

# WESTERN SCULPTURE COLLECTION



MAKE WAVES.



## WESTERN'S SCULPTURE COLLECTION

Western's sculpture collection, which has twice been selected as one of ten most important university campus collections in the country, spans works from the late 20th century to the present. Funding for the sculptures comes from a variety of sources. In 1959 Western took the visionary step of including the acquisition of art in its construction budgets, long before percent-for-art programs became common in the United States. In 1974, the State Legislature established a public art program that has brought significant works to Western. But the most noteworthy sculptures have been donated to the University by the eminent Seattle art collector Virginia Wright as part of her mission to bring art of national importance to Washington.

Each work in the collection arrives through a rigorous selection and approval process. After installation, the never-ending work of maintenance starts. It is an essential part of collection management to ensure that the art is in good condition to promote enjoyment, research and interpretation. This certainly applies to university art collections, which have an important educational role to play and which help create a rich artistic campus environment.

Trained staff provides consistent and comprehensive care of the sculptures but occasionally a larger action is required. That was the case with one of Western's most significant sculptures, Donald Judd's *Untitled*, 1982. Three decades after its installation, the sculpture was in critical need of repairs due to corrosion. After extensive research, a restoration plan was developed by conservators and carried out by professional art fabricators. The sculpture was returned to campus in 2019 and placed in a new, drier site by the University's main entrance, where it is seen every day by thousands of students, faculty and staff.

The Judd conservation project was made possible by the Institute of Museum and Library Services (MA-30-18-0412-18).



**1 James FitzGerald (1910-1973). *Rain Forest*, 1959; installed 1960. Bronze fountain; 14' h. x 12' w. x 24' l.** *Rain Forest* was Western's first public sculpture and FitzGerald's first bronze fountain. Evoking the rainforests on the Olympic Peninsula, the vertical structure, with its bark-like pattern, suggests a stand of trees above the horizontal element of a fallen trunk. Within the latter are screens with calligraphic patterns, which refer to the region's close connection to China and Japan.



**2 Donald Judd (1928-1994), *Untitled*, 1982. Corten steel; 7 1/3' h. x 7 1/3' w. x 14 2/3' d.** *Untitled* represents important aspects of the Minimalist movement, which Judd pioneered: clear and distinct form, use of industrial material, outsourced fabrication in a sheet-metal workshop, and elimination of all references and metaphoric meaning. What matters is the real experience of the sculpture's appearance in nature.



**3 Magdalena Abakanowicz (1930-2017), *Manus*, 1994. Bronze; 15'h. x 4' w. x 3' d.** As part of Abakanowicz's "Hand-like Trees" series begun in the 1990s, this sculpture "represents a metaphoric bridge between a form of nature and a human form." The artist chose to site the sculpture with Sehome Hill Arboretum in the background to accentuate the link between the woods and the human activity on campus.



**4 John Keppelman (b. 1940), *Garapata*, 1978.**  
Painted aluminum; 10' h. x 7' w.

Keppelman arrived at the simple shapes of this sculpture by cutting and folding paper. Because these shapes suggest a sense of soaring motion, he named it *Garapata* after a dramatic California setting, a river and canyon which intersects with the Pacific Ocean which he knew in his youth.



**5 Robert Morris (1931-2018), *Untitled (Steam Work for Bellingham)*, 1971; installed 1974.** Rock w/  
variable volume of steam; 20' x 20'

Known for his conceptual approach, performances and environmental art, Morris combines these components in this ever-changing steam sculpture to create a performance of natural elements. Chance and environmental factors such as sunshine, wind, and fog affect the shape of the steam. The steam, which is set on a timer, comes on at 8-8:30 a.m., 12-12:30 p.m., and 5:30-6 p.m.



**6 Nancy Holt (1938-2014), *Stone Enclosure: Rock Rings*, 1977-78.** Brown Mountain Stone; 10' h. x 40' d.

Holt's rock enclosure is aligned with the North Star, also known as Polaris. The four arches in the inner and outer rings are oriented from north to south. The circular windows refer to points on the compass, providing horizontal sightline out onto the landscape. Polaris was used for navigating by coastal seafarers.



