

Robert Stackhouse & Carol Mickett, *Confluence*, 2004

Located West of Art Center & North of Art Center on the riverbank

Medium: Limestone
Gift of Michael and Mary Ann Browning, Gradex Corp, Hoadley Quarries, Inc., Independent Limestone Co.

Confluence was commissioned by the Art Center as a signature piece for ARTSPARK and one of the few permanent pieces in the landscape. One hundred tons of Indiana limestone was transformed into a design referencing ancient stone pillars and a contemporary vision of the White River. The stones were rough-shaped at the quarry and dressed at the Art Center by the artist along with students and volunteers in a collaborative, team-oriented workshop. The sculpture creates a place that connects the Art Center to the river with native stone. Robert Stackhouse is noted for his monumentally scaled watercolor paintings, drawings, and prints as well as his sculpture. By the early 1980s, when Stackhouse had installed major A-frame constructions in many outdoor and museum environments and his diverse serpent and ship forms had become increasingly well known, he had already been regarded as one of the country's most prominent sculptors.



Beth Nybeck, *Crescendo*, 2012

Located in the Great Lawn
Media: PVC, Stainless Steel
Made possible by a National Endowment for the Arts Art Works grant and the Efroymsen Family Fund, a CICF fund.

Crescendo is the successful implementation of the Art Center's first National Endowment for the Arts grant. A national call was issued to find an artist who could create a sculpture for ArtsPark during a one-week residency with an interactive community component. Kansas City, Missouri artist Beth Nybeck was selected to make the sculpture. Nybeck and the Art Center collected over 6,000 tiles in which members of the community wrote answers to the question "What have you discovered?" These tiles were attached to an armature by the artist and are the main component of the finished piece. Completed October 19, 2012 and on display for 3-5 years.



John McNaughton, *Twisted House*, 2005

Located South of Pierce Riverfront Deck
Medium: Wood
ArtsPark Sculpture Fund

John McNaughton's furniture and sculptures are represented in over 250 private collections including the permanent collection of the Smithsonian Institution and the White House Collection of Crafts. In this piece he applied his knowledge of woodworking to turn the idea of a home (literally) on its head. Starting with a traditional dwelling base that twists until the roof ends upside down, the piece blurs the line between dwellings and fantasy. Everything, including the flowers, is made of wood.



Robert Curtis, *Slightly Romanesque/Newhall 43*

Located at 67th Street entrance to Monan Trail
Media: Concrete, Various Metals

Sometimes the titles of artwork give us clues as to their meaning. Do any of the shapes remind you of Roman architecture? The concrete resembles an arch. Some of the steel also looks like ancient architecture. The additional steel elements seem to suspend the Roman elements in space as if they are holding up a memory of an ancient space in time.



Sadashi Inuzuka, *Circle*, 2004

Located Between Ruth Lilly Library and Cultural Complex
Media: Black Granite, Steel, Sand, Sound
Gift of Sheila Fortune Foundation with support from Carter Fortune, June M. McCormack, Cinergy Foundation, Inc, Sallie Mae Fund in honor of Dr. Don and Joanne Tharp

Inuzuka's contribution to ArtsPark was created in conjunction with the Indiana School for the Blind and Visually Impaired (ISBVI). Working from ISBVI student feedback, Inuzuka created this Zen-like sculpture composed of a 10-foot ring of black granite with a sand garden on the inside. When turned, the sand garden's rotating arm smoothes the sand and triggers songs to play. These songs were recorded by ISBVI students. Aside from his aesthetic sensibility, Inuzuka's status as legally blind made him uniquely qualified for this collaboration.



Michael Partington, *Five Decades: A Fifty-Year Collection of Life Sound Bytes*, 2009

Located in Nina Mason Pulliam Sensory Path
Medium: Sound Installation
Various sounds were kindly donated to the Art Center by: www.SoundRangers.com - Seattle, WA.
Gift of Nina Mason Pulliam Charitable Trust

As you walk through the Art Center's Sensory Path, a dozen infrared sensors detect your passing and each trigger a random playback of a sound from a large library of mp3 files stored on a memory card. Each MP3 sound file in the library is 15 to 30 seconds long. The result is a completely random composition played for you as you walk through the sensory path.



