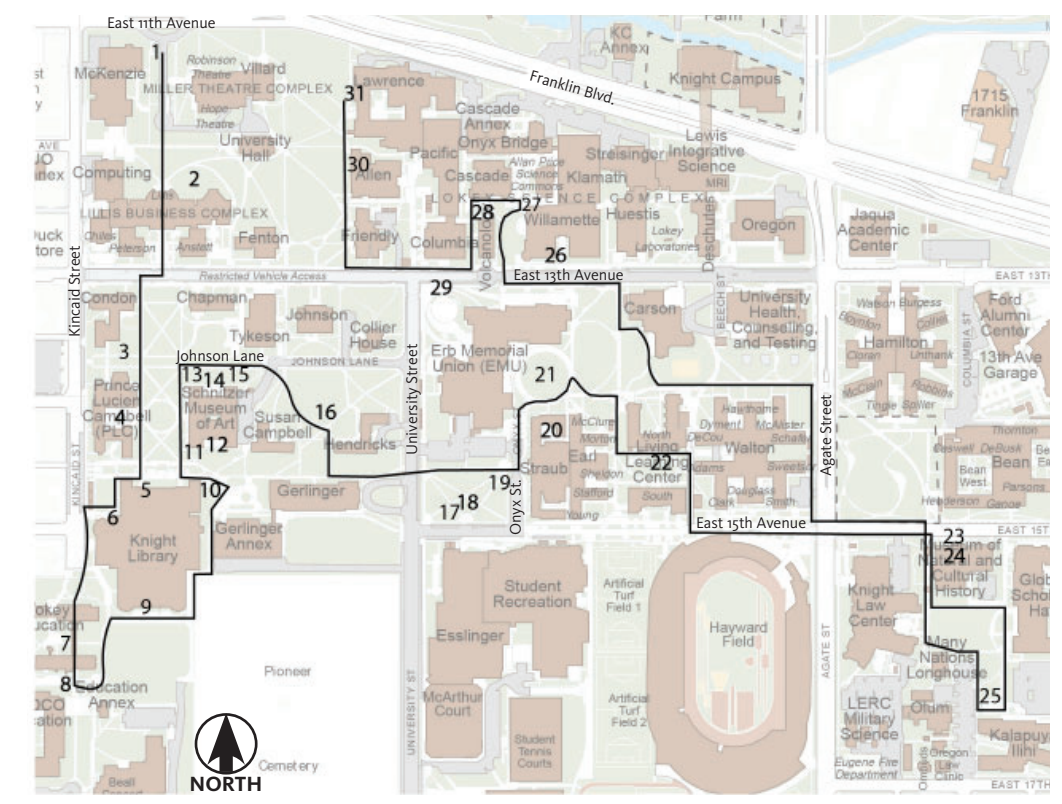
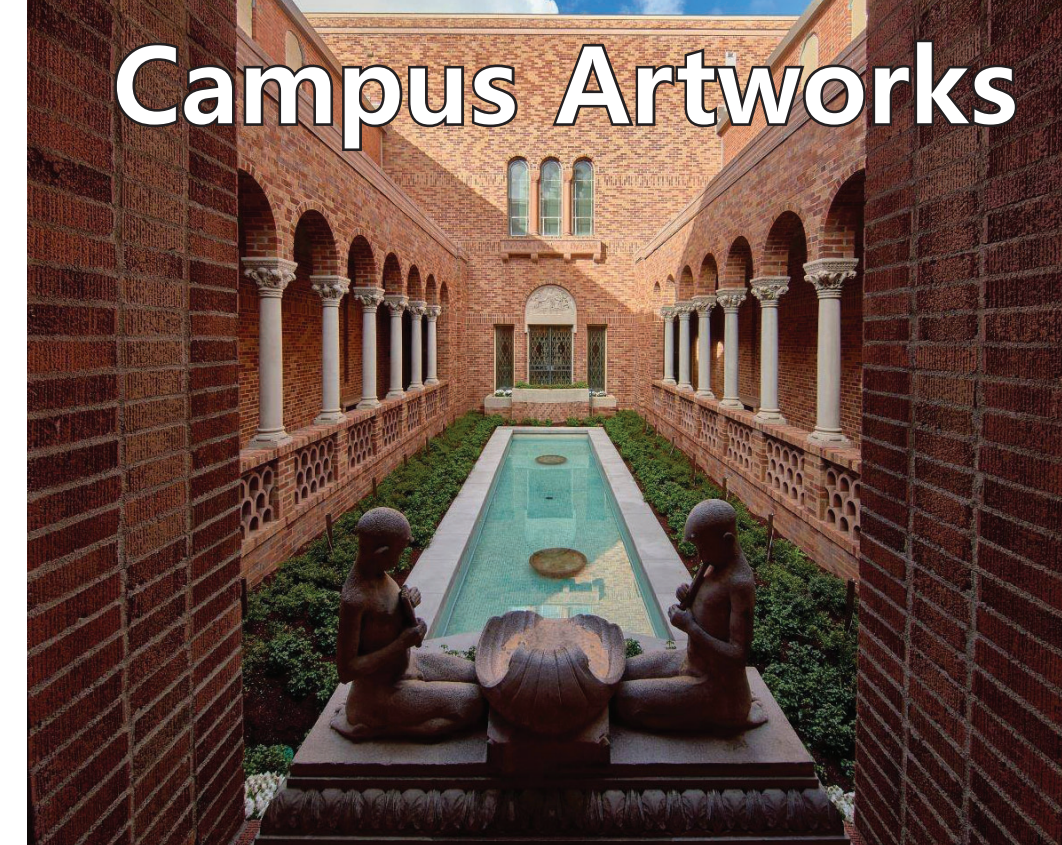