7 Do Ho Suh (b. 1962), *Cause and Effect*, 2012.  
Cast resin and stainless steel; 21' h. x 18' w. x 10' d.

Individuals coming together as a group is a topic of great importance in Suh's work. Here we see thousands of figures stacked atop one another in an ominous formation of a tornado. But the work also has a positive implication. In Suh's words, "It is more about interdependency, a hope for human understanding, where things coexist."



8 Bruce Nauman (b. 1941), *Stadium Piece*, 1998-99.  
Concrete; 12' h. x 25' w. x 50' l.

To Nauman, art is a philosophical inquiry into "the possibilities of what art might be." His works make viewers think about what they know and don't know, what they see and don't see. Here Nauman inverts an ordinary notion—instead of overlooking a ballpark, this stadium is itself a playing field where everyone is invited to participate.



9 Mia Westerlund-Roosen (b. 1942), *Flank II*, 1978.  
Concrete, steel, copper; 1 1/2' h. x 12 1/6' l.

Roosen's early sculptures combine Minimalist geometric forms with improvised finishing. Instead of the smooth, industrially machined surfaces that still predominated abstract sculpture in the 1970s, *Flank II* has the surface qualities of painting. The concrete wedge is faced with two sheets of copper, edged by natural oxidation to create variegated fields of color with a textured line of pigmented concrete in between.



**10 Ulrich Rückriem (b. 1938), *Untitled*, 1989.**  
Normandy granite; 108" h. x 48" w. x 45" d.

Rückriem's process of making the work is evident, with tool marks from the drilling, cutting and splitting of the stone clearly visible. He does not sculpt the surface but concentrates on the interior. He has removed the center section of the block and polished the granite cavity. Otherwise the block of stone has been left as the artist originally found it at the quarry.



**11 Beverly Pepper (1924-2020), *Normanno Column*,**  
& **12 1979-80. Cast iron; 102" h. x 11 1/4" w. x 11 1/4" d.**  
***Normanno Wedge*, 1980. Cast iron; 7 1/4' h.**

In her two cast iron sculptures, Pepper transformed the shapes of tools from a traditional Italian foundry into large totem-like markers. A striking formal metamorphosis is revealed as the wedge sculpture is observed from different angles. Seen from the front or back, the heaviness of the flat broad expanse of the cast iron wedge is acutely felt, but if it is viewed in profile, the sculpture looks like a column, with the wedge sitting lightly in the split square.



**13 Scott Burton (1939-1989), *Two-Part Chairs, Right Angle Version (a Pair)*, 1983, fabricated 1987.**  
African Juparana granite; 38 1/8" h. x 20" w. x 27 1/4" d.

Known for transforming the idea of public art in the 1970s, Burton integrated functional design into fine art. This two-part work evolved out of his early "behavioral tableaux" where actors were involved in staged confrontations. Here the viewers become performers as they sit on the polished granite chairs, which may appear as minimalist sculptures but offer themselves for functional use.



**14 Tom Otterness (b. 1952), *Feats of Strength*, 1999.**  
Bronze; seven figures each approx. 15" h.

Otterness' sculptures have both serious and whimsical aspects. In Haskell Plaza his bronze figures reinforce the idea of natural and cultural forces at work. The small scale of the characters calls attention to the overwhelming power of nature and humanities' ongoing feats. On a more playful level, the figures may suggest faculty and students working and relaxing on campus.



**15 Lloyd Hamrol (b. 1937), *Log Ramps*, 1974.**  
Reconstructed 1983 & 1995; Cedar; 8 2/3' h. x 40' w.

Hamrol's ramps are positioned so that the viewer can seek shelter underneath them or climb up to take in the view surrounding the sculpture. Inspired by the idea of a primitive Northwest shelter, Hamrol intended his participatory sculpture to evoke ceremonial architecture, protective enclosures, and the natural resources of the Northwest.