Additional Sculptures

- Carl Billingsley, *Indiana Comet*, 2008, Cast Iron
- Carl Billingsley, *Indiana Thunderbolt*, 2008, Cast Iron
- Bernie Carreno, *Marina*, Steel
- Bernie Carreno, *Everglades*, Steel
- Matt Crane, *The Farmer*, 2008, Cast Iron
- Gary Freeman, *For the Bird*, Steel
- Hanna Jubran, *Element Tower*, 2008, Cast Iron
- Kenneth Payne, *Another One Bites the Dust II*, 2008, Cast Iron, Copper
- Arnaldo Pomodoro, *Radar No. 3*, 1962, Bronze
- Gift of Lannan Foundation



ARTSPARK SCULPTURE WALK



MARILYN K. GLICK SCHOOL OF ART
820 E. 67TH STREET INDIANAPOLIS IN 46220
Located in the Broad Ripple Village Cultural District
TEL 317.255.2464 www.indplsartcenter.org



Greg Hull, *Vicarious*, 2003

Located on South roof of Ruth Lilly Library
Media: Steel, Fabric, Neon, Electric Motor
ArtsPark Sculpture Fund

The work of Greg Hull often involves movement, even incorporating light into some of his pieces. Both of these are evident in *Vicarious* (although the lights only come on at night). *Vicarious* was influenced by Hull's visit to Scotland and Ireland, countries where his heritage lay. What relationships between Scotland and Ireland can you make to this installation? Hull also has a large installation in the parking garage at the Indianapolis International Airport.



Robert Zeidman, *Totem*, 1986

Located on North side of Ruth Lilly Library
Media: Steel, Paint
In memory of Irving and Frank C. Springer, Jr.
Gift of William L. Fortune, Jr. and Joseph D. Blakley

This sculpture has sharply defined positive and negative shapes. What do you notice as you walk around the sculpture looking at it? Do the shapes seem to open and close? *Totem* was most likely intended to be viewed "in-the-round." It is especially interesting viewed through time as you walk around it.



Tim Ryan and students of the Indiana School for the Blind and Visually Impaired, *Guidepost Path Project*, 2007

Located Between Monon Trail and East Parking Lot
Medium: Ceramic

Students of the Indiana School for the Blind and Visually Impaired worked under the direction of their teacher and artist Tim Ryan (who also teaches at the Art Center) to produce a series of small ceramic sculptures. These pieces are installed along both sides of the walkway leading from the accessible entrance from the Monon Trail into ArtsPark and down to the John Simms sculpture (*Imploding Cube*). The use of texture is very evident in these pieces which allows for blind and visually impaired visitors to experience them through touch. The loose gravel on the path adds another element of experience - sound.



James Wille Faust, *Wings*, 2005

Located east of Cultural Complex
Media: Aluminum, Paint
Gift of Karl and Barbara Zimmer

Born in the 1950s on a farm in Lapel, Indiana and surrounded by crops and livestock, Faust's childhood years were spent exploring the woods and fields under the magnificent, open, Midwestern sky. The awe of nature in the young Faust inspired him to become an artist and formed the basis of his art. Faust sees the time he spent on the farms and rivers of the Midwest as a gift to be shared with others through his art. Nature to him is more than just a source of inspiration. It is his teacher.



John Andrew Spaulding, *Black Titan*, 1985

Located NE of Art Center in the Great Lawn
Media: Bronze, Concrete Base
Gift of Fred Fehsenfeld, Sr.

Spaulding worked in the aerospace industry in California before turning his welding skills to art when the industry collapsed in 1970s. His sculptures are drawn from nature (including trees, foliage, giant fish and butterflies) and from man (African warriors, masks and musicians) as well as large abstracts. This sculpture is called *Black Titan*. Can you imagine how large the whole body would be with a head this size? More of Spaulding's work can be seen in Indianapolis outside Lockfield Gardens and the corner of Indiana Avenue and West Street.



