

CAL STATE FULLERTON
OUTDOOR
SCULPTURE
COLLECTION



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INTRODUCTION

The sculpture collection on campus was not built with an ironfisted-focused philosophy in mind; it exists primarily because of the kindness of others and so reflects a broad range of interests and influences. Two early pieces by Claire Falkenstein and Bernard Rosenthal were funded in the 1960s as part of construction costs for the campus gymnasium and the Visual Arts Center. The Art Alliance raised funds to purchase *Lemonade* by Jay Willis, *Homage to David Smith* by Michael Todd and *Nautilus* by Rico Eastman. *Wall Gazing Gallery* and *Redoubling Wallpath* were funded by grants from The National Endowment for the Arts, Art in Public Places program. Associated Students commissioned *Solstice* by alumnus Stephen Metzger and then donated the sculpture to the university. *In'Direction*, a collaboration between artists Jason Chakravarty and Derek Parker, was funded by the Emeriti of Cal State Fullerton. Donors or individual artists gifted the remaining sculptures to the university.

The collection grew significantly in the 1990s with gifts from the Newquist Collection. Richard and Louise Newquist began their noted contemporary art collection in 1970. Focused on reductive sculpture, the collection grew to over ninety paintings, sculptures and works of paper, including a dozen outdoor sculptures. In the 1990s, the Newquists donated four works to Cal State Fullerton. These were installed in locations throughout the campus. In 1995, shortly after Richard's death, Louise sold their home to Thomas W. Knaup. In fall 1998, Knaup donated six

outdoor sculptures and three other works from the house to Cal State Fullerton. Made possible by the Knaup gift, a sculpture court was created in the Visual Arts Center that reflects the Newquists' dedicated efforts to collect and preserve contemporary art.

Common to virtually all the sculptors in the collection is a fresh grappling with formal and thematic ideas and a receptivity to the possibilities opened by new materials and processes. Two sculptures, *Arise* by Eric Goulder and *Imploration* by Stanislaw Szulkalski were specifically solicited through the help of Greg Escalante to reflect the art department's continuing commitment to the human form in art.

Through the years many individuals have contributed significantly to the expansion of the collection: John Olsen for the inclusion of sculpture funding in building budgets; Dextra Frankel for securing National Endowment for the Arts support; Mike McGee for securing the Thomas Knaup gift, the Newquist gift, the Earl and Camilla McGrath gift and the Archives Szulkalski and Decker Studios gift.

Finally, the collection would not be a reality without the enthusiastic support of the Cal State Fullerton Art Alliance. This organization has continually provided funds for special acquisitions and for the often-substantial costs related to the installation of most of the sculptures in the collection.

*Jerry Samuelson, Dean
College of the Arts
June 2008*

This campus landmark is the second of two such "found" sculptures that became part of the Cal State Fullerton collection.

As legend has it, the original was rescued in the late 1960s from the roof of the demolished Brookdale Ice Cream store at the corner of Chapman and State College. Conceptually this literal visualization of a gigantic ice-cream treat fit in with the pop-art movement. This earlier version stood for years at the entrance to the art department's first temporary quarters until it was stolen. The thieves were not entirely successful; the top scoop of "ice cream" bounced off the truck during their hasty get-away and was left behind.

In 1973, gallery director Dextra Frankel discovered an identical piece during her search for salvaged signs to include in the exhibition "Neon Signs & Symbols." Frankel had this new version brought to campus and installed in its present location. Professor Don Lagerberg gave the ice cream scoops their original strawberry and mint "flavors" which later were changed to the current chocolate and vanilla by Dean Jerry Samuelson.

DOUBLE SCOOP ICE CREAM CONE



1973 "flavors"

Location : Visual Arts Center
Installation : February 1973
Materials : Fiberglass
Dimensions : 138" (h) x 38" (diameter)

This replica of Michelangelo's David was originally installed at Forest Lawn Memorial Parks in Cypress, California, and toppled during the October 1987 Whittier Narrows earthquake. The ten-ton sculpture suffered irreparable damage and the remaining fragments were transported and installed on campus in the approximate configuration in which they fell. As a fallen monument, it serves as a reminder of the countless broken monuments that have survived through history. Similar fragments of classical sculpture unearthed in Italy and displayed in the garden of Lorenzo de Medici were a source of inspiration to Michelangelo. This replica is made of the same type of Italian Carrara marble as Michelangelo's original contributing to the sensuality of the sculpture despite its fallen state.

Acquisition: Donated by Forest Lawn Memorial Parks through the efforts of faculty member Don Lagerberg. Steve Rose assisted with the installation.

Location : North of the Education
Classroom Building
Dedication : November 1989
Material : white Carrara marble
Dimensions : 180" (h), if standing

FALLEN DAVID



Paradigms was originally created for "Inferential Sculpture," Aber's 1974 M.A. exhibition at Cal State Fullerton. Camille Duran, a university supporter was so impressed with the work that she commissioned Aber to convert the temporary installation into a permanent work for the university collection.

Richard Aber (1948-) worked with wax as a sculpture medium during the early years of his career. The medium's malleability and erosive capacities intrigued him—specifically, the impact of heat and the melting process. With all the sculptures in this series, he chose to work with shapes such as the circle and oval, geometric shapes typical of minimalism that was an important art movement when this artwork was made. Geometric shapes are seen in many sculptures in the Cal State Fullerton collection but some of these are more in-line with early twentieth-century modernist styles. Minimalists often used industrial materials that had no previous artistic associations rather than traditional artistic materials. However Aber chose to work in wax, a non-traditional material for a finished sculpture, that allowed the artist to demonstrate a handmade quality rather than the austerity of the industrially mass-produced materials used by the minimalists.

Aber earned his B.A. and M.A. degrees in sculpture at Cal State Fullerton. Irregular geometry is still a part of his sculptural aesthetic. He has been exhibited nationally and is represented in the Orange County Museum of Art, the Santa Barbara Museum of Art, the Oakland Museum, and other public and private collections.

Acquisition: Gift of Camille Duran

**RICHARD
ABER**



Paradigms, 1974

Location : Atrium in the Titan Student Union

Installation : 1992

Materials : wax

Dimensions : 48" x 42" x 102"

In'Direction consists of three narrow vertical rectangular metal frames that house hinged perforated metal screens. Mounted atop six-inch diameter poles high above the ground, the screens respond to the wind, gently swaying back and forth as if they were gates, windows or doors.

These three imposing structures are positioned in a triangular formation on a slightly sloped patch of grass amongst a grove of eucalyptus trees adjacent to the Arts Drive campus entrance. They demark the entrance to the campus and specifically the entrance to the art department. They are a distant cousin of the man-created rock formations once used as landmarks in ancient civilizations. Yet they are distinctly contemporary, made of materials that echo the parking structure visible in sight line across the street. The silver metal surfaces hint at a bygone minimalist aesthetic from an era when artists used industrial materials for their purity of form. Like the parking structure across the street from *In'Direction*, the sculpture lights up at night—~~the~~ blue neon lights mounted on the interior edge of the rectangular forms. At night *In'Direction* becomes a beacon that gently announces in a subtle abstract fashion: "This is the gateway to art."

