

Tours available on the UOregon App

1. Dads’ Gate, O.B. Dawson (1941)



The concept for the gates started in 1938 by the Dads Club, a University of Oregon patron-parent organization established in 1927. Designed by university architect Ellis F. Lawrence and architecture students. The ironwork was crafted by master blacksmith O.B. Dawson who produced numerous iron works as an employee with the Depression-era Federal Art Project of the Works Progress Administration.

2. Deadfall of the Second Empire, Leo Berk (2025)



The sculptures were created by Leo Berk (2025) and include 3 sculptures that celebrate the large urns that went missing from the roof line of Villard Hall within 10 years of the buildings construction. The original urns were wood, but finished to look like concrete. The sculptures are cast concrete that are finished to look like they are made of cedar wood.

3. Wind Fence, Ned Kahn (2003)



“Wind Fence” was influenced by the artist’s academic background in environmental studies. The artist describes the work: “The panels are composed of thousands of small, anodized aluminum elements that are hinged to move freely in the wind. The intent of the artwork is to reveal the invisible passage of wind through the fence. The curve of the fence echoes the curved facade of the architecture.”

4. Thinker Duck, Allison Brown (2024)



The “Thinker Duck” is a bronze sculpture which depicts the UO’s mascot striking the pose of Auguste Rodin’s famous “The Thinker.” The artist is UO alumna Alison Brown (2024). A twin version of the sculpture exists at the UO Portland Campus.

5. Lady, Jan Zach / Jerry Harpster (1986)



Located on the lawn between Prince Lucien Campbell and Condon Halls. The sculpture was a work in progress at the time of Jan Zach’s death, but a former student of Zach’s, Jerry Harpster, finished the work that the professor had started ten years later. The piece was initially commissioned by a friend, Inacio Peixoto, for the loving memory of his wife Amelinha. Zach is highly regarded for his contributions to the development of modernism art in the Pacific Northwest.

6. Vigil, James Lee Hansen (1985)



This bronze sculpture stands in the east courtyard of Prince Lucien Campbell Hall. It replaced “The Falconer” (1973), an earlier piece by the same artists, that was stolen from the site in 2008. Hansen, a Washington-based, Pacific Northwest artist, is known for his distinctive bronze sculptures.

7. Knight Library Cast Stone Heads, E. Dunbar and L. G. Utter (1937)



15 sculptured heads cast in stone that represent figures from the disciplines taught in academia, such as Aristotle, Jesus Christ, Beethoven, and Buddha, to name a few. Located on the frieze, a sculptured or richly ornamented band found just below the roofline of the building, the sculpted heads are cast around the east, north, and west sides of the original library. The sculptures are the work of Edna Dunberg & Louise G. Utter and were completed in 1937.

8. Pegasus, Keith Jellum (1994)



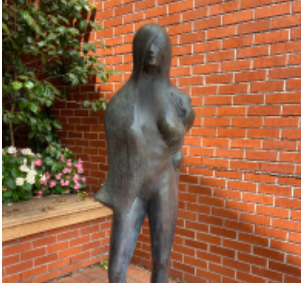
As you walk back to the front of the library, look up to see a polished cast-bronze wind sculpture located on the roof of the Knight Library. This sculpture is over seven feet tall and over 400 pounds and was commissioned as part of the 1% for Art Program.

9. New Horizons, Don Eckland (1981)



The artist describes this work as “a multi-faceted work suggesting numerous relationships . . . between the larger figure, which at once suggests in itself the past and the contemporary, and the several smaller figures with their interdependence and there is the desire to seek out and explore with un-assuredness in the adult figure. In essence, I have attempted to suggest a relationship of education and guidance in seeing new horizons.”

10. Emergence, Don Eckland (1981)



The artist describes the statue as a “young woman . . . poised at rest just prior to departing [S]he is indeed ready to emerge.” This statue was acquired as a part of the state’s 1% for Art program during the expansion of the Education Building (now the Lorry I. Lokey Education Building).

11. Life Dugout, Ann Morris (2009)



The cast bronze and basalt installation includes several pieces located in the Gretchen Anderson Pilip Courtyard. “Vessels or boats are expressive of journey. Their forms are pod-like, suggesting nature’s verdant growth. They float. They shape and are shaped by water—life’s principal ingredient. Combining bones and vessels becomes for me a symbol of our own journey through Nature and Time.” (Morris)

12. Unity and Harmony, Masayuki Nagase (2009)



This sculpture is made of carved, natural granite boulders and located in the Kendall Plaza east of HEDCO. This piece is a metaphorical expression of a life cycle.

13. Trees of Knowledge, Wayne Chabre (1994)



Copper sculptures, located on the back (south) side of the library, consist of three 4-foot-tall lights shaped like trees with book “leaves” rather than fruits. Chabre has also contributed the copper gargoyles that hang above the Museum of Natural and Cultural History.

14. Opal Whiteley, Ellen Tykeson (2019)



Bronze statue commemorates the life of writer and UO alumna Opal Whiteley. Whiteley became famous in 1920 for her diary “Opal: the Journal of an Understanding Heart”. Whiteley was a proponent of living in harmony with the natural world and her teachings influenced the people of Oregon from an early age of twelve.

15. The Family Group, John Geise (1973)



Located south of the Jordan Schnitzer Museum of Art, this sculpture was given in 1974 by the William A. Haseltine family in honor of Karl Onthank, a UO administrator from 1909-1957. The stone sculpture commemorates the way Onthank lived with love and served the UO community with grace.

16. Prometheus, Jan Zach (1958)



Located north of the Schnitzer Museum of Art. This sculpture commemorates Gamma Phi Beta’s 50th anniversary on the UO campus. It was created by Czech-born artist Jan Zach (1914-86), who taught sculpture at the UO from 1958-79.

17. Water Piece: For Michael, Lee Kelly (1993)



The metal sculpture combines flowing curves and angular forms to evoke movement and energy, reflecting the artist’s distinctive abstract style. Eric McCready donated this sculpture to the University of Oregon in memory of Evelyn B. and S.W. McCready.

18. Encounter, Bruce Beasley (2004)



“Encounter” is a 2004 bronze sculpture by Bruce Beasley, commissioned through the 1% for Art program. The artist describes the base blocks as representing the university’s foundation– the faculty, library, and research facilities– while the upper blocks represent university activities– learning, questioning, and exposure to arts and ideas.