Lucio Ruiz Rojas, *Spanish Gate*, 1955

Located West of Ruth Lilly Library
Medium: Wrought Iron
In memory of Irving and Frank C. Springer, Jr.
Gift of Rick and Cathy Springer Brown

This often overlooked functional sculpture is located along the western outside wall of the Ruth Lilly Library. This gate was produced by a factory worker named Lucio Ruiz Rojas and was originally purchased for a hotel in Madrid, Spain. It is a wonderful backdrop for photographs.



Michael Helbing, *Ascent the Wind*, 2004

Located in the East Sculpture Garden
Medium: Steel

Mike Helbing is a Midwestern sculptor who spent his early years and made his early art in Indiana through the 1980s. He taught children's art classes at the Indianapolis Art League (now the Art Center) before moving to the Chicago area in the late 1980s, where Helbing has since been making large metal sculptures. He's also currently the curator for Chicago's National Vietnam Veterans Art Museum. His website is www.mikehelbing.com.



John Simms, *Imploding Cube*, 2003

Located East End of Great Lawn
Medium: Steel
Gift of Bob and Pat Anker

Simms served in the US Navy from 1957-59, and after a full career as a product designer turned to creating sculpture. This sculpture is made of aircraft aluminum and measures 9' w x 9' d x 12' h. It pivots on one point in accordance with the prevailing wind speed, and the surface is polished and cut to reflect light. According to Simms he "love[s] transforming heavy metal plate into organic configurations emanating vital strength... There is so much more to the piece than its structure. Much of the beauty is in the shadows cast and the changing organic negative spaces."



R.M. Fischer, *Empire Towers*, 1985

Located between East entrance and Nina Mason Pulliam
Sensory Path
Media: Stainless Steel, Anodized Aluminum, Electric Lights
On loan from Carl Solway Gallery in Cincinnati.

R.M. Fischer combines odd electrical, plumbing, and industrial findings into functional sculptures, most often lamps. While decidedly abstract, they also exhibit subtle robot like qualities and are simultaneously futuristic and nostalgic. Can you figure out from what original objects the components of these towers came from?



Gary Freeman, *Monumental IV*, 1981

Located on West Lawn
Media: Steel, Paint, Concrete Base
In honor of M. Steele Churchman Sculpture Acquisition Fund

Gary Freeman explores the idea of monuments in this sculpture. Instead of a specific monument commemorating an event or person, Freeman instead celebrates the core elements of a monument itself. What makes a monument? Does it have to be about someone or something, or can it be about scale, color, and balance as Freeman suggests here?



Michael Helbing, *Sometimes I Sits*, 2005

Located next to Lower Portico
Medium: Steel

Helbing created *Sometimes I Sits* in memory of his mother Pat Helbing. Reflecting on a poster she had showing an Orangutan titled "Sometimes I sits and thinks and sometimes I just sits," Helbing developed his ideas of a dream machine. It is a functional sculpture meant to be completed when visitors that choose to sit down and dream for a bit.



Truman Lowe, *Restful Place*, 2004

Located North of Hurt Woodland Gardens
Media: Stone, Cast Bronze, Glass
In memory of Sonja Eiteljorg from the Eiteljorg Family
with support from Public Art Fund, Arts Council
of Indianapolis, Indianapolis Cultural Development
Commission

Using wood as a primary material, Lowe creates sculptures that reference the myths and stories of his Ho-Chunk heritage. Based on the Woodlands landscape, his work explores the patterns of nature as it responds to generations of human intervention. "As a woodland Indian, I can't ignore my environment . . . that's what my work reflects," he said. He hopes his emphasis on nature will encourage his audience to pay attention to environmental destruction. The "wood" structure in this piece is actually made of cast bronze and cast glass, which was completed at the Indianapolis Art Center with supervision from Lowe.

