

ART ON



CAMPUS



# Art on Campus

## Washington University in St. Louis

**Through the Art on Campus program** at Washington University, the Mildred Lane Kemper Art Museum is cultivating a growing collection of public artworks by nationally and internationally recognized artists. Reflecting the diversity, creativity, and scholarship of the University, these artworks enhance the cultural, intellectual, and visual experience of all who visit as well as those who study and work here.

By giving public art a strong presence throughout campus, the program reframes and transforms the environment, provoking consideration of both place and space. Participating artists use a wide variety of media, creating works that range from stand-alone sculptures to architectural interventions that variously engage with the social and physical contexts of their sites. Reflecting a broad and interdisciplinary discourse on public art, the works prompt consideration of such issues as the power of place to illustrate history and the impact of public art on social interaction.

In addition to fostering dialogue, the Art on Campus program seeks to develop understanding and appreciation of art as well as provide a legacy for future generations.

Established in 2010, Art on Campus is administered by the Sam Fox School of Design & Visual Arts through the Mildred Lane Kemper Art Museum. It is funded by a Washington University policy that sets aside one percent of eligible capital projects and renovations on the Danforth Campus for the

purchase and commission of public art. A campus-wide committee guides the program and is charged with identifying locations, selecting artists, and approving proposals. The Kemper Art Museum's Director and Chief Curator and the University Architect cochair the committee to ensure that the University's short- and long-term plans for capital projects are incorporated into the planning for art installations and that artworks meet museum standards for aesthetic distinction and historical significance.

### **Audio Tour**

To assist your exploration of Art on Campus, the introductions to the artworks provided in this brochure are also available as an audio tour. Call 314.558.9580, followed by the corresponding extension number that is included here and on the artwork label on site.





## **Ayşe Erkmen** (Turkish, b. 1949)

### *Places, 2015*

Stainless steel reinforced concrete with glass mosaic tile, dimensions variable  
University purchase, Art on Campus fund, Samuel Cupples Hall II and Scott Rudolph Hall

**Location:** Outside between Olin Library and Samuel Cupples Hall II

**Audio tour:** 314.558.9580, 20#

**Ayşe Erkmen** studied at Mimar Sinan Fine Arts University in Istanbul from 1971 to 1977, earning both undergraduate and graduate degrees. She has received numerous honors including the Maria Sibylla Merian Prize, Hessen Province, Germany (2002) and an artist residency fellowship from the German Academic Exchange Service (DAAD) in Berlin (1994–95). Her public art commissions include *Points de Vue* (2003), Parc Saint-Pierre, Amiens, France, and *Warm Benches* (1997), Bewag Power Plant, Berlin. Erkmen represented Turkey in the 54th Venice Biennale (2011) and has participated in international group exhibitions recently at Skulptur Projekte Münster (2017); Centre Georges Pompidou, Paris (2014); 13th International Istanbul Biennial (2013); and Thyssen-Bornemisza Art Contemporary, Vienna (2010). She has had solo exhibitions at Kunsthall 44 Moen, Askeby, Denmark (2015); The Curve, Barbican Centre, London (2013); and Witte de With Center for Contemporary Art, Rotterdam, Netherlands (2010), among others. She lives and works in Istanbul and Berlin.

***Places* by the Turkish artist Ayşe Erkmen** was commissioned in conjunction with the renovations of Samuel Cupples Hall II and Scott Rudolph Hall in 2011 and 2013, respectively. For this site-specific installation—the artist’s first permanent public art project completed in the United States—Erkmen created nine large-scale geometric monoliths covered in small glass mosaic tiles. The synthetic colors of the tiles—dark green, yellow green, light green, and light blue—create an optical mixture of hues that simultaneously integrate the work with the surrounding landscape and provide a dissonant contrast to it. The monoliths are arranged in an arc near the intersection of two walking paths to make, according to the artist, an “aesthetic and functional work” for an area with significant pedestrian activity. Erkmen’s longstanding interest in using overtly functional forms as sculpture builds on her previous work, such as her 1997 project *Warm Benches* in Berlin, for which she used pipes to tap into the adjoining power plant to create heated outdoor seating, and her 2011 installation *Plan B*, a colorful water-purification system installed in a warehouse alongside a canal as part of the 54th Venice Biennale.