Jason Chakravarty (1976-) M.F.A., and Derek Parker (1975-) B.F.A., are both graduates of Cal State Fullerton.

Acquisition: Donated by the Emeriti of Cal State Fullerton

JASON
CHAKRAVARTY



facing west
photograph: Derek Parker

DEREK
PARKER



In'Direction, 2006

Location : Lawn north of the
Nutwood Parking Structure

Dedication : July 2006

Materials : aluminum and neon

Dimensions : 18' x 3' x 4" (each section)

facing east

According to the artist, "This sculpture was created in the midst of a decade which started with the hostages in Iran being freed and ended with the fall of the wall between East and West Berlin. In between those events the cold war was heightened and the arms race accelerated. We had Reaganomics, the deregulations of S&L's, junk bonds, shady arms dealings and the rise of terrorism. This was a time of euphoria but also one of great tension. What kind of future were we creating with foundations built on speculation and space weaponry? I remember having a sense that at any time things could implode, and with the threat of nuclear war, a truly apocalyptic end."

Davis states, "Out of industrial remains, emerges a surrealist landscape whose proportion is against time and space. *Terra Firma/Terra Incognita* is one or the other: solid ground or unknown territory." The sculpture is made up of vertical, diagonal and triangular geometric shapes. It reminds one of a sail hoisted on a found corkscrew mast. On the crossbar of the mast on the back of the sculpture, two building forms are visible perhaps referencing the solid ground sought.

Michael Davis (1948-) received both his B.A. and M.A. from Cal State Fullerton. He is a NEA Fellow. In recent years, he has devoted substantial energies to public art projects. His work is in major private and public collections throughout the United States.

Acquisition: Gift of Louise and Richard Newquist

MICHAEL
DAVIS



Terra Firma/Terra Incognita, 1985-86

Location : Between the two-stored buildings in
the Visual Arts Center
Installation : 1999

Materials : steel, terrazzo, and steel twist bit

Originally commissioned for the Newquist sculpture collection, this was one of Davy's first commissions. He created about a dozen eucalyptus and steel works before moving on to the often seemingly gravity-defying stone and steel sculptures that have become the signature works of his oeuvre. Relative to his earlier sculptures, *Parma* is low to the ground with two pieces of eucalyptus wood supported by angular metal. In this series Davy uses the steel support structure to create a synthetic structural system that he counterbalances with the organic/irrational qualities of the eucalyptus tree trunk sections. Embracing the ephemeral nature of some of his materials, Davy replaces the organic eucalyptus when it decays.

Woods Davy (1949-) received his B.F.A. from the University of North Carolina, Chapel Hill, and his M.F.A. from the University of Illinois. He is represented in the collections of the Los Angeles County Museum of Art, Orange County Museum of Art, San Diego Museum of Art, and other public and private collections.

Acquisition: Gift of Thomas W. Knaup

**WOODS
DAVY**



Parma, 1981

Location : Newquist Sculpture Court,
Visual Arts Center
Installation : 1998
Materials : eucalyptus and steel
Dimensions : 33" x 135"



Guy Dill once said, "Raw materials bring you closer to an idea." In his work, metal, marble, concrete, and wood are used in unfamiliar ways, pushing them, in his words, "just about as far as they go." Known for geometric abstractions, in his early career the circle served as a fulcrum for his compositions; later he added the column as a "connection and icon." Here the artist uses colors and surfaces to provide "real-energy." *Millwood*, the first piece commissioned by the Newquists for their collection, balances between motion and rest.

Originally from Florida, Guy Dill (1946-) attended the Chouinard Art Institute in Los Angeles and earned a B.F.A. He currently lives and works in Venice and Brussels, commuting between the two cities. Nationally recognized, his work has been exhibited by the Solomon R. Guggenheim Museum, The Museum of Modern Art, and the Whitney Museum of American Art, among many others.

Acquisition: Gift of Thomas W. Knaup

GUY
DILL

Millwood, 1987

Location : Newquist Sculpture Court,
Visual Arts Center

Installation : 1998

Materials : Douglas fir, steel, Texas shed stone

Dimensions : 127" x 76" x 14"

The spiral structure of the nautilus shell is said to display perfect mathematical proportion. Geometric forms often symbolize order and harmony rather than chaos. The multiple sections of this nautilus are made of interlocking, curved sheets of steel. The rigid steel is shaped through tension and held together by joins and grooves rather than nuts and bolts. The resulting abstracted armored creature echoes some qualities of an interlocking tile roof but this roof is exploding as the creativity of the arts metamorphoses him with its energy. It is no coincidence that this sculpture sits between the performing arts center and the art department.

Master metalworker Rico Eastman (1952-) is known for his large-scale, multi-ton sculptures. Eastman received a B.F.A. from the Rhode Island School of Design and a M.F.A. from Arizona State University. He lives and works in Santa Fe, New Mexico.

Acquisition: Purchased from the artist through the Art Alliance Sculpture Acquisition Fund and gifts from individual donors.

**RICO
EASTMAN**



Nautilus, 2002

Location : Lawn west of the Performing Arts Center

Dedication : Spring 2006

Materials : steel

Dimensions : 96" x 144" x 96"



This abstract sculpture was commissioned for the entrance wall of the gymnasium soon after the installation of Falkenstein's fountain, *Structure and Flow*, at the California Federal Savings and Loan building in Los Angeles. The sculpture was constructed in seven sections to interact across the long expanse of wall above the main entrance. Falkenstein's interest in natural as well as geometric forms is seen here. Copper tubing with fused glass form lines that point in various directions. These dynamic lines are intended to symbolize the energy and emotion of athletes in action. The fusion of glass and metal was a hallmark of Falkenstein's sculpture.

CLAIRE FALKENSTEIN

Claire Falkenstein (1908-97) earned a B.A. degree from U.C. Berkeley. In 1950 she opened a studio in Paris and in 1960 she moved to Venice, California, where she maintained a studio and residence until her death. Private commissions and works are found in Europe as well as the United States. Major commissions in the Los Angeles include the St. Basil church windows, rectory screen, and doors, and sculptures on the CSU Long Beach and CSU Dominguez Hills campuses.

Acquisition: John Olson, then Chair of the Division of Fine and Applied Arts, was responsible for having the sculpture funded as part of the construction cost of the gymnasium.

Game Action, 1965

Location : West wall above main entrance to the Titan Gymnasium

Installation : Summer 1965

Material : copper tubing and colored glass

Dimensions : 81" x 780" x 15"

Sun #27, once part of the Newquist Collection, is an exploration of curvilinear, biomorphic space using iron and steel. From a series of sculptures started after 1953, the form of *Sun #27* is developed from a lattice structure twisted by Falkenstein to create a dimensional shape that creates a tension between the internal and external spaces. The completed sculpture, painted a bright yellow, brings to mind a cheerful, giant cobweb.

