



WHITMAN COLLEGE

**CAMPUS SCULPTURE
WALKING TOUR**

Soaring Stones #4, 1966-2007 **1**

Ascending to a height of more than 12 feet, this series of multi-ton Cascade Mountain boulders atop polished steel pillars graced the urban landscape of downtown Portland until light-rail construction necessitated its removal. Upon its deaccessioning, the work was returned to its creator, artist and University of Washington professor John T. Young. In 2007, Young made a gift of the work to the college in honor of his daughters, Eliza and **Hayley Young '09** who also attended Whitman.



Upward Mobility, 2005 **2**

This arrangement of colorful fish on their race to the top was commissioned for the Reid Campus Center. Created by artist, alumnus and adjunct assistant professor of studio art **Daniel Forbes '93**, *Upward Mobility* represents just one of Forbes' several artistic styles. In this installation, each fish, based loosely on native Northwest species, was individually formed from slab-rolled clay.



Frogs' Foot Chandelier, 2014 **3**

Given to Whitman by an anonymous donor in 2014, the *Frogs' Foot Chandelier* (named for the finger-like ends of its many tendrils) glows in the heart of the Reid Campus Center like a perpetual flame. Created in the studio of internationally acclaimed glass artist Dale Chihuly, and comprised of individual hand-spun and blown glass elements, this work is as technically astounding as it is beautiful. However, the chandelier is not the only Chihuly that Whitman owns. Across the street, located high in the front windows of Cordiner Hall Foyer and particularly vivid at night is Sunfire Persian. This arrangement of 17 blooming glass forms was given to the college by Chihuly and Walla Walla Foundry owner **Mark Anderson '78** in 2011.



Four Columns, 1988 **4**

On the back grounds of Reid Campus Center, *Four Columns* is one of three Lee Kelly sculptures in Whitman's campus collection. Based on ancient columns discovered in central Persia, made of steel, the earthy palette of these pieces is disrupted by a speckling of bright enamel colors. The college acquired this work in 2002 through the Garvin Family Art Fund.



Richard Jens Rasmussen Memorial Sculpture, 2011 **5**

On the second floor of Fouts Center for Visual Arts, visible from Park Street, is a colorful, ceramic-coated, steel relief dedicated to Professor Richard "Dick" Rasmussen, who taught at Whitman from 1950 - 1980. Comprised of elements from several of Rasmussen's original works, the final composition for this piece was designed by Rasmussen's daughter, **Lisa Anne Rasmussen '86** and Frank Munns (Director of the Sheehan Gallery from 1976-1983). Acquired through the Richard Jens Rasmussen Memorial Fund, it was fabricated at the Walla Walla Foundry.



Untitled, 1999 **6**

Populating the foyer of Whitman's Hall of Music are a number of stringed musical instruments of welded sheet steel and rod by **Barbara Ream '00**. Although she was not a studio art major, Ream created these untitled metal sculptures during her time as a student at Whitman after taking a class in sculpture. Ream graduated in 2000 with her degree in art history.



Pirouette, 2004 **7**

A resident of Friday Harbor, Washington, artist **Micajah Bienvenu '86** has a career in sculpture that spans decades. Using computer imaging and digital technologies, the artist creates pieces with a lyrical quality despite the rigidity of their materials. In *Pirouette*, the kinetic aspect of the work, twirling when its viewer or the wind spins it, enhances the gesture of this stainless steel and bronze sculpture.



Angkor IV, 1995 **8**

Across the stream, a series of steel pillars is the second of Lee Kelly's pieces on Whitman's campus. Like many of the other artists in Whitman's collection, Kelly's work was often informed by his world travels. *Angkor IV* is a response to Cambodian temples the sculptor visited.



Topophilia Gates, 1999 **9**

The fused glass panels of Keiko Hara's *Topophilia Gates* bring a vivid burst to another shady stretch of stream. Known for her abstract paintings and prints, Hara was also a professor of art at Whitman College from 1985-2006. Her inspiration for this piece was drawn from a temple in Mon, Japan. The water flowing through Gates' painterly arches represents the passage from one realm to another.



Carnival, 1997 **10**

Reflecting the colorful Pop Art roots of internationally known artist Jim Dine, this particular Venus was carved from a single tree using a chain saw before it was cast in bronze at the Walla Walla Foundry. Such Venus-inspired forms are iconic of Dine's work, and similar figures can be found in museums and both public and private collections throughout the world.