**16 Richard Serra (b. 1939), *Wright's Triangle*, 1979-80.**  
Corten steel; 9' h. x 36' w. x 36' d.

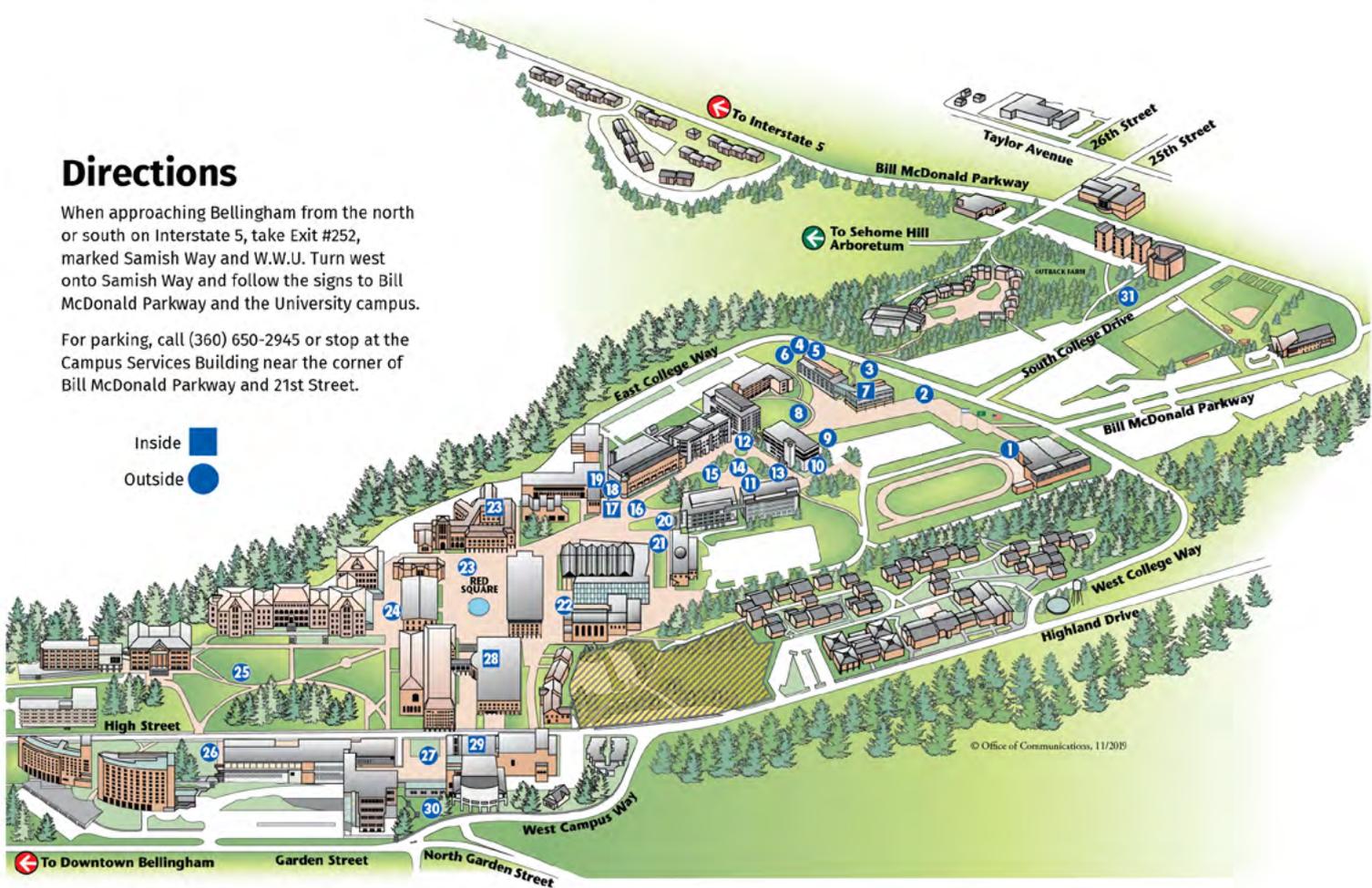
Serra's work engages observers in a different way than traditional sculptures. Rather than simply looking at the work to admire its materials and compositional relationships, viewers are encouraged to walk along Serra's sculpture and measure themselves against its size. Upon entering the sculpture's inner space, the experience changes—a barrier becomes an enclosure, a respite in the middle of the busy thoroughfare.