During Falkenstein's varied and distinguished career, she created large-scale sculptures such as *Game Plan* (on the Cal State Fullerton campus). She is also known for drawings, paintings, and less expansive sculptures in metals, glass, and wood.

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Acquisition: Gift of Thomas W. Knaup

CLAIRE FALKENSTEIN



Sun #27, 1966-1967

Location : Newquist Sculpture Court,
Visual Art Center

Installation : 1998

Materials : painted steel and iron

Dimensions : 120" x 60" x 54"

Herramientas de la Vida (The Tools of Life) was created for Fine's 1987 one-person exhibition at Ace Gallery in Los Angeles. This sculpture is a companion to a sculpture of the same name currently owned by the Orange County Museum of Art. Originally purchased by Louise and Richard Newquist, this version of *Herramientas de la Vida*, was given to the university by Thomas Knaup.

Charles Fine (1951-) established himself as a painter in the 1980s. His usually monochromatic, ostensibly abstract paintings are noted for layered, richly textured surfaces; he often uses such materials as oil, encaustic, and resin. In the late 1980s and early 1990s, Fine began to create sculptures. Like *Herramientas de la Vida*, many of his works are rife with totemic and animistic allusions.

Fine currently resides in Santa Monica. He is represented by Ace Gallery in Los Angeles.

Acquisition: Gift of Thomas W. Knaup

CHARLES
FINE



Herramientas de la Vida, 1987

Location : Newquist Sculpture Court,
Visual Arts Center
Installation : 1998

Materials : bronze and stone
Dimensions : 90" x 36" x 67"

Dextra Frankel produced this work in 1967 for Hortense Miller of Laguna Beach. Because Miller liked to feed visiting birds, raccoons, and other small animals, it was the artist's intention to provide a place for birds to nest on the top and around *Weathervane*. It is a sturdy birdhouse, weighing over 2000 pounds. The large sections of bronze thread vertically over steel pipe and are bolted together. The moving piece comes equipped with bronze ball bearings. *Weathervane* was installed on the grounds of the Laguna Art Museum for many years before being gifted to the university in 1994. The sculpture was at home in a grove of trees near Pollak Library until 2005 when campus construction required that it be moved to its present location—appropriately, outside the building where Frankel had her office as gallery director for many years.

From 1958 to 1970, Dextra Frankel (1924-) exhibited her work in more than sixty institutions. In 1967 she became gallery director and professor of art at Cal State Fullerton where she initiated the graduate exhibition design and museum studies programs and organized over eighty exhibitions. She retired from teaching in 1991 but continues to work in exhibition planning and design.

Acquisition: Gift of the artist

DEXTRA
FRANKEL



1994 installation

***Weathervane*, 1967**

Location : North Entrance to the
Visual Arts Center, Building E

Installation : 1994/2005

Materials : cast bronze, steel pipe, and ball bearings

Dimensions : 168" x 48" x 48"

This untitled redwood and steel sculpture represents a seminal work in the oeuvre of this Los Angeles based artist. As part of a series, Gold laminated the wood and then reinforced the linear, muscular structure of the sculpture with steel plates bolted directly into the wood.

Betty Gold (1935-) attended the University of Texas and now maintains a studio in Venice, California. Her creative work includes sculpture, painting, tapestry, photography, and jewelry. The artist usually develops a number of ideas around a common theme, building a maquette for each of the series, and then has the full-scale sculpture fabricated at a local steel mill.

Acquisition: Gift of Ed Ames

BETTY
GOLD



Untitled, 1979

Location : South end of the central courtyard of
the Visual Arts Center

Installation : 1999

Materials : redwood and steel

Dimensions : 84" x 48" x 8"

The idea for this sculpture was conceived when the artist was visiting Hawaii. Kaikoo is a Hawaiian word for high tide and the "H" in the title is an abbreviation (for the artist) of the concept of holistic. The main concept of the sculpture is that the whole is greater than the sum of the parts, as the sculpture is actually composed of shapes cut from a rectangle and re-connected to create the three-dimensional form. The viewer can enjoy the clarity of form and the interrelation of the visual shapes. The color is arbitrary so is to be seen only for the intrinsic value of red as red.

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Acquisition: Donated by Charles Elliott, president of Tygart Industries West. The Art Alliance raised the funds necessary to build a complex and strong foundation to anchor this massive sculpture.

BETTY
GOLD



Kaikoo H. XI, 1985

Location : In front of McCarthy Hall/
Science Laboratory Center

Dedication : December 1985

Materials : painted steel

Dimensions : 264" x 144" x 108"

This dark bronze male figure is lying with the face pointed towards the ground. The muscular shoulders, neck, arms and hands express his struggle to rise. Below the torso of the body the legs seem to be buried in the earth. Goulder's sculptures have been described as reflections of contemporary society and its contradictions—examining the human spirit's struggle for identity. Full of movement, his life-size nude figures are often seen as simultaneously beautiful, disturbing, sensual and dramatic.

Eric Goulder was born in 1964 in Cleveland, Ohio, and attended Amherst College as well as the New York Academy of Art. He has had solo shows at the Forum Gallery in New York, and has participated in numerous group exhibitions throughout the country. Additionally, Goulder's work has been featured in *Sculpture Review* and *The Washington Post*.

