

Sited between **Heth** and **Dalton Halls** is *Totemic IX* by **Glen W. Phifer**, the first work purchased in RU’s outdoor sculpture program. A masterful combination of materials contrasts the organic quality of bronze with the machined finish of aluminum. Phifer’s non-objective sculpture exhibits the challenge of combining different materials, in this case aluminum and bronze, to give contrast in color and surface/texture. In addition to this combination of materials, he explores the concept of an organic form producing the illusion of penetrating a vertical geometric form that in turn encloses and restrains the form that pierces it. For Phifer the total concept of each piece is not complete when the work is finished, but only when the work is installed for the public and their aesthetic reactions.

**Tyler Satellite Gallery** opposite the elevator on the 2nd level houses changing exhibitions of student work.



Self-Guided Tour of Art on Campus

You may begin and end this tour at any point.



Refer to the campus map for building locations.

**Outside Porterfield Hall:** At the short end of Porterfield Hall (nearest Covington) are two works of art flanking double glass doors. To the left of the doors is *Continuum III* by **Joanna Baranska-Bober**. This work contrasts minimal geometric elements with a highly textured surface. Adding to the contrast is the green patina (a coating of copper carbonate that results from exposure to the elements). The work demonstrates the repoussé technique wherein the design is hammered out from the back.



To the right of the doors is an untitled mosaic by **Jeanne Reynal**. Reynal’s work demonstrates the ancient technique of imbedding small pieces of colored glass, ceramic, and stone into a special cement.



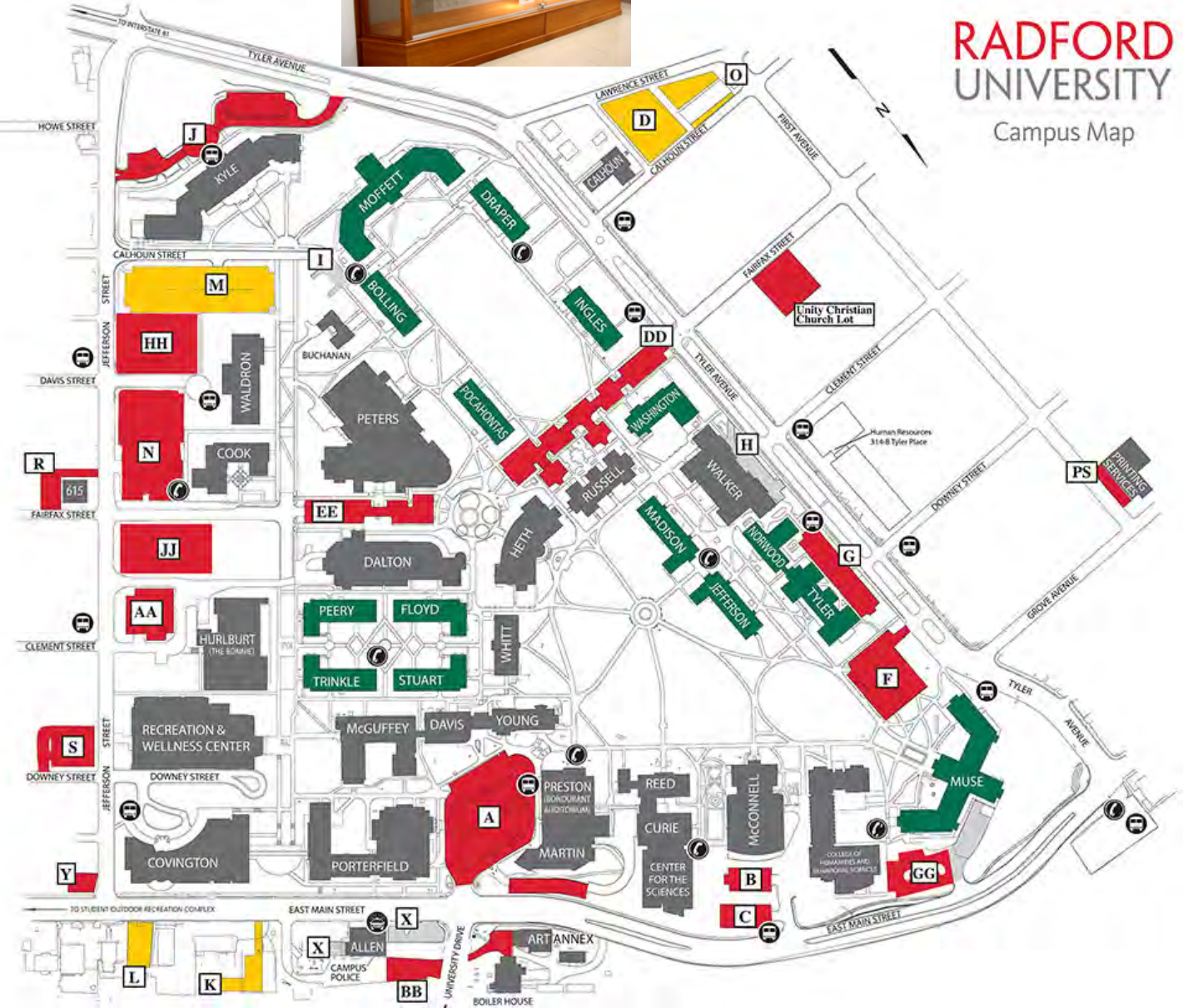
**Corinna de la Burdé Sculpture Court:** The sculpture court, located in the area defined by the three wings of Porterfield Hall, houses permanent installations of outdoor sculpture. As you exit the double doors from the Art Department lobby into the sculpture court you will see *Comet Gate* by **Jim Gallucci** near the brick arch. The massive scale, heavy steel, and solid fabrication give this operational sculpture a strong presence. The symbols of the gate and comet provide elements that allow viewers to interpret the meaning in a variety of ways from universal to personal.