Although the monoliths for *Places* have an intentional ambiguity, the work extends the artist’s interest in using sculpture to create a social gathering place. While both the construction and color of these forms are highly artificial, they allude to the ubiquitous use of boulders in campus landscapes. Their abstract geometry has an affinity with the work of modernist sculptors, while the decorative pattern of the glass tiles adds a contemporary design vernacular. In addition, by literally marking this site through the placement of monoliths within the landscape, Erkmen appropriates a familiar artistic strategy from Land art precedents. Ultimately, however, the artist challenges viewer expectations of the site by creating an installation that is open to both use and interpretation.







**Spencer Finch** earned a master of fine arts in sculpture from the Rhode Island School of Design in 1989 and bachelor of arts in comparative literature from Hamilton College in Clinton, New York, in 1985. He was awarded the Cultural Leadership Award from the American Federation of Arts in 2014. His public art commissions include *Lost Man Creek* (2016), Public Art Fund, New York; and projects at Johns Hopkins Medical Center, Baltimore (2012), and Civil Courthouse, Harlem, Netherlands (2010). Finch has participated in group exhibitions recently at Cantor Art Center, Stanford University (2016); Hirshhorn Museum and Sculpture Garden, Washington, DC (2014); and Hayward Gallery, London (2010). He has had solo exhibitions at the Morgan Library, New York (2014); Turner Contemporary, Margate, United Kingdom (2014); Indianapolis Museum of Art (2013); and Art Institute of Chicago (2011), among others. He lives and works in Brooklyn.

## **Spencer Finch** (American, b. 1962)

### *East Meets West*, 2014

2 light boxes with Fujitrans prints on Plexiglas, 48 <sup>7</sup>/<sub>16</sub> x 76 <sup>1</sup>/<sub>2</sub> x 5 <sup>3</sup>/<sub>8</sub>" each  
University purchase, Art on Campus fund, Karl D. Umrath Hall, 2014

**Location:** Inside Karl D. Umrath Hall, east and west central atriums, second floor

**Audio tour:** 314.558.9580, 21#

***East Meets West by the American artist*** Spencer Finch is a site-specific work commissioned for Karl D. Umrath Hall. To create this work Finch traveled to the east and west coasts of the United States to observe the Atlantic and Pacific oceans. He used a colorimeter—a device that measures the color and temperature of light that exists naturally at a specific place and time—to calculate the color of the light on the surface of the oceans. He also painted watercolor studies based on his personal observations of the color of the water and the shapes of the waves. The resulting two light boxes, individually titled *Atlantic* (page 4) and *Pacific* (page 5), combine the empirical qualities of scientific study with the subjective qualities of landscape painting. The works emit a fluorescence that approximates the color of the ambient midday light at each ocean on the day of the artist’s visit, while the images covering the boxes derive from the shapes and forms of the watercolors Finch made onsite. The horizontal format recalls nineteenth-century landscape painting; Finch’s overall artistic approach is, in fact, informed by the legacy of Impressionism, a movement in which artists attempted to combine objective observation of the natural world with the subjective experience of the individual artist. Responding to the role of St. Louis as the historical gateway from east to west, as well as to the architecture of the building, Finch created the work to be strategically placed on the east and west walls of the building’s two central atriums, so that the viewer faces in the direction of the respective ocean while looking at each image.