Acquisition: A gift of Earl and Camilla McGrath



ERIC
GOULDER

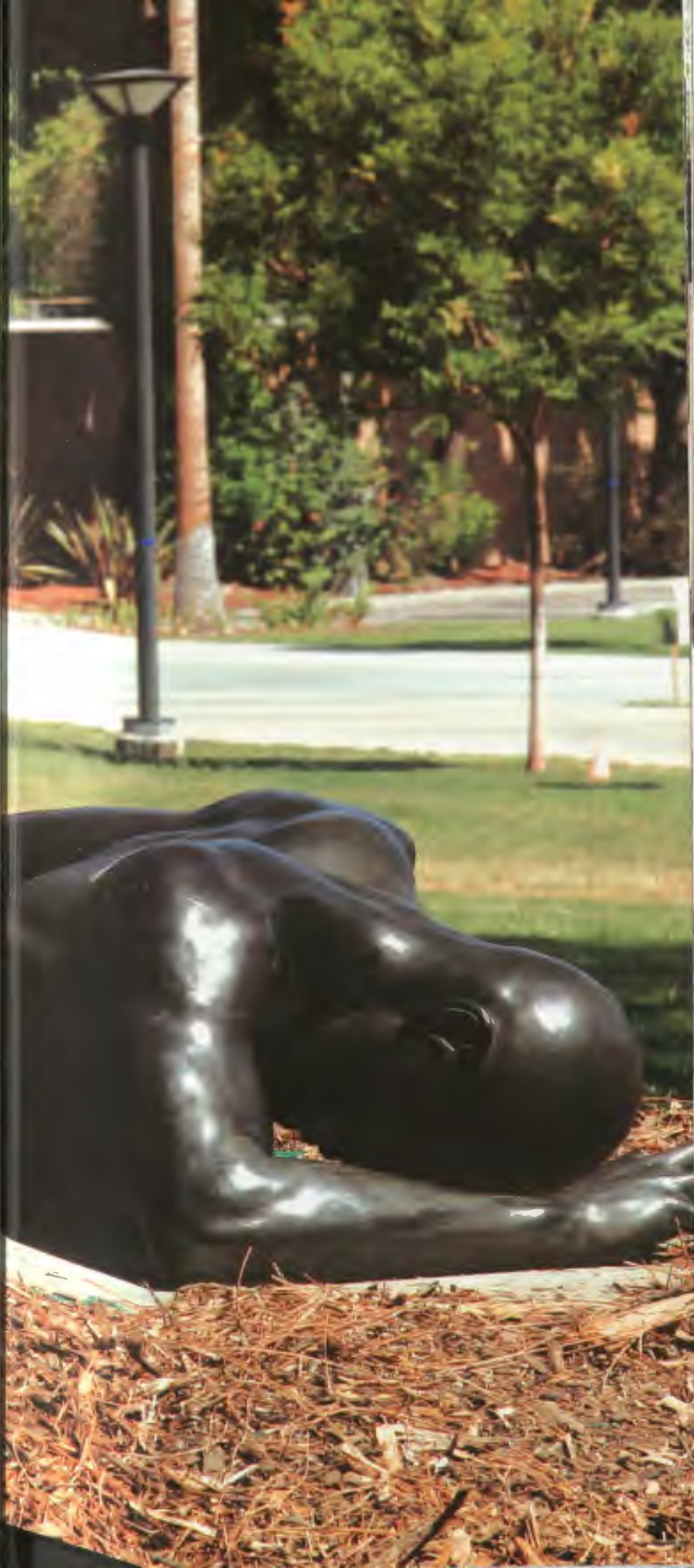
Arise, 1996

Location : South entrance to
Visual Arts Center, Bldg D

Dedication : October 2006

Materials : bronze

Dimensions : 13" x 31" x 48"



Dale Hallberg worked in bronze. His sculptures have an organic quality and some are like hybrid creatures rising from the depths of the sea. The surface character of the sculptures is mottled rather than finished and shiny—a grey brown patina has settled on their surface. He makes a facial reference in a sculpture with what appears to be a grouping of upright spears perhaps speaking to some warrior aspect of humanity. Other sculptures include round forms reminiscent of planets but these forms are broken open, damaged as if bombarded by a meteor storm. A consistent quality in the works is that they are rising or trying to rise. One plant/spider-like form seems to bloom upward where the artist has caught it before leaps into a dance.

Fullerton artist Dale Hallberg (1927-2004) taught at Troy High School located just blocks away from campus for nearly twenty years. During this time, both he and his wife Millie were actively involved with the university, particularly as members in the Cal State Fullerton Art Alliance. Their donations to the university have left a significant impact on the campus: the Millie and Dale Hallberg Scholarship Fund for talented Cal State Fullerton art students who share Dale's passion for sculpture; the black box Hallberg Theatre in the Performing Arts Center and, of course, the tranquil sculpture garden in the Visual Arts Center where one can sit quietly in the shade of a tree and contemplate a truly unique collection of bronze sculptures.

Acquisition: Donated by the artist

**DALE
HALLBERG**



Untitled (seven sculptures), dates unknown

Location : Small sculpture garden in
Visual Arts Center
Dedication : 2003
Materials : bronze
Dimensions : variable

Nearly 1000 burlap bags were filled with earth and cement to construct the original uneven wall of seven triangular shapes. As with many sculptures in this collection, the forms were geometric and, in this case, reminded the viewers of monumental architecture such as the pyramids. However in contrast to those monuments of the past this environmental sculpture was meant to be a place where people could sit, lean, climb or rest—a place that would be personally nourishing, protecting, and reinforcing. As intended, because of interactions with people and weather, the burlap bags have long since disappeared and the adobe structure continues to wear away more each year. Today the piece stands much like an ancient ruin that has been worn away by desert sun and winds. It reminds us that Southern California is also a desert environment.

Lloyd Hamrol (1937-) earned his Masters degree from UCLA. In his early career he concentrated on installations and site-specific works using non-art objects such as dry ice, adobe bricks, logs, stones, and sandbags. His later public art is less ephemeral. His work has been shown in major museums throughout the United States and he has completed a number of major outdoor site-specific sculptures including a river stone winding wall in the Anaheim Civic Center.

Acquisition: This project was a joint venture between the National Endowment for the Arts through a grant for Art in Public Places and the Art Department. Hamrol was a visiting artist for the fall 1976 semester and students assisted with the installation.

**LLOYD
HAMROL**



late 1970s
photograph: Cal State Fullerton Main
Art Gallery archives



Redoubling Wallpath, 1972

Location : North of the Visual Arts Center
Dedication: December 1976
Materials: soil cement (adobe)
Dimensions: originally up to 72" x 840"
 currently up to 24" x 840"

Flame was originally created to emerge from the concrete entryway leading into Richard and Louise Newquist's home. Like many of Jene Highstein's three-dimensional works, it is based on a simplified shape of relaxed geometry that looks and feels somewhat organic and handmade. The artist sculpted granite in earlier works; although the shape is similar to that of a large granite boulder, *Flame* is formed out of reinforced concrete. It has been suggested that the artist's large-scale sculptures may be intended to evoke monuments of ancient cultures; however, in *Flame* we are also reminded of modern art movements. Highstein eschews the perfection of geometric forms associated with the minimalist art movement in favor of the irregular, and in this case, a sometimes puzzling mound, entitled *Flame*.

Jene Highstein (1942–) is a world-renowned artist. He received a B.A. in philosophy from the University of Maryland and studied as a graduate student at the University of Chicago for two years. He also studied at the New York Studio school and earned a Post Graduate Diploma at the Royal Academy Schools, London. He has extensive teaching experience as a visiting lecturer, artist, and professor at major universities all over the country. In addition, Highstein has won many grants and awards in the arts, including the John Simon Guggenheim Award for sculpture in 1980. Many corporate and public collections hold his works.

Acquisition: Gift of Thomas W. Knaup

JENE
HIGHSTEIN



Flame, 1994

Location : Newquist Sculpture Court,
Visual Arts Center

Installation : 1998

Materials : concrete, wood, and metal mesh

Dimensions : 85" x 48" x 48"

When gallery director Dextra Frankel saw a particular piece of Ray Hein's jewelry she suggested that it would make a wonderful sculpture. This abstract sculpture was commissioned for the wall and reflective pool at the east end of the Visual Arts Center. After the construction of the Performing Arts Center on campus, *Water Wall* was dismantled and reoriented to serve as a link between that building and the Visual Arts Center. The sculpture includes the movement of water over an undulating metal surface. The sound of water and the play of light on the oxidized surfaces create a contemplative respite along a busy path.