The Basalt Archway, 2005 **11**

This stone landmark or “dolem” leads into a small glen, affectionately dubbed “Narnia” by Whitman students. The class of 2002 funded the landscaping of this area, including the arch. Landscape architect Thomas Berger, of the Berger Partnership from Seattle, added the columnar basalt structure to enhance the area's meditative atmosphere.



Totem Pole, 2000 **12**

Jewell Praying Wolf James is a master carver of the Native American Lummi Nation. This contemporary, 24-foot totem pole was carved from western red cedar wood. Its figures combine Coast Salish and Alaska Native styles. Near this piece is another totem pole whose authorship is unknown, frequently referred to as “The Benedict Totem” after donor **Lloyd Benedict '41**. On the other side of the creek, not far from the Basalt Archway, stands a wooden “Tiki” figure by artist James Paulik, gifted to Whitman in 2001 by **Baker Ferguson '39**.



American Satyr, 1982 and *The Mistress of the Wild Beasts*, 1988

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Frolicking in their small glade, these two figures sprang from the imagination of Frank Munns. In addition to his work as a painter, sculptor and performance artist, Munns served as a lecturer in art history at Whitman as well as directing its Sheehan Gallery from 1976-83. Made at the Walla Walla Foundry, the male figure is cast from the artist's own body. *Satyr* and *The Mistress* were donated to the college by the Munns family following Munns' death in 2013.



Lava Ridge, 1978

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Acquired through the provision of the Garvin Family Art Fund in 2002, *Lava Ridge* is the third work of noted Oregon artist Lee Kelly. The Portland Art Museum's guide to public sculptures offers, "Among the most prolific artists of the Pacific Northwest, Kelly has changed the look and experience of the region's cities and educational campuses with his many fountain and sculpture commissions."



Pe-wa-Oo-Yit, 1955

15

Though not an artwork, the stone for this small monument, "Treaty Rock," was donated by A.W. Laird. On one side is a plaque given to the college on the centennial of an 1855 signing of tribal treaties between the Walla Walla, Umatilla, Cayuse, Yakima and Nez Perce tribes and the U.S. government. Affixed to the other side is another bronze plaque designed by Whitman College graduate **Ernest Norling '15**, donated by the Whitman class of 1930. It names Hol-Lol-Sote-Tote or Small Eagle, known by non-natives as "Lawyer," the Nez Perce negotiator who signed the treaty.



Moon Gate, 2000

16

Donated by its creator, Benbow Bullock, Moon Gate's circular narrative, constructed from burnished stainless steel, is informed by Bullock's world travels to various archeological sites. Moon Gate illustrates, as the Bilhenry Gallery states, how his hard-edged geometric constructivist style lends his pieces "an archetypal feeling."



Students Playing 4D Tic Tac Toe, 1994

17

Tic Tac Toe's cast aluminum figures represent both the intellectual and playful aspects of college life. Commissioned by the class of 1954, this piece was created by Richard Beyer, a sculptor whose realistic figurative works populate public spaces throughout the Northwest.



Labor, 2012-2013

18

Added to the college's collection in 2013 through funds provided by the Gaiser Art Endowment, high on a wall in the Olin Annex floats the cloud-like forms of Io Palmer's Leisure Labor. Comprised of thousands of meticulously sewn bobby pins and a chimney sweep's brush, this sculpture's couture aesthetics hold a complex commentary on the racial politics of hair and its cultural stylings.



Styx, 2002 **19**

Acclaimed artist Deborah Butterfield is best known for her gestural equine imagery assembled from found objects or natural elements. Cast from driftwood in the Snake and Columbia rivers in a process known as “direct burnout,” *Styx* was fabricated at the Walla Walla Foundry, owned and operated by Whitman alumnus **Mark Anderson '78**.



Field of Sky, 2010 **20**

Sponsored by the Rina Imperial Memorial Fund, the college commissioned this piece in the memory of Whitman student **Rina Imperial '01**, an aspiring astrophysics major. Northwest artist Ian Boyden crafted this ingenious book from the sliced slabs of a Campo del Cielo meteorite. A painter as well as a sculptor, Boyden is well known for his abstract paintings using handmade inks. Adjacent to the *Field of the Sky* book is one of these, including a ferric ink derived from the meteor's shavings.