**Tom Friedman** (American, b. 1965)

*Swamp Creature Friends*, 2016

Painted steel, 77 x 102 x 23"

University purchase, Art on Campus fund, Helen F. Umrath House, 2016

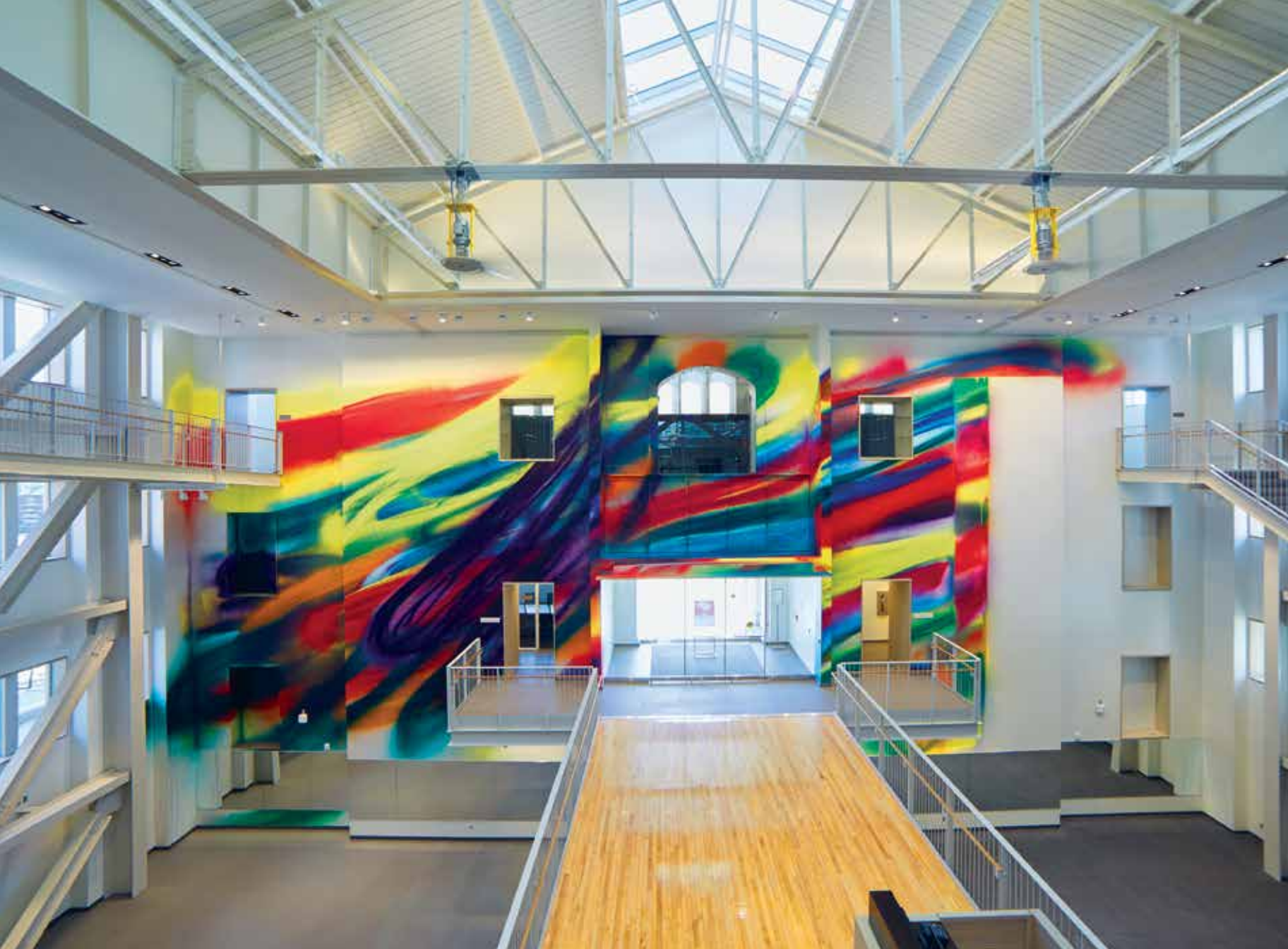
**Location:** Outside on the South 40 Swamp between College Hall and Umrath House

**Audio tour:** 314.558.9580, 26#

**Tom Friedman** earned a master of fine arts in sculpture from the University of Illinois at Chicago in 1990 and a bachelor of fine arts in graphic illustration from Washington University in St. Louis in 1988. He has received numerous honors, including a Joan Mitchell Foundation Award (2001) and an American Academy of Arts and Letters Award (1993). His public art commissions include *Looking Up* (2012), Madison Square Park, New York, and *Circle Dance* (2010), Brown University, Providence. Friedman has participated in international group exhibitions recently at Milan Triennale (2015); Metropolitan Museum of Art, New York (2012); and Royal Academy of Arts, London (2010). He has had solo exhibitions at Mead Art Museum, Amherst College, Massachusetts (2016); Tel Aviv Museum of Art (2014); and Magasin III, Stockholm (2010), among others. He lives and works in Massachusetts.