# Directions

When approaching Bellingham from the north or south on Interstate 5, take Exit #252, marked Samish Way and W.W.U. Turn west onto Samish Way and follow the signs to Bill McDonald Parkway and the University campus.

For parking, call (360) 650-2945 or stop at the Campus Services Building near the corner of Bill McDonald Parkway and 21st Street.

Inside ■  
Outside ●



- 1.....Rain Forest, James FitzGerald
- 2.....Untitled (Box), Donald Judd
- 3.....Manus, Magdalena Abakanowicz
- 4.....Garapata, John Keppelman
- 5.....Untitled (Steam Work for Bellingham), Robert Morris
- 6.....Stone Enclosure: Rock Rings, Nancy Holt
- 7.....Cause and Effect, Do Ho Suh
- 8.....Stadium Piece, Bruce Nauman
- 9.....Flank II, Mia Westerlund Roosen
- 10.....Untitled, Ulrich Rückriem
- 11.....Normanno Column, Beverly Pepper
- 12.....Normanno Wedge, Beverly Pepper
- 13.....Two-Part Chairs,  
Right Angle Version (a Pair), Scott Burton
- 14.....Feats of Strength, Tom Otterness
- 15.....Log Ramps, Lloyd Hamrol
- 16.....Wright's Triangle, Richard Serra

- 17.....Western Gallery
- 18.....A Museum is a School, Luis Camnitzer
- 19.....Clover, Gary Hill
- 20.....The Islands of the Rose Apple Tree Surrounded  
by the Oceans of the World For You,  
Oh My Darling, Alice Aycock
- 21.....Lifted Conical Depression, Meg Webster
- 22.....Untitled, Joel Shapiro
- 23.....Sky Viewing Sculpture, Isamu Noguchi
- 24.....India, Anthony Caro
- 25.....Split Stone (Northwest), Sarah Sze
- 26.....Curve / Diagonal, Robert Maki
- 27.....For Handel, Mark di Suvero
- 28.....Mindseye, Mark di Suvero
- 29.....Performing Arts Center (PAC) Galleries
- 30.....Bay View Station, George Trakas
- 31.....Bigger Big Chair, David Ireland



## 17 Western Gallery

The Gallery is committed to creating an environment for learning, the exchange of ideas and critical discussion through publications, educational programs, and five annual exhibitions. Concentrating on national and international art, the Gallery provides the University community and the region with a diversity of experiences and a view of the wider world.



## 18 Luis Camnitzer (b. 1937) *A Museum is a School*, 2009; installed 2019. Text on aluminum; 8' x 8'

*A Museum is a School* defines the museum as a space for education and establishes artists and their audience as colleagues. The museum becomes a forum for exchange and the art it exhibits becomes a means of acquiring and expanding knowledge. Camnitzer has described the pieces as a contract that makes the museum accountable to the public.



## 19 Gary Hill (b. 1951), *Clover*, 1994.

Four channel video and sound sculpture;  
5' 4" h. x 2' 6" w. x 2' 6" d.

Located by the entrance to the Western Gallery, *Clover* consists of a steel platform with four 20" monitor tubes arranged in a clover-like form. Black and white videos show the heads and shoulders of four men moving away from the viewer, into the woods, toward a common place that may or may not exist.