Ray Hein (1921-2005) earned a M.A. from CSU Long Beach and taught at CSU Fullerton from 1961 until his retirement. He had exhibitions both nationally and internationally and received recognition by the American Crafts Council. His gold and silver jewelry is in many private collections

Acquisition: The Art Alliance Business and Arts Committee commissioned this piece. The artist donated his time, Mr. And Mrs. Leon Lyon donated the funds for the material and Royal Metals of Santa Ana fabricated the metal from the artist's maquette.

RAY
HEIN



1970 installation

Water Wall, 1970

Location : East entrance to the
Visual Arts Center

Installation : 2006 (original installation 1970)

Material : cold rolled copper sheets of forged bronze

Dimensions : 108" x 276" x 216"



2006 installation

In the summer of 1964, art professor Victor C. Smith, who later changed his name to Joachim Smith, traveled to Japan on sabbatical leave. He found an art world torn between centuries of tradition and the pull of postwar modernism. The art establishment, which controlled the country's museums, galleries, and civic art institutions, represented tradition. The modernists and their patrons, who found little support in the mainstream, grouped their strength in newly formed art alliances. They worked and exhibited their art apart from what they called "officialdom." This movement, which had gained international attention, intrigued Smith. In the northern outskirts of Kyoto he visited a group who had constructed simple but ingenious shelters for themselves and their novel work on a lush strip of wooded land. He described the enclave as an "artist's hamlet." The artists viewed it as a refuge from official antagonism and indifference.

Smith assembled an exhibition, "Seven Artists from Kyoto," for the Fullerton campus, which ran from November through December of 1965, before moving to San Diego State in March 1966. Shoji Matsumoto (1931–), one of the Kyoto seven, produced these five sculptures for that show. After many years the shapes of the works, displayed in a peaceful and intimate alcove, suggest weathered industrial remains and, perhaps, even a very uncomfortable chair.

Acquisition: Gift of the artist

SHOJI
MATSUMOTO





Five Untitled Sculptures, 1965

Location : Small sculpture garden in
the Visual Arts Center

Installation : 1966

Materials : steel

Dimensions : various sizes

This tombstone/sculpture was originally part of an indoor installation in McNeil's 1991 solo exhibition at the University Art Museum, Santa Barbara. Titled, "Pioneers of Safety." The exhibition examined the fragile illusions most people maintain about feelings of safety and security. McNeil had the tombstone fabricated at Santa Barbara Monumental a company that routinely produces headstones. Originally, the sculpture was exhibited with a grouping of little duck-shaped hand soaps resting on the top edge of the stone. Between and under the mundane decorative engravings of birds pecking at something on the ground, the artist has engraved words on the tombstone shaped sculpture in non-type print, "NOW I UNDERSTAND," suggesting not only an intellectual post-mortem comprehension but also a final resting place. "IT'S TOO LATE" is inscribed on the back, which may be seen as a joke but also speaks to the human struggle to understand as a type of Holy Grail—sought after but not quite within grasp during life. It is up to the viewer to decide whether a final wisdom is of value, and if so, to whom.

Dean McNeil (1957-) is primarily known as a photographer and installation artist. His B.F.A. degree is from Antioch College and his M.A. from the Tisch School of the Arts. He has exhibited internationally and is represented in The Brooklyn Museum, Metropolitan Museum of Art (New York), Maison Europeenne de la Photographie (Paris), and other private and public collections.

Acquisition: Gift of the artist

DEAN
McNEIL



front



back

Tombstone, 1987

Location : Courtyard by graduate studios
in Visual Arts Center
Installation : 1991
Materials : granite
Dimensions : 24" x 36" x 4"

The original sculpture, *Solstice*, consisted of overlapping slabs of steel, fiberglass, resin and aluminum in colors reminiscent of desert rock formations. When this artwork became damaged beyond repair, the Titan Student Union commissioned a new version from Metzger, a Cal State Fullerton alumnus. *Solstice II* is made entirely of aluminum and, like the earlier version, is intended to serve as a campus memorial for students, staff and faculty who have died. The installation date for the new work was June 21—summer solstice.

Stephen Metzger (1948-) earned his B.A., M.A. and M.F.A. from Cal State Fullerton. He maintains a studio in Orange County but is also a working musician and songwriter. His wall constructions are included in a number of corporate offices in Orange County and in the Laguna Art Institute.

Acquisition: Commissioned by the Associated Students and presented to the University in 1986 as a remembrance for members of the University family who encountered untimely deaths during the school year of 1985-1986.



Solstice, 1986

STEPHEN C.
METZGER

Solstice II, 2002

Location : Northwest of Performing Arts Center

Installation : replaced the original sculpture in 2002

Materials : aluminum

Dimensions : 86" x 28" x 36"



The curved shape of this sculpture of highly polished stainless steel is positioned so that it catches and reflects sunrays that enhance the surface of the sculpture throughout the day. An artist who was adept at making site-specific public sculpture, Pastorius may have intended a reference to the "enlightenment" gained from education.

Hal Pastorius (1936-95) had a varied background as a painter, theater-set designer, teacher, and engineer. Starting in 1970, he produced large, outdoor sculpture and maintained an industrial studio in Laguna Beach. He was very active in that city's art community. Known for his public art, the artist produced twelve sculptures for the City of Brea. His work *Heat Exchanger* can be seen on the corner of Imperial Highway and Kraemer Boulevard in Brea.

Acquisition: Gift of Patricia Fredericks Dolson to the Art Alliance and the University.



HAROLD L. "HAL" PASTORIUS

Celestial, 1983

Location : Between Education and Humanities/
Social Sciences Buildings
Installations : September 1983
Materials : stainless steel
Dimensions : 96" (h)



This non-figurative sculpture was commissioned for the courtyard site of the Visual Arts Center shortly after the installation of Rosenthal's large-scale sculpture, *Alamo*, in the middle of Astor Place in New York. *Terrace Screen* was constructed in overlapping sections that form a system of interlocking geometric shapes.

Bernard Rosenthal (1914-) studied at the Art Institute of Chicago and graduated with a B.F.A. from the University of Michigan. This sculpture was constructed in his studio in

New York City and installed by the artist on site. His large sculptures can also be seen on the University of Michigan campus and at the Smithsonian in Washington D.C. His work is in the collections of museums throughout the United States including the Los Angeles County Museum of Art, the Whitney Museum of American Art, and The Museum of Modern Art in New York City.

Acquisition: John Olson, then Chair of the Division of Fine and Applied Arts, was responsible for having the sculpture funded as part of the construction cost of the Visual Arts Center.

Terrace Screen, 1968

Location : Central courtyard of
the Visual Arts Center
Installation : Fall 1968
Material : Corten steel
Dimensions : 90" x 216"

BERNARD J. ROSENTHAL

One of the earmarks of Shuler's work is his sense of humor and his often bigger-than-life sculptures. His oeuvre includes airplanes hanging from the side of buildings; a crushed-motorcycle-embedded-in concrete titled *Roadkill*; a grouping of eight cars impaled on a giant spindle at a shopping mall parking in Illinois; and the bow of an old ship vertically pointing to the sky as if it were sinking into asphalt. Shuler originally intended *California Carwash* to be an actual "skinned" Volkswagen strung between two palm trees in McArthur Park. For logistical and practical reasons this never worked out. Instead, Shuler created this smaller version of the sculpture including a fabricated car that looks as if it has been steamrolled, hanging suspended on a metal clothesline between two tall Hollywood-like palm tree silhouettes.