If you turn to the right and continue walking you will see *Second Clip* and *Third Clip* by **Richard Nonas**. This nonrepresentational sculpture utilizes simple forms of weighty industrial metal. His work seeks to distill form to extremely basic elements. It asks, “What is at the core of physical form?”



**Betty Branch’s *Torso Ombre*** is located in the back corner of the sculpture court. Betty Branch has said, “As a sculptor I create images of woman in today’s context that embody the self-generating characteristics of the goddess – strength and wisdom and dignity as well as beauty.” *Torso Ombre* (Shadow Torso) is dedicated to the memory of Anita Lee, a friend who was also an RU alumna and a member of the Board of Visitors. The work has a soft sensuality despite the hard material from which it is made.

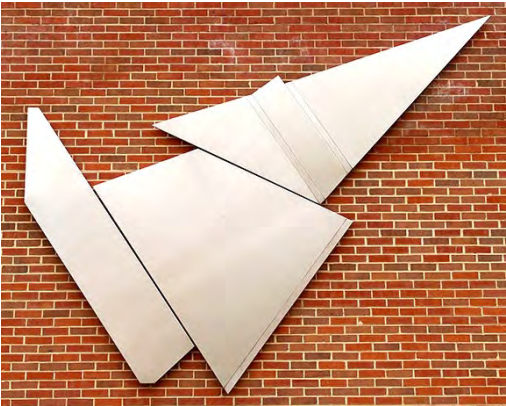




In the opposite corner is **Baxter Rains’ Construction 2**. This non-representational carved sculpture is made from a single piece of wood. Rains chooses to allow the forms of the wood and its grain patterns to dictate the ultimate form rather than imposing his own aspirations upon it.



Installed on the large exterior wall of Porterfield Hall’s theatre is *Steel Construction no. 1* by **Phoebe Helman**. Composed of three large, stainless steel polygons polished to a highly reflective finish, this work demonstrates an interest in high-tech materials. Helman’s works are found in major collections, including the Guggenheim Museum in New York.



To your left in the sculpture court are the three marble pieces that comprise *Laurie’s Bench* by **Horace Farlow**. *Laurie’s Bench* was the winning work in the 1996 Radford University Sculpture Purchase Competition. This stone sculpture was originally part of a scheme for a larger sculpture. It was designed to be a bench for contemplation. Laurie, an artist friend of Farlow and his wife, visited the studio one day and expressed her admiration for the bench form. A few years later Laurie died of cancer. After her death, Farlow created the sculpture from the model and named it after her.



Next to *Laurie’s Bench* is *Speculations on Nature (In Honor of Sir Isaac Newton)* by **Deborah LaGrasse**, winner of the 1994 Radford University Outdoor Sculpture Competition. *Speculations on Nature* addresses issues confronting the responsibility and implications of technological advancements in Newton’s day and ours. The work explores Newton’s experimental philosophy using symbols relating to the mechanics of nature. For example, the compass is an instrument for binding the infinite and symbolizes the imposition of order over chaos. The pendulum symbolizes quantifying the laws of motion of all physical bodies. A semicircle inscribed within a triangle represents the prism and the passage of a ray of light or the arc of a rainbow. La Grasse has said, “I am involved in a continuous search for collective, universal, and timeless symbols that underscore the instability of life.”



The large untitled metal piece is by **Jason Hutcherson**, a former MFA student at the university.

**McGuffey Hall:** Located inside in the second-floor hallway is **Dorothy Gillespie’s** *Through the Looking Glass VI*.



**Davis Hall:** Outside Davis Hall is *Sky Castles* by New York artist (and Roanoke native) **Dorothy Gillespie**. It is an imposing work of four three-sided towers ranging in height from 9 feet to 24 feet. This work was loaned to Disney World’s Epcot Center and exhibited at the annual Flower and Garden Show in the spring of 1999.



**Covington Center for the Visual and Performing Arts:** In front of the Covington Center is a large red sculpture by **Betty Gold**, a noted international artist who is based on the West coast. The title of this work is *Monumental Holistic XXII* and it refers to the process the artist used to make it. *Monumental* is used because a small image can be fabricated to huge size. *Holistic* refers to the idea that the whole is greater than the sum of its parts. And *XXII* indicates that this work is the 22<sup>nd</sup> in a series of related works. Each sculpture could be cut from one sheet and reassembled to its original form. Gold’s *Monumental Holistic XXII* involves her concern for redefining the rectangle. It is part of a series of sculptures that divide a large flat surface into smaller parts that are then reassembled in a different way than how they appeared originally. Works in this series utilized the same basic pattern of divided shapes that were reconfigured in various ways at several sites, including Radford University.



**McConnell Library:** **Dorothy Gillespie** made this colorful site-specific work for the foyer of the New York City apartment of two friends, who donated it to RU when they moved. It now hangs in the lobby of the library.



Just past the lobby you will find a plaster cast of **Henri Chapu's** *Joan of Arc*, which may be the first work of art acquired by the university. Donated by the class of 1921, this representation of Joan of Arc is a plaster cast. The original, carved in marble, remains in France while four identical casts of the youthful heroine are at universities that were once women’s colleges.

**Muse Satellite Gallery** in the lower level of Muse Hall houses changing exhibitions of student work or works from the permanent collection. (Continue on to Tyler Hall.)