20 Alice Aycock (b. 1946), *The Islands of the Rose Apple Tree Surrounded by the Oceans of the World for You, Oh My Darling*, 1987.

Water-filled cast concrete; 16" h. x 21' diam.

In her sculpture, Aycock translates a cosmological diagram of the Indian Jain religion into a three-dimensional concrete form with flowing water. Here we see the middle world (the domain of humans, animals and plants) in a bird's eye view, with its mountains, lakes, rivers and islands surrounding the sacred Mount Meru.



21 Meg Webster (b. 1944), *Lifted Conical Depression*, 1990. Earthwork with copper ring; 16" h. x 15' diam.

Deeply concerned about ecology, Webster is known for sculptures that combine earth's materials—soil, salt, hay and water—with a minimalist vocabulary of cones, mounds and spheres. From a distance the low lying copper ring may look like an ordinary planter, but close up the viewer will see a garden which, in a conical shape, slowly sinks into the earth.



22 Joel Shapiro (b. 1941), *Untitled*, 1980-81.

Cast bronze; 52 7/8" h. x 64" w. x 45 1/2" d.

While using abstracted minimalist shapes, Shapiro introduces narrative, drama and autobiography into his art. His figures interact with the surrounding space in their various configurations, often reminiscent of dance routines or other athletic movements. Here the figure is balanced on one leg with one arm extended, giving a transitional feeling between nimbleness and lack of control.



**23 Isamu Noguchi (1904-1988), *Skyviewing Sculpture*, 1969. Painted iron plates; 14' h. x 17' w.**

The *Skyviewing Sculpture* invites people in and guides their eyes up, to behold the changing skies through the circular openings. Once inside, viewers experience the tilted cube in an entirely different form, open and uplifting. Noguchi designed the sculpture as an active participant in the dynamic life of the Red Square. He described it as “a sculpture of living environment.”



**24 Anthony Caro (1924-2013), *India*, 1976. Steel, rusted and varnished; approx. 7' 3/4" h. x 9' 3/4" w. x 5' d.**

*India* presents a complex composition and varied views, with a strong front, akin to the vertical plane of a door, and dynamic structural relations of organic slabs layered diagonally against large planes. The process of machining this metal through its various treatments is evident. In its finished form, this sculpture expresses these materials as they appear at various stages of the metal forming process, ranging from lumps of steel to flattened slabs and sheet metal.



**25 Sarah Sze (b. 1969), *Split Stone (Northwest)*, 2019. Granite and resin, 39" h. x 45" w. x 17" d.; 47" h. x 46" w. x 20" d.**

The interior surfaces of the split boulder contain a dot-matrix image of the sky at sunset, like a split open geode revealing a world inside. By fixing the fleeting photographic images in stone, Sze explores the fragility of time passing and our desire for weight and permanence in the face of both overwhelming natural forces and the ubiquitous, rapidly changing images that surround us.



**26 Robert Maki (b. 1938), *Curve/Diagonal*, 1976-79. Painted corten steel; 8' h. x 10' 1/2" w.**

Interested in modes of perceiving, Maki, a 1962 Western graduate, placed his sculpture carefully so that the angle of incident sunlight would assist in the perception of the work. Depending on the time of day, the season, weather conditions, and position of the viewer, the shape of the curve seems to change, giving the illusion of either a flattening or an opening of the abstract structure.



**27 Mark di Suvero (b. 1933), *For Handel* (pictured), & 28 1975. Painted steel; 27' h. and *Mindseye*, 1978. Steel; 53" h. x 54" w. x 34" d.**