Another way of looking at Shuler's car sculptures is to think of them as "skinned" hunting trophies mounted on the wall. This interpretation captures a sense of the hazards of California driving and perhaps more generally in contemporary terms the approaching obsolescence of the gas-guzzling automobile.

Dustin Shuler (1963-) currently resides in Inglewood, California. His work has been exhibited and reviewed internationally.

Acquisition: Gift of Louise and Richard Newquist

DUSTIN
SHULER



California Carwash, 1987

Location : North side of the Visual Art Center

Installation : 1999

Materials : mixed media

Dimensions : 168" x 120" x 44"

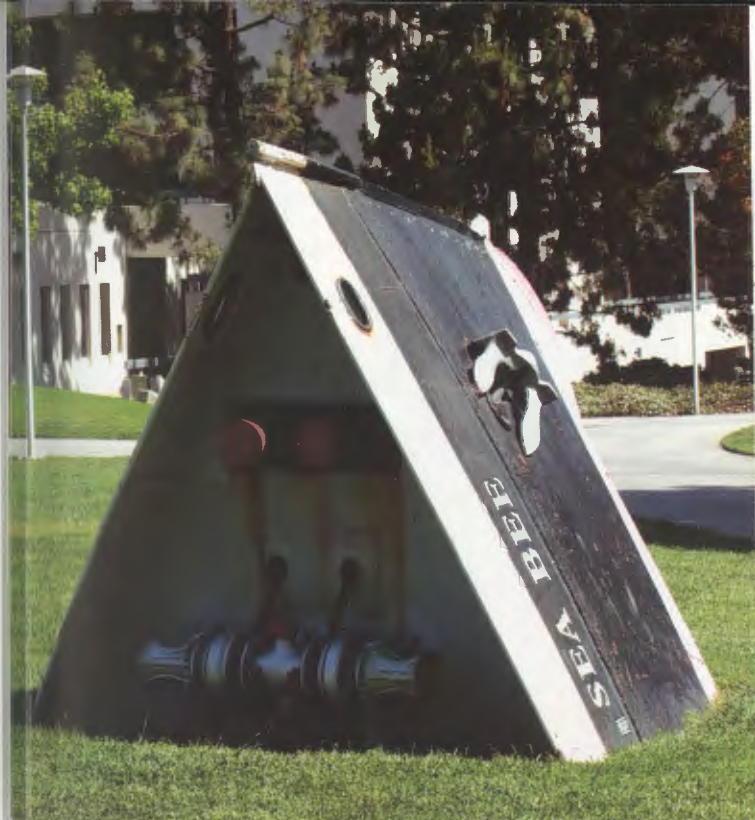
The original 12-ton version of *The Sea Bee* towered 32-feet high in the midst of the Allendale Shopping Center parking lot in Pittsfield, Massachusetts. David W. Bermant, then president of National Shopping Centers, commissioned the sculpture in 1990, and it remained a somewhat controversial local landmark until September 2002, when the shopping plaza's new owners asked that it be removed to make room for more parking. Shuler supervised the dismantling, preserving only the very tip of the ship's bow and giving it to Cal State Fullerton on long-term loan.

The plaque at the original site informed visitors that artist Dustin Shuler "believes in art that puts everyday things out of context, such as a ship rising out of a sea of cars in the parking lot of a mall"—or poking out of a grassy knoll on a California campus.

Dustin Shuler was born in 1948, in Pittsburgh, Pennsylvania, attended classes at the Carnegie Institute of Technology and now lives and works in the Los Angeles area.

Acquisition: On indefinite loan from the artist.

DUSTIN
SHULER



1990 original sculpture, Allendale Plaza, Coltsville, MA (32' x 15' x 9'), with the exception of the forward 7-1/2 feet of the bow, the work was destroyed in 2002.
photograph: dustin shuler



The Sea Bee, 1990/2002

Location : North lawn of Pollak Library

Dedication : October 2002

Materials : salvaged fuel ship

Dimensions: 89" x 90" x 132"

"Sturman's genius," writes the *San Francisco Examiner*, "is exploiting the play between the past and future." This design and these materials have roots in both modern satellites and ancient geometric forms. Coupling a mixture of alchemist notions and the makings of very old nautical instruments, *Thermal Vortex* creates what the artist calls, "a space-age, three-dimensional language." These almost "whimsical" results evoke a visual simplicity with a metaphysical twist. *

Eugene Sturman (1945-) is a highly respected and internationally known artist proficient in a vast variety of media and materials. He earned his B.F.A. in Fine Arts at Alfred University and his M.A. in Fine Arts at the University of New Mexico. Later the artist studied printing at the Tamarind Lithography workshop. He has taught at CSU Long Beach State and UCLA. Recognized for his outdoor sculpture and public art—including *Homage to Cabrillo: Venetian Quadrant*, commissioned by the Los Angeles Community Redevelopment Agency—Sturman's work has been exhibited at the Whitney Museum of American Art, the Museum of Modern Art, and the Los Angeles County Museum of Art.

*Al Morch, "A glimmer of the future of sculpture," *San Francisco Examiner*, August 23, 1982.

Acquisition: Gift of Louise and Richard Newquist.

EUGENE
STURMAN



Thermal Vortex, 1984-1985

Location : Atrium between McCarthy Hall and
the Science Laboratory Center

Installation : 1994

Materials : steel, copper, nuts and bolts

Dimensions : 121" x 61" x 36"

Szukalski (1893-1987) was born in Warta, Poland, and first came to the United States as a teenager. Living in Chicago, he became one of the city's renaissance luminaries that included Ben Hecht, Carl Sandburg and Clarence Darrow. The oldest work in the Cal State Fullerton Sculpture Collection, *Imploration* was sculpted when Szukalski was only twenty-one years old. In the 1930s, he returned to Poland amidst great acclaim and was given his own museum by the Polish government.

Because of the German invasion of 1939, he fled Poland, returning to the United States and leaving behind an entire oeuvre that was never recovered. Szukalski lived out the remainder of his life in California, without recognition and obsessively involved with writing and creating artwork intended to prove an obscure theory that all humankind came from Easter Island after the biblical floods. This figure is sculpted in the nude with an emphasis placed on the hands and arms that are articulated to express tension. The contours of the figure are made so that the light reflects across the surface activating and even abstracting the form in a technique similar to the French artist Rodin.