*Swamp Creature Friends* is a commission by the American artist and Washington University alumnus Tom Friedman. It was created in 2016 in conjunction with the renovation of Helen F. Umrath House in Washington University's South 40 residential area. Friedman is well known for works that make unconventional use of ordinary materials and that play with notions of perception, logic, and humor, often spurring basic questions such as "what is it?" and "where did it come from?" In turn, these questions initiate an ontological inquiry into our relationship to the objects.

For this site-specific installation Friedman created three human-scale creatures that stand linked together, the end figures each with one arm extended as if in open invitation for others to join the group. Composed of a single meandering steel rod coated in a glassy, electric-green finish, the interwoven composition morphs from figurative to abstract as viewers move around the work. Along with this sophisticated perceptual conceit, the installation also makes sly reference to the 1950s horror film genre, specifically *Creature from the Black Lagoon*, while simultaneously paying homage to the historical nickname of the grassy field where it is located. It also recalls similar strategies of past works by the artist, such as *Loop* from 1995, which Friedman created using all the strands from a box of spaghetti that he cooked and then connected together into one form. *Swamp Creature Friends* combines the artist's interest in networked systems with his exploration of the human figure, which stems in part from his history of self-portraiture dating back to the early 1990s, when he began making abstract figurative sculptures of himself using various materials, including Styrofoam, wood, and even sugar cubes. The interwoven nature of *Swamp Creature Friends* combined with its proximity to residence halls can be seen as a metaphor for the network of social relationships that are part of the college experience.



**Katharina Grosse** (German, b. 1961)

*Untitled*, 2016

Acrylic paint on wallboard, wood veneer, and steel, 480 x 960 x 67"

University purchase, Art on Campus fund, Gary M. Sumers Recreation Center, 2016

**Location:** Inside the main entrance to the Gary M. Sumers Recreation Center

**Audio tour:** 314.558.9580, 25#

**Katharina Grosse** studied at the Academy of Fine Arts in Münster and in Düsseldorf from 1982 to 1990. She has received numerous honors, including the Fred Thieler Prize for Painting (2003) and an artist residency at the Chinati Foundation, Marfa, Texas (1999). Her public art commissions include *psychylustro* (2014), Philadelphia Mural Arts; *Blue Orange* (2012), Public Art Agency, Vara, Sweden; and *Untitled* (2003), Pearson International Airport, Toronto. Grosse has participated in international group exhibitions recently at the 56th Venice Biennale (2015); High Museum of Art, Atlanta (2012); and Museum of Contemporary Art, Tokyo (2011). She has had solo exhibitions at Kunsthaus Graz, Austria (2014); Nasher Sculpture Center, Dallas (2013); and Mass MoCA, North Adams, Massachusetts (2010), among others. She lives and works in Berlin.