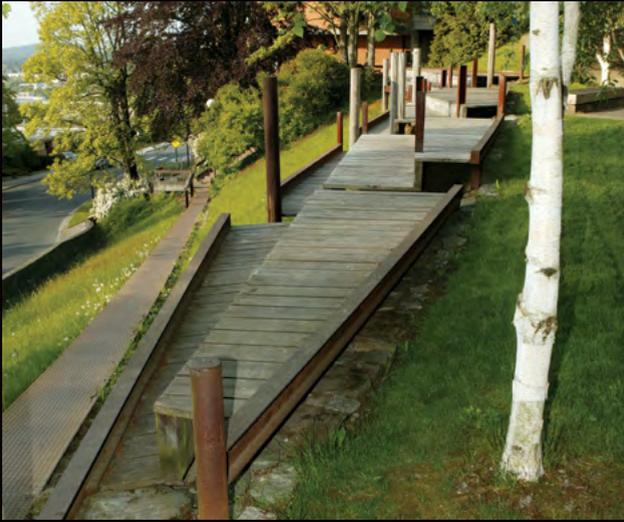
Di Suvero's monumental sculptures are typically constructed from industrial I-beams, welded or bolted together. Still they appear to soar lightly above the ground. Di Suvero has been called an Abstract Expressionist for the way he draws with steel beams in space. In what the artist has described as a metronomic sculpture, *For Handel* was created specifically for the Performing Arts Plaza and dedicated to the 18th Century composer George Frederic Handel.

A smaller sculpture by Di Suvero, *Mindseye*, is located next to the Library's circulation desk. It displays moving abstract forms in the center of a steel circle, as if to suggest a view through the lens of an eye into an active mind.



## **29 Performing Arts Center (PAC) Galleries**

A series of 13 tapestries by the sculptor Alexander Calder are presented near the left entrance to the Concert Hall. The right entrance and the Mainstage Theatre lobby showcase paintings and sculptures by renowned Northwest artists. In the main building lobby is a permanent four-channel video installation by Seattle based artist Claude Zervas, consisting of aerial views of the Nooksack River.



**30 George Trakas (b. 1944), *Bay View Station*, 1987. Wood and steel; 45' x 144'.**

Trakas' work creates a link between the industrial port city and the University, as well as a viewing station for reflection on these communal connections. The steep hill across which Trakas chose to weave his walkway and irregularly shaped decks is an unusual site for art, but to Trakas it was a perfect place for a communal engagement.



**31 David Ireland (b. 1930), *Bigger Big Chair*, 2004-07. Painted steel plates; 12' 5" h. x 6' w. x 12' 8" d.**

A Bellingham native, Ireland graduated from Western in 1950. In *Bigger Big Chair*, he changes our experience of a functional object, the familiar "club chair," by abstracting its forms and enlarging its scale. Generally, a chair is considered the seat of learning and a symbol of aspirations; when monumental, it also stands for distinction and authority.



## **NORTHWEST ARTISTS**

In addition to the selection of paintings and sculptures in the Performing Arts Center, there are close to 500 artworks from the University Art Collections displayed in offices throughout campus.

**Wilson Library (entrance):** Dale James, *Thunderbird and Bear and Steelhead Totem Pole*, 1996. Old Growth Cedar. 7'9" h (pictured)

**SMATE:** Richard Gilkey (1925–1997), *Quiet Field*, 1970. Oil on canvas, 67 ½' h x 242' w

**Miller Hall:** Rebecca Cummins and Paul DeMarinis, *Lunar Drift*, 2014. Archival inkjet prints on acrylic and mechatronics, 2 walls, overall 11' h. x 26' w.

**Communications Facility:** Cris Bruch (b. 1957), *Offshoot and Couplet*, 1992. Steel and enamel, 92" h. x 15" w. x 12" d. and 19" h. x 38" w. x 38" d; 24" h. x 36" w. x 35" d. and 18" h. x 10" w. x 12" d.

## SCULPTURE COLLECTION

For more information on the sculptures see [westerngallery.wvu.edu/sculpture](http://westerngallery.wvu.edu/sculpture).