Campus Artworks



University of Oregon
Self-guided Tour, Updated August 2020

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 6-9 are available along an alternative path that will take more time. The first stop in this tour, Dad's Gates, is located at the semi-circular drive entrance, just south of East 11th Avenue, to the west of the intersection of Franklin Blvd. and East 11th Ave.

Tours available on the UOregon App

20 House of Phineas Gage

"House of Phineas Gage" (2003), hidden in the courtyard of Straub Hall, is made of wooden strips. It was a 1% for Art commission associated with the Lewis Center for Neuroimaging. The work was created by artist/architect James Harrison. The "subject," Phineas Gage, is a legend in the history of brain injury: he survived a 3-foot rod blown into his head from a construction blast in 1848.



21 "Aggregation"

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. Five of the blocks were etched with quotes from UO graduates, while one is etched with a quote from student Pallavi Webb. "This piece is really about the students," Kuby said. "It's about voices of students who have been here and gone on to really keep growing and thinking."



22 Axes

The multi-piece sculpture "Axes" is interactive. The two pieces in the courtyard between Living Learning Center North and South rotate manually. Their form—one side rough and naturally patterned and the other side polished smooth—represents the organic and industrial aspects of life. The artist, Thomas Sayre, hopes the earth-cast structures will remind us of "the earth's essential elements according to many societies and serve as opportunities to continually experiment with space and composition."



23 "Bear," "Raven," and "Salmon"

Attached to the exterior walls of the Museum of Natural and Cultural History are three hammered sheet copper gargoyle sculptures. Commissioned as a part of the 1% for Art program, they were created by artist Wayne Chabre. Chabre is a northwest based sculptor whose works have been described as "whimsical". In addition, go inside and explore the Museum's many exhibits.



24 Spring Run

"Spring Run" is a bronze sculpture located on the north exterior of The Museum of Natural & Cultural History. In this 2001 piece, Mack Holman depicted a Native American woman holding a salmon. Holman has had multiple contributions to the UO including the restoration of the bronze doors of Knight Library.



25 The Responsibility of Raising a Child

"The Responsibility of Raising a Child" is a bronze sculpture crafted by Newport, Oregon Native American artist Rick Bartow. His artwork reflects his Native American heritage and this specific piece offers a humanist viewpoint on the tribulations of single parenthood. The juxtaposition of the region's wildlife, and a grandmother and baby, represent family and community.



26 Lokey Science Complex Gargoyles

Albert Einstein, Marie Curie, Sir Isaac Newton, Maxwell & his Demon, Thomas Condon, Alan Turing, and John von Neumann are portrayed on the façades 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

"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 Cascade Charley

"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.



29 Native American Tribes of Oregon Flagpole Project

In 2012, a group of six students in the Lundquist College of Business were motivated to increase the presence of Native Americans on campus. The plan was to install flagpoles which represented Oregon's native populations. The ultimate design places nine flagpoles around the amphitheater of the Erb Memorial Union in locations that match each tribe's geographic location in Oregon. Each flagpole has a uniquely designed bronze plaque depicting the state's topography, clarifying the tribe's geographical place in the state. The dedication of the nine flags took place on October 2, 2014.



30 Colophons

The nine "Colophons" (printer's marks) are architecturally integrated between the first and second story windows on the west façade of Allen Hall, occupied by the School of Journalism. Created in 1954 they represent a survey of the history of printing. For example, the inscription "ALDUS" identifies the Aldine Press after Aldus Manutius (1449-1515), who was a pioneering figure in publishing, printing and typography.