Acquisition: Gift of Archives Szukalski and Decker Studios

STANISLAV
SZUKALSKI



Imploration, 1914

Location : East entrance to
Visual Art Center, Building D

Dedication: October 2006

Materials : bronze

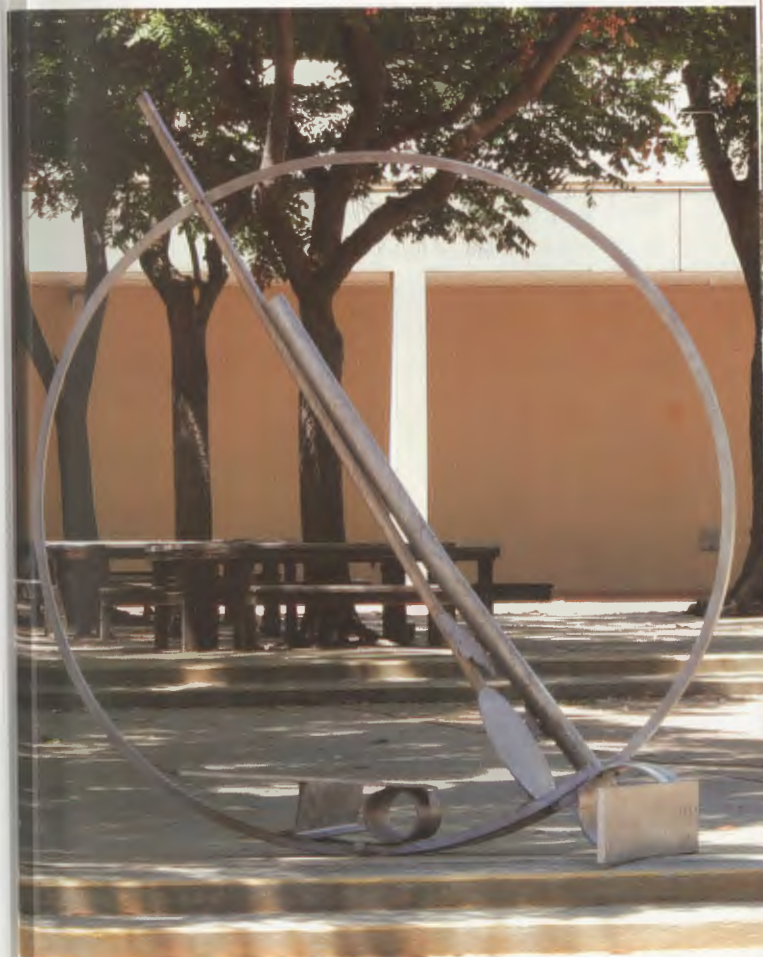
Dimensions : 76" x 19" x 19"

This sculpture was originally exhibited in the Main Art Gallery exhibition, *Michael Todd: Circle Series 1970-1972*. For Todd, the circle is an arena in which to retrieve harmony from chaos and refers to it as a cosmos—using the space within and suggesting the larger space beyond. This work is influenced by Japanese abstraction and formalist concerns and is a tribute to sculptor David Smith, much admired by the artist. Similar to other sculptures in the Cal State Fullerton collection, it has strong geometric forms but because of its symbolic references is more connected to the utopian abstract styles of early modernism rather than the geometric reductions of minimalism.

Michael Todd (1935-) earned his B.F.A. from the University of Notre Dame and a M.A. degree from UCLA. He went on to study further in Paris under a Fulbright scholarship. He has taught in Vermont and in California. His sculpture has been shown throughout the United States and is represented in museum collections including the Norton Simon Museum in Pasadena.

Acquisition: At the conclusion of the 1973 exhibition, the Art Alliance purchased this sculpture for the campus. Acquisition funds were provided by individual member donations.

**MICHAEL
TODD**



Homage to David Smith, 1973/2000

Location : Entrance to the central courtyard
of the Visual Arts Center
Installation : March 2000
Materials : brushed aluminum
Dimensions : 101" diameter

The title of this environmental sculpture is derived from a Buddhist story about the legendary saint Bodhidharma, who is said to have meditated for seven years, gazing unblinkingly at the wall of a cave. Five wooden steps rise from the surface of the courtyard; then six steps descend into the water of the reflecting pool. The viewer thus climbs up and then down to enter the optimal viewing space. The parallel and concave channels of the corrugated metal roof are used to funnel water so that it falls down like rain into the geometrically shaped pond. Viewers are encouraged to sit in the enclosure and to look out through the falling water at the wall beyond—a quiet meditation.

Richard Turner (1943-) spent his early school years in Vietnam and Taiwan. He earned his B.A. degree from Antioch College and a M.F.A. from the University of Michigan. One year in was spent in India on a Fulbright Scholarship and the next five years traveling in Burma, Thailand and China. Another of his public art works can be seen in Los Angeles in McArthur Park. He is a professor and co-director of the Guggenheim Gallery at Chapman University.

Acquisition: The original temporary installation was completed for the Main Art Gallery exhibition, "The House that Art Built" in 1983. Five years later the permanent installation was made possible by a grant from the National Endowment for the Arts, Art in Public Places program.