Three Stories, 1997 **21**

Cast at the Walla Walla Foundry, this bronze by Walla Walla artist Squire Broel holds significant content, despite its whimsical airs. The piece was informed by Broel's walks through Hong Kong's fish markets. In China, the carp represents prosperity; by scarring its scaled surface, Broel signifies the loss of values that can occur in one's quest for wealth.



*When Nothing Ends,
Nothing Remains*, 2016 **22**

Purchased with funds from the Gaiser Art Endowment, *When Nothing Ends, Nothing Remains* is one of the newest works on the Whitman campus. New York-based artist Jacob Hashimoto draws on the Japanese art of kite-making. Incorporating traditional material techniques with the processes of print and collage, Hashimoto assembles a multitude of individual pieces to create a poetic whole. The combination of resin and bamboo “kites” as sculptural elements, along with their vibrant colors and graphics, results in something that is simultaneously atmospheric and architectural.



Balancing Act, 1989 **25**

These playful but precariously perched enamel-painted, stainless steel cubes are the creation of California artist Jim Wood. According to information provided by Oakwilde Ranch and Sculpture, after switching careers from the military, structural engineering and construction to the fine arts, Wood’s “passion was directed toward design, fabrication and installation of large outdoor sculptures.” *Balancing Act* was given to the college in memory of **Reine Hillis '65**.



*Fountain of
Vibrant Waters*, 1992 **24**

Renowned Seattle artist George Tsutakawa created more than 60 bronze fountains for public and private collections across the United States. Inspired by Japanese Pagodas and Tibetan obos (rock mounds made by trekkers in the Himalayas), *Fountain of Vibrant Waters* came to Whitman in dedication to the college’s 10th presidential couple Robert and Nadine Skotheim.



Eclipta Alba, 1995 **25**

Visible from the windows of Harper Joy Theatre, within the lobby stands *Eclipta Alba* by Seattle sculptor Nancy Mee. Mee's work draws on world mythologies and combines slumped or fused glass with materials like steel, bronze and stone. Added to Whitman's growing collection of significant Northwest artists, this gift from John E. Braseth, Director of the Woodside/Braseth Gallery in Seattle, was given in honor of **Peter van Oppen '74** and Brad Jones.



Triumphant Arc, 2004 **26**

Located outside the Harper Joy Theatre, this crescent shaped steel form is the second sculpture by **Micajah Bienvenu '86**. Arc, like most of Bienvenu's work, is made "sustainably with x-prime and salvaged metals." And like *Pirouette*, it is also interactive, able to rotate this way and that.



Joined Together, **27**

Let No Man Split Asunder, 1980

This 14-foot tall, burnished aluminum sculpture is the work of artist Ed Humpherys. A professor of art at Whitman College from 1973-1997, Humpherys worked in a variety of 3-D media and was also an accomplished potter. While his sculptural works ranged from representational to abstract, many of his pieces explored issues of faith and referenced biblical narratives, just as the title of this piece alludes.



***Discobolos*, 1982** 28

Made of corten steel and painted in bright, primary colors, *Discobolos* embodies the abstract sensibilities of painter, sculptor and long-time professor of art Robert Cronin. In 2003, the Board of Trustees gave this piece to the college to honor a decade of service by then President Tom Cronin and his wife and Whitman professor Tania Cronin.



***Marcus Whitman*, 1992** 29

Greeting visitors at the west entrance to Whitman College on the corner of Boyer and Main is a bronze statue of Marcus Whitman. Commissioned by the Marcus Whitman Memorial Committee and installed in 1992, this bronze figure, cast at the Walla Walla Foundry, is an exact replica of an original created by Avard Fairbanks in 1950 that still stands on display in Statuary Hall in the U.S. Capitol in Washington, D.C.



***For more information about Whitman College's art collection
please visit the Sheehan Gallery in Olin Hall***

Open Monday through Friday from noon to 5 p.m.
and on Saturdays and Sundays from noon to 4 p.m.
during the academic year.



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- ★ Sheehan Gallery
- ✦ Maxey Museum
- ✦ Stevens Gallery

For additional information, contact the Sheehan Gallery at whitman.edu/sheehan or call (509) 527-5249

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