

SUNY Fredonia's Marion Art Gallery

Outdoor Sculpture



Directions: Use the descriptions to identify each sculpture by location, then write the correct number in the marker on your Scavenger Hunt map. Return the map to a dropbox in Maytum Hall to be entered for prize giveaways.

Location: Reed Library/Mason Hall

1. Bill Stewart, **Lunar Time**, 2000
terra cotta

Using the age-old medium of terra cotta (low fire clay), Stewart creates strange and imaginative forms that often combine elements of the human and animal. The surfaces of the work are often scratched or drawn into suggesting the influence of costuming and body decoration seen in both primal and popular cultures.

2. Rainy Lehrman, **Stockpiles**, 2019
sawdust and spandex

To stockpile is a natural human instinct. Putting away for harder times, hoarding grain, salt and gold to sustain and control the masses. This ongoing work titled, Stockpile, is a reaction to that mentality and the larger absurdity of bioengineering and human consumption. My work

here is largely processed based as I try to create a version of the future of "food stuffs" and what that might look like if produced without the use of living animals. I hope for this work to appear familiar yet strangely off putting, and deeply suspicious.

3. Christopher Spath, **Void**, 2000
granite and glass

Using primarily stone and glass, Spath sees his work as a representation of the human form. The glass represents the inner life or soul and the stone represents the solid, physical body that holds it. Light is an important factor in experiencing this, and both the direction and quality of light coming through the glass have a significant impact on the visual life of the work.

4. Jonathan Kirk, **Poseidon's Eye**, 1994
steel

In many of Kirk's sculptures, objects are presented in a partial state, possibly emerging from or submerging into the earth. This gives the work a sense of mystery, forcing the viewer to question the object-hood and context of the piece.

5. Paul Howe, **Mudtub**, 2012
steel, brick and mortar

The artist's father, a highly skilled mason and brick-layer, was a great influence and role model to this artist in his youth. Using common commercial building materials, his work explored the ideas of physical work, craftsmanship and the artist as a tradesman.

6. Robert Murray, **Megan's Red**, 1969
painted steel

Murray's works are primarily painted metal, often in a bright, bold color, with twisting, geometric forms. His sculptures have a large, physical presence that allow them to punctuate the landscape even when viewed from a great distance. Many of his pieces are named after people, places, or things in Alaska and Canada.

Location: Science Quad

7. Steven Siegel, **Fredonia Suitcase**, 2015
plywood, snow fencing, crushed plastic bottles, and rubber hose

Siegel creates massive public sculptures out newspaper, plastic bottles, aluminum cans, shoes, shredded tires, car parts, juice boxes, etc. He does not regard these as environmental statements, but rather waste transformed into elegant minimalist forms. *Fredonia Suitcase* holds over 41,000 crushed plastic bottles. It is a prototype for a sculpture Siegel hopes to create for a glacier in Italy. The only way to put it on the glacier is build it elsewhere and have it airlifted to the site using the giant handle.

This was a collaborative project between the artist and students from SUNY Fredonia, Fredonia Middle and High School, and Brocton and Silver Creek High Schools.

8. Eric Stein, **Cutter**, 2012
painted steel

This geometric sculpture has two thin discs and diagonal square rods, resembling industrial design in which the rods cut the discs into two pieces. Stein, a 1974 Fredonia alumnus, donated *Cutter* to Fredonia in 2016.

Location: Rockefeller Arts Center

9. Lawson Smith, **After the Tornado**, 1991
found objects in wooden door

I am inspired by objects; well worn, used, or previously-owned. Even a sliver of soap retains a certain dignity. It has 'experience'; it has been places and has given itself up. Once chosen, the collected objects are placed in situations that hopefully invite the imaginative participation of the viewer. Sometimes they beg the question, 'What happened here?!'

10. Duayne Hatchett, **Untitled**, 1974
aluminum

Hatchett's work evolved from junk metal and found object sculptures into geometric abstract art, such as the one seen here. He placed great importance on achieving maximum effect with minimal means.

11. William King, **Words** (also known as *The Tin Men*), 1974
stainless steel

Like many of King's figurative sculptures, *Words* is distinguished by long, spidery legs and an exaggerated ratio of torso to appendages. Gestures and posture suggest attitude and illustrate the artist's amusement with the unwieldiness of being human. These three figures are 17 feet tall.

12. Coral Lambert, **Thunder Cloud**, 2005
cast iron, cast aluminum, and steel

Responding directly to metal's transitional fluid state, I engage and treat it as a living material; it flows, breathes, and emerges from the mold raw and elemental. I allow traces of the process to remain as if raised from the earth's depths or fallen from the deepest darkest skies where something mysterious and magical has the potential to be evidenced.

13. John Clement, **Popeye**, 2007
painted steel

Known for playful, large-scale public sculptures with intense color and circular forms, Clement creates work that stands in contrast to its environment. While waiting for the steel delivery to create this piece, the truck driver was lost and called for directions. His nickname was Popeye.

14. Michael Hansel, **Loose Ends**, 2007
stainless steel

In *Loose Ends* we find an animated form that resembles a creature from early science fiction films. This 'character,' articulated with a stainless steel 'armor' of sorts, seems familiar yet mysterious.