RICHARD TURNER



1983 installation
photograph: Cal State Fullerton Main
Art Gallery archives

Wall Gazing Gallery, 1983/1988

Location : Central courtyard,
Visual Arts Center

Installation : 1983/1988

Materials : Cedar and corrugated steel



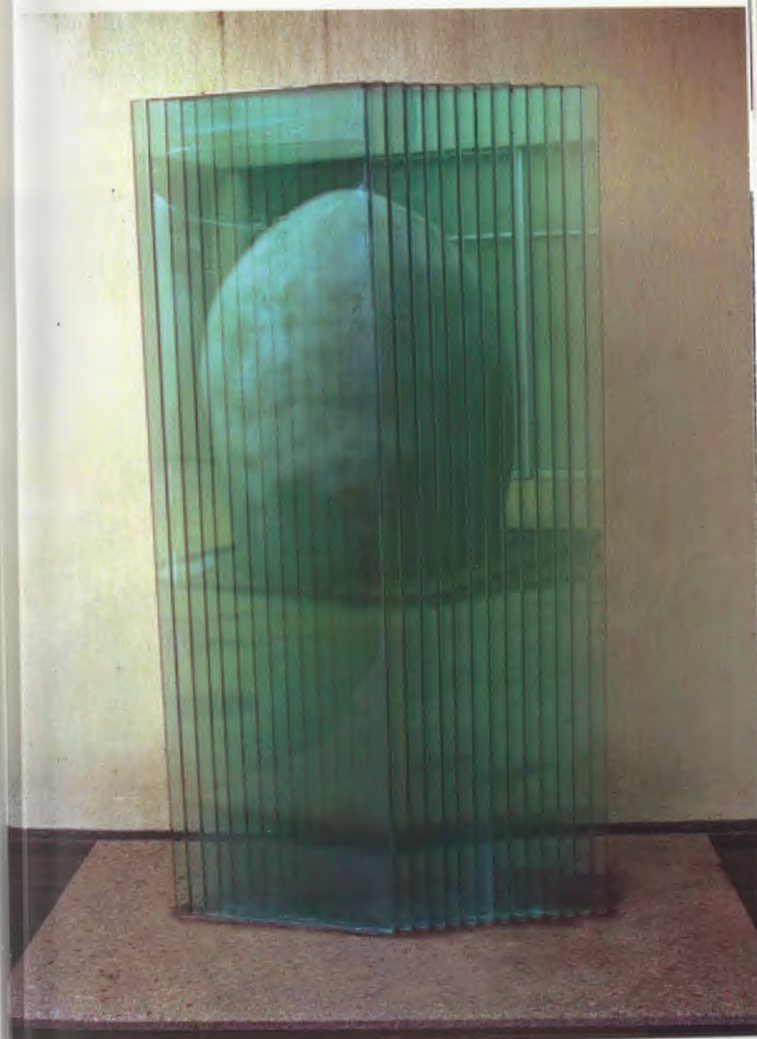
1988 installation

Diamond Column was the first outdoor sculpture commissioned by the Newquists. Valentine actually completed the piece three times. The first version had a concrete base that proved unsatisfactory—water leached from the ground up between the panes. A pane on the second version, which had a black marble base, cracked. The third version, finished with a granite base, is seen here. A sculptor adopting minimalist formal concerns, Valentine often works with glass in simple geometric forms. The rectangular glass in *Diamond Column* has a green tint like the ocean and the overlapping panes might be seen as a sequence of waves. The base of the sculpture is placed in a reflecting pool underlining the reflective surface of the glass.

DeWain Valentine (1936-) received a B.F.A. from the University of Colorado, a fellowship to Yale University Yale-Norfolk Art School and a M.F.A. from the University of Colorado. He has lectured at several major universities, and his art career has produced an extensive list of exhibitions and citations. His works are included in the collections of the Los Angeles County Museum of Art, the Whitney Museum of American Art, and the University of Colorado, among many others.

Acquisition: Gift of Thomas W. Knaup

DEWAIN
VALENTINE



Diamond Column, 1980

Location : Newquist Sculpture Court,
Visual Arts Center
Installation : 1998

Materials : glass and granite
Dimensions : 84" x 45" x 8-7/8"

This sculpture reflects the artist's interest at that time in psychology and perceptual illusion. It resembles the geometric forms of both constructivist and minimalist art movements. The rectangle is an element of this sculpture and the artist considered rectangles as frames for windows on the world expressing visual order. During the spring months the yellow coloring of *Lemonade* stands out in contrast to the lavender blooms of the jacaranda trees.

Jay Willis (1940-) earned his B.A. degree at the University of Illinois, Urbana and M.A. degree at U.C. Berkeley. He previously taught at the University of Arizona and is currently teaching at the University of Southern California. His work has been shown in numerous museums and a companion piece, *Limeade*, can be seen in the Brea City Art in Public Places Collection on the corner of Imperial Boulevard and Arovista Avenue.

Acquisition: The Art Alliance, using sculpture acquisition funds, purchased this piece from the artist and donated it to the university.

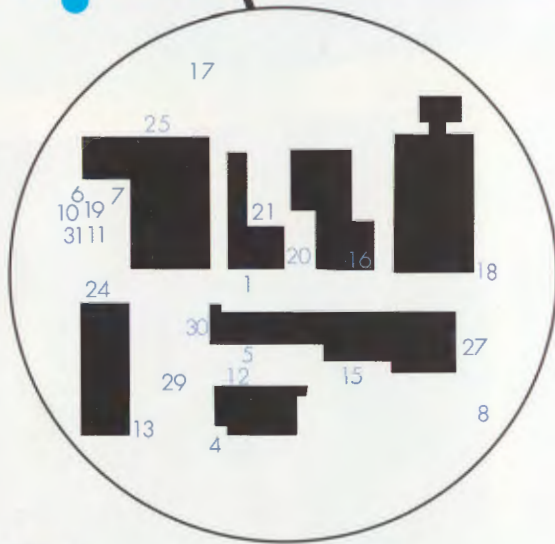
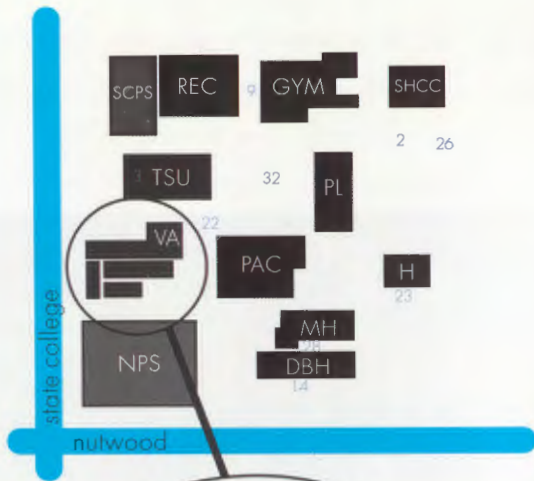
JAY S.
WILLIS



Lemonade, 1982

Location : West of Pollak Library
Dedication : May 1982
Materials : painted steel
Dimensions : 134" x 108" x 48"

ARTIST DIRECTORY



DBH	dan black hall
GYM	gymnasium
H	humanities
PL	pollak library
MH	mccarthy hall
NPS	nutwood parking structure

PAC	performing art center
REC	recreation center
SCPS	state college parking structure
SHCC	student health & counselling center
TSU	titan student union
VA	visual arts

SCULPTURE MAP

- Double Scoop Ice Cream Cone
Installed 1973
- Fallen David
Installed 1989
- Richard Aber
Paradigms, 1974
- Jason Chakravarty and
Derek Parker
In'Direction, 2006
- Michael Davis
Terra Firma/Terra Incognita,
1985-86
- Woods Davy
Pama, 1981
- Guy Dill
Millwood, 1987
- Rico Eastman
Nautilus, 2002
- Claire Falkenstein
Game Action, 1965
- Claire Falkenstein
Sun #27, 1966-67
- Charles Fine
Herramientas de la Vida, 1989
- Dextra Frankel
Weathervane, 1967
- Betty Gold
Untitled, 1979
- Betty Gold
Kaikoo H. XI, 1985
- Eric Goulder
Arise, 1996
- Dale Hallberg
Untitled (7 sculptures), dates
unknown
- Lloyd Hamrol
Redoubling Wallpath, 1972
- Ray Hein
Water Wall, 1970
- Jene Highstein
Flame, 1994
- Shoji Matsumoto
Untitled (5 sculptures), 1965
- Dean McNeil
Tombstone, 1987
- Stephen C. Metzger
Solstice II, 1986
- Harold L. "Hal" Pastorius
Celestial, 1983
- Bernard J. Rosenthal
Terrace Screen, 1968
- Dustin Shuler
California Carwash, 1987
- Dustin Shuler
The Sea Bee, 2003
- Stanislav Szukalski
Imploration, 1914
- Eugene Sturman
Themalo Vortex, 1984-85
- Michael Todd
Homage to David Smith,
1973/2000
- Richard Turner
Wall Gazing Gallery,
1983/88
- DeWain Valentine
Diamond Column, 1980
- Jay S. Willis
Lemonade, 1982

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