31 Flying Ducks

"Flying Ducks" (1970) was created by Tom Hardy and given to the School of Architecture and Allied Arts in 1984 by Mr. and Mrs. Hugh Klopfenstein. It now rests comfortably on the west façade of Lawrence Hall, which houses the School of Architecture and Allied Arts. Hardy worked in the Portland area for over half a century and developed a larger than life reputation. His works are primarily in metals such as steel and bronze due to the fact that they allow for the freedom of improvisation.





1 Dads' Gates

The ornamental “Dads’ Gates” were put into place in January 1941. The concept for the gates started in 1938 by the Dads Club, a patron-parent organization of the university that was established in 1927. “Dads’ Gates” was designed collaboratively by Ellis F. Lawrence, the university architect from 1914 until his death in 1946, and architecture students. The metalwork was crafted by O.B. Dawson, a master blacksmith who produced numerous iron works as an employee with the Depression-era Federal Art Project of the Works Progress Administration.



2 Wind Fence

Located on the north lawn of the Lillis Business Complex, “Wind Fence” (2003) was influenced by the artist’s academic background in environmental studies. The artist, Ned Kahn, 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 façade of the architecture.”



3 Lady

“Lady” (1986) is 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.



4 The Falconer/Vigil

“The Falconer” (1973) was designed by James Lee Hansen and resides in the eastern courtyard of Prince Lucien Campbell Hall. The 300 pound bronze statue depicting abstract tools of the falconer trade was stolen in 2008. Hansen has since designed another piece to replace the stolen art and renamed it “Vigil”.



5 Knight Library Heads

The Knight Library Heads include 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, 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 and Louise G. Utter and were completed in 1937.



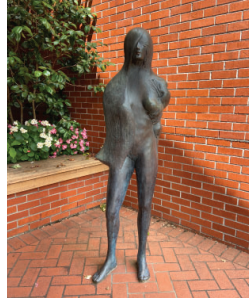
6 Pegasus

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



7 New Horizons

“New Horizons” (1981) is a freestanding cast-bronze sculpture. The artist, Don Eckland, 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 unassuredness in the adult figure. In essence, I have attempted to suggest a relationship of education and guidance in seeing new horizons.”



8 Emergence

“Emergence”, also by Don Eckland (1981), is a cast-bronze statue. Eckland 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).



9 Trees of Knowledge

“Trees of Knowledge” is a 1994 copper garden sculpture by Wayne Chabre. The copper sculptures, located on the back (south) side of the library, consists 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.



10 Opal Whiteley

“Opal Whiteley” is a bronze statue that was designed by Ellen Tykeson and 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.



11 The Family

“The Family,” located south of the Jordan Schnitzer Museum of Art, is a sculpture 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.



12 Prince Lucien Campbell Memorial Courtyard

The Jordan Schnitzer Museum of Art was constructed in 1930 by Ellis Lawrence. The courtyard is named after the president of the UO from 1890-1902. The courtyard bears resemblance to cloisters in romanesque cathedrals, which were places of solitude for monks and nuns. Be sure to lookout for the animals that adorn the capitals reminiscent of middle age architecture. There are also 14 columns with Corinthian capitals which depict the flora and fauna of Oregon. JSMA has been described as “exotic” for its architectural design.



13 Prometheus

“Prometheus” (1958) is 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.



14 Encounter

“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.



15 Reflections of a Summer Day

The bright yellow “Reflections of a Summer Day” was a gift of the artist, Duane Lopnow, 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.



17 Akbar's Garden

“Akbar’s Garden” was created by artist Lee Kelly in 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.



18 Path/Wedge II

“Path/Wedge II” (2009) was a gift from artist Susi Rosenberg, created while she was a visiting artist and teacher at the UO in 1999. The sculpture is made of a series of rising cement columns that capture rain water, accompanied by low-lying steel strips bent slightly over one another. The piece is about life and the symbolism within the cycle of water. Prize-winning poet Ingrid Wendt wrote a poem in 1999 to accompany “Path/Wedge II,” which is published in her 2004 volume of poems, “The Angle of Sharpest Ascending”. “On the banks of the Lethe we reaped Forgetfulness. By the great / River Jordan we put down our Sins. . . . / Out of our cast / Off materials, out of / Cinders ground to dust, / Out of common lime and clay / . . . This centuries-old conglomeration of syllables, this / Musical chord that with the careful addition of moisture, / Water, will echo louder every passing year”.



19 Luna

“Luna” (2014) is a bronze sculpture located in the Straub Quadrangle designed by Ellen Tykeson. “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