**This site-specific installation by the German artist** Katharina Grosse was commissioned for the Gary M. Sumers Recreation Center, which opened in 2016. Consisting of a dramatic intervention covering the center's interior entrance wall, the work exemplifies the artist's signature spray-gun technique and the fusion of painting and architecture for which she is internationally known. As with Grosse's previous work, such as her 2003 installation in Toronto's Pearson International Airport, the painting transgresses the architectural boundaries of the space, moving over multiple surfaces and onto adjoining walls in a strong diagonal direction. Vibrant primary and secondary colors are densely layered, and the material plasticity of the artist's chosen medium is emphasized through drips and large areas of overspray, suggesting a sense of dynamic movement and revealing the gestural marks of the artist's process. Significantly, Grosse leaves one area at the edge of the entrance wall unpainted, exposing the original layer of the architecture and simultaneously allowing the painting to frame itself. Immediately to the left of this unpainted area is a vertical stripe that displaces the diagonal gestures of the composition and reinforces the sense of a frame. As with the artist's use of the spray gun, this displacement mediates the directness of the painting process and adds a self-reflexive element to the installation. The sophisticated interplay with the architectural space results in a contextual work that also asserts its own sense of autonomy. To develop her large-scale installations, Grosse draws on a wide range of art historical precedents, including fresco painting, street graffiti, and Abstract Expressionism. Situated within the University's Athletic Complex, this work's vibrant and active presence generates an immersive experience that intensifies awareness of both the environment and one's own body as one passes through the multistoried space.





**Ann Hamilton** (American, b. 1956)  
*ONE EVERYONE · St. Louis, 2015*

De Andrea, Caleb, Vanessa, Daniel, Maya, Jen, Jason

Photomechanical prints in porcelain enamel on steel panels, 58 x 45 x 1" each

University purchase, Art on Campus fund, Thomas and Jennifer Hillman Hall, 2015

**Location:** Inside Thomas and Jennifer Hillman Hall, second and third floors

**Audio tour:** 314.558.9580, 24#

**Ann Hamilton** earned a master of fine arts in sculpture from the Yale University School of Art in 1985 and a bachelor of fine arts in textile design from the University of Kansas in 1979. She has received numerous honors, including the National Medal of Arts (2015) and a MacArthur Fellowship (1993). Her public art commissions include *verse*, William Oxley Thompson Memorial Library, Ohio State University, Columbus (2011); *ground*, Brown University, Providence (2006); and *LEW wood floor*, Seattle Public Library (2003). Hamilton has participated in international group exhibitions recently at Wadsworth Atheneum Museum of Art, Hartford (2016); Hirshhorn Museum and Sculpture Garden, Washington, DC (2013); and San Francisco Museum of Modern Art (2011). She has had solo exhibitions at Fabric Workshop and Museum, Philadelphia (2017); Park Avenue Armory, New York (2012); and Pulitzer Arts Foundation, St. Louis (2010), among others. She lives and works in Columbus, Ohio.

**American artist Ann Hamilton's** *ONE EVERYONE · St. Louis* was developed in response to and in collaboration with Washington University's Brown School. Commissioned for the School's Thomas and Jennifer Hillman Hall, a building completed in 2015, this site-specific project consists of a series of portraits of students, faculty, staff, and community partners. To create this work Hamilton photographed nearly three hundred volunteers from the Brown School community during two weeklong residencies. Positioning herself and her camera on one side of a semitransparent membrane, Hamilton used her voice to guide and pose the sitters on the other side. In each photograph the touch of a face, a hand, or a chosen research-related object, such as a book or photograph, against the membrane is revealed in clear focus, while the sitter's gesture or body outline is rendered more softly.

The shallow depth of field, a result of the membrane's optical qualities, gives the images an overall ethereal quality that harkens back to the advent of portrait photography—one of the earliest forms of commemorative art—while simultaneously producing an uncanny effect. In addition, the emphasis on tactility continues the artist's longstanding interest in creating work that appeals to senses other than vision. The implicit relationship of the photographer in this exchange between a subject and an artistic voice is one of recognition and respect. For Hamilton this reflects the discipline and practice of social work, which fundamentally seeks to foster mutual understanding and empathy in seeing others like ourselves. A selection of thirty-three of these portraits is installed along the curved interior wall of the building, forming an embrace of Hillman Hall's Clark-Fox Forum, a major gathering place for the School.