## WESTERN GALLERY

To see the full schedule of exhibitions, visit the Gallery's website at [westerngallery.wvu.edu](http://westerngallery.wvu.edu). The Western Gallery is open during the University's sessions and observes the University's calendar and holidays. Gallery hours are Monday through Friday from 10 a.m. to 4 p.m. and Saturday 12 to 4 p.m. (closed on Sundays). The Western Gallery is located in the Fine Arts Building, across from Carver Gym. Entrance to the Gallery and related programs are free and open to the public.

## ACCESSIBILITY

The Gallery's exterior door is manually accessible (the main entrance to the Fine Arts building is button-activated). A ramp goes to the Gallery's side door. Accessible restrooms are located on the first floor. Accessible parking is available behind the Fine Arts building, on East College Way. Large print texts for exhibitions are available at the Gallery. A sign language interpreter can be available with advance notice.

## GROUPS AND TOURS

Guided tours to the exhibitions and the outdoor sculpture collection are offered to schools and organized groups. Please call (360) 650-3939 to make an appointment.

**FUNDING SOURCES:** Gift of the Virginia Wright Fund: Mark di Suvero, *For Handel*, 1975; Anthony Caro, *India*, 1976; Robert Maki, *Curve/Diagonal*, 1976-79; Donald Judd, *Untitled*, 1982; Bruce Nauman, *Stadium Piece*, 1998; Richard Serra, *Wright's Triangle*, 1979-80 (with additional funds from the National Endowment for the Arts and Art Allowance from WWU construction funds), and Nancy Holt, *Stone Enclosure: Rock Rings*, 1977-78 (with additional funds from the National Endowment for the Arts, Washington State Arts Commission, Art Allowance from WWU construction funds and the artist's contributions).

**Gift of Virginia and Bagley Wright:** Scott Burton, *Two-Part Chairs, Right Angle Version (a Pair)*, 1983; Beverly Pepper, *Normanno Column*, 1979-80; Ulrich Rückriem, *Untitled*, 1989; Joel Shapiro, *Untitled*, 1980-81; Mark di Suvero, *Mindseye*, 1978, and Meg Webster, *Untitled*, 1990

Funded by the National Endowment for the Arts, Washington State Arts Commission, and private donations: Alice Aycock, *The Islands of the Rose Apple Tree Surrounded by the Oceans of the World for You, Oh My Darling*, 1987, and George Trakas, *Bay View Station*, 1987 (permanent installation funded by the David and Kay Syre Family, 1995).

Funded through the Washington State Arts Commission's Art in Public Places Program by means of the state's one-half of one percent-for-art law: Beverly Pepper, *Normanno Wedge*, 1980; Magdalena Abakanowicz, *Manus*, 1994. Gary Hill, *Clover*, 1994 (with additional funding from the Department of General Administration); Tom Otterness, *Feats of Strength*, 1999; David Ireland, *Bigger Big Chair*, 2004-07; Do Ho Suh, *Cause and Effect*, 2012; Rebecca Cummins and Paul DeMarinis, *Lunar Drift*, 2014. Cloud Zervas, *Middle Fork*, 2014, and Sarah Sze, *Split Stone (Northwest)*, 2019.

**Art Allowance from WWU construction funds:** James FitzGerald, *Rain Forest*, 1959 (2004 re-installation funded through Student Art Allocation for Wade King Student Recreation Center and the Ted E. Gary Family). Isamu Noguchi, *Skyviewing Sculpture*, 1969. Robert Morris, *Untitled (Steam Work for Bellingham)*, 1971 (2006 reconstruction from WWU Minor Capital Funds). Lloyd Hamrol, *Log Ramps*, 1974 (with additional funds from the National Endowment for the Arts, Bureau for Faculty Research, WWU Department of Art, and private donations).

**Other Gifts:** Mia Westerlund-Roosen, *Flank II*, 1978, gift of the artist; Cris Bruch, *Offshoot and Couplet*, 1992, gift of the artist; John Keppelman, *Garapata*, 1978, gift of Annie Dillard and Gary Clevidence, 1985.

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## **WESTERN GALLERY**

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COLLEGE OF FINE AND PERFORMING ARTS