**Jaume Plensa** (Spanish, b. 1955)

*Ainsa I*, 2013

Stainless steel and limestone, 126 x 84 <sup>5</sup>/<sub>8</sub> x 149 <sup>5</sup>/<sub>8</sub>"

University purchase, Art on Campus fund, Olin Business School, 2014

Made possible by the generosity of Gil and Marty Bickel

**Location:** Outside on Boles Plaza at the south entrance to Bauer Hall

**Audio tour:** 314.558.9580, 19#

**Jaume Plensa** studied at the Llotja School of Art and Design and the Sant Jordi School of Fine Arts in Barcelona. He was awarded an honorary doctorate from the School of the Art Institute of Chicago (2005) and a Chevalier des Arts et des Lettres by the French Ministry of Culture (1993), among other honors. His public art commissions include *Echo* (2011), Olympic Sculpture Park, Seattle Art Museum; *The Alchemist* (2010), Massachusetts Institute of Technology, Cambridge; *Nomade* (2007), Musée Picasso and the city of Antibes, France; and *Crown Fountain* (2004), Millennium Park, Chicago. Plensa has participated in international group exhibitions recently at Sculpture in the City, London (2016); International Sculpture Route, Amsterdam (2015); and Portland Art Museum, Oregon (2010). He has had solo exhibitions at Musée d'Art Moderne et Contemporain Saint-Étienne, France (2017); Toledo Museum of Art, Ohio (2016); and Nasher Sculpture Center, Dallas (2010), among others. He lives and works in Barcelona.

**The monumental crouching figure *Ainsa I*** by the Spanish artist Jaume Plensa is seated on a boulder of fossilized limestone. The title of this work refers to the stone quarry near the medieval village of Ainsa, Spain, from which the limestone was taken. Now thirty years into his career, Plensa has emerged as one of the most renowned artists worldwide of large-scale public art installations. This sculpture is part of his signature *Soul* series, which features figures—singular or more—constructed with a filigree of stainless steel letters. The letters in the filigree are taken from nine alphabets: Hebrew, Arabic, Japanese, Chinese, Tamil, Cyrillic, Greek, Hindi, and Latin. By using a network of different languages to articulate the human form, the artist points to the multicultural nature of communication and the implicit importance of tolerance in contemporary global citizenship. The crouching figure also recalls art historical precedents, such as Michelangelo's *Crouching Boy* from the sixteenth century, which has been interpreted as an allegory for the unborn soul and is consistent with the artist's frequent references to dreams and states of reverie in his artwork. The incomplete delineation of the figure further enhances this, as does the lack of a face, which allows for open-ended identification by the viewer. The artist carefully positions his public works in relationship to their physical and social contexts. Sited on Boles Plaza of the Olin Business School, *Ainsa I* speaks to the dynamic atmosphere of learning, research, and study at the University as well as the diverse international character of its student body.



SNOW WAY DRIVE

FOREST PARK PARKWAY

THROOP DRIVE

FOREST PARK PARKWAY

BIG BEND BOULEVARD

OLYMPIAN WAY

HOYT DRIVE

SKINKER BOULEVARD

CONSTRUCTION ZONE

BROOKINGS DRIVE



FORSYTH BOULEVARD

FORSYTH BOULEVARD

WALLACE DRIVE

SHEPLEY DRIVE

WYDOWN BOULEVARD

5

4

2

3

1

6



# Art on Campus



1 Ann Hamilton  
*ONE EVERY ONE · St. Louis, 2015*



2 Ayşe Erkmen  
*Places, 2015*



3 Spencer Finch  
*East Meets West, 2014*



4 Jaume Plensa  
*Ainsa I, 2013*



5 Katharina Grosse  
*Untitled, 2016*



6 Tom Friedman  
*Swamp Creature Friends, 2016*



Mildred Lane Kemper Art Museum





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Photographs of Ayşe Erkmen's *Places* and Spencer Finch's *East Meets West* by Whitney Curtis;  
all other photographs by Jean Paul Torno

Front cover:

Ann Hamilton, detail of *ONE EVERYONE • St. Louis*, 2015  
Daniel, Maya, Jen, Jason

Frontispiece:

Katharina Grosse, detail of *Untitled*, 2016

Back cover:

Ann Hamilton, detail of *ONE EVERYONE • St. Louis*, 2015  
Delilah, James 1, Rameez, Janyoung

Opposite:

Ayşe Erkmen, *Places*, 2015

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