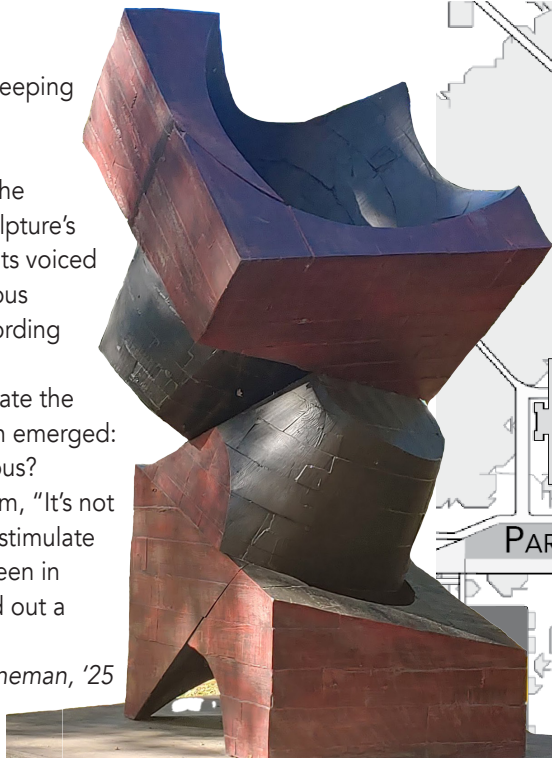


5

Double Core's sharp angles and sweeping curves were originally carved from a single block of wood in a process of discovery, revealing what lies beneath the surface. A lack of student input on the sculpture's installation generated controversy. Students voiced their dislike for the sculpture through various outlets, including a Facebook group. According to an April 2006 article from *The Wooster Voice*, 365 students were members of "I hate the sculpture." Through the uproar, a question emerged: What is the purpose of public art on campus? President Hales said in response to criticism, "It's not meant to be a decoration ... it's meant to stimulate discussion." Now that the sculpture has been in place for nearly twenty years, has it carved out a space in the campus atmosphere?

- Emily Voneman, '25



Mel Kendrick (American, b. 1949), *Double Core*, 2006. Bronze, pigment. Gift of the Howland Memorial Fund, Akron, Ohio.

6

This large bronze sculpture depicts a globe covered in twenty-six symbols. Walk around the globe and take note of those that relate to Wooster's campus. Can you find a pair of Scottie dogs, an oak leaf, and a thistle? What others catch your eye? In a statement from a 2009 issue of *The Voice*, artist John Buck explained that the work illustrates the liberal arts experience, saying "It's about seeking out and finding meanings in an assortment of objects" based on diverse experiences. Buck is a contemporary artist known for his prints, bronze sculptures, and kinetic sculptures. The College owns three more pieces of Buck's art, two of which are currently displayed on campus. The sculpture *Radius* hangs on the ground floor stairwell of Severance Hall and the print *Fact and Fiction* is on the second floor of the Ebert Art Center.

- Melanie Olmsted, '25

John Buck (American, b. 1946), *Omnibus*, 2009. Bronze. Gift of The Howland Memorial Fund, Akron Ohio.

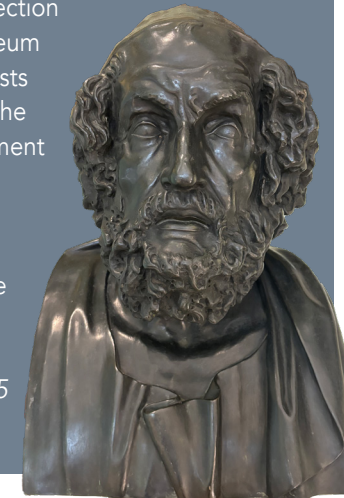


7

Homer, accredited author of the *Odyssey* and *Iliad*, and Plato, creator of the *Republic*, are two of the greatest minds in Western canon. Together, they hold vigil over students working on their Independent Studies. Their watchful gaze invokes the powers of literature and science, inspiring students to their greatest academic potential. The busts are modeled on Hellenistic originals from Herculaneum, Italy, now in the collection of the National Museum of Naples. These busts formerly resided in the audio-visual department in Andrews Library

and were re-located to the Timken mezzanines in 1998, following the reconstruction of Frick Hall into the Timken Science Libraries.

- Frankie Readshaw, '25

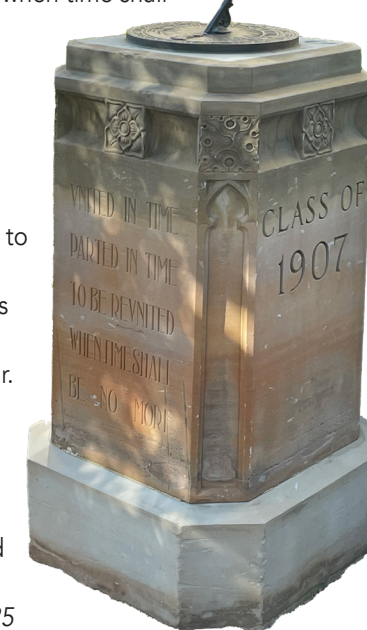


West IS carrel mezzanine: Plato. East IS carrel mezzanine: Homer. Copies of Bronze Busts from the First Century B.C. in Collection of the National Museum of Naples. Bronze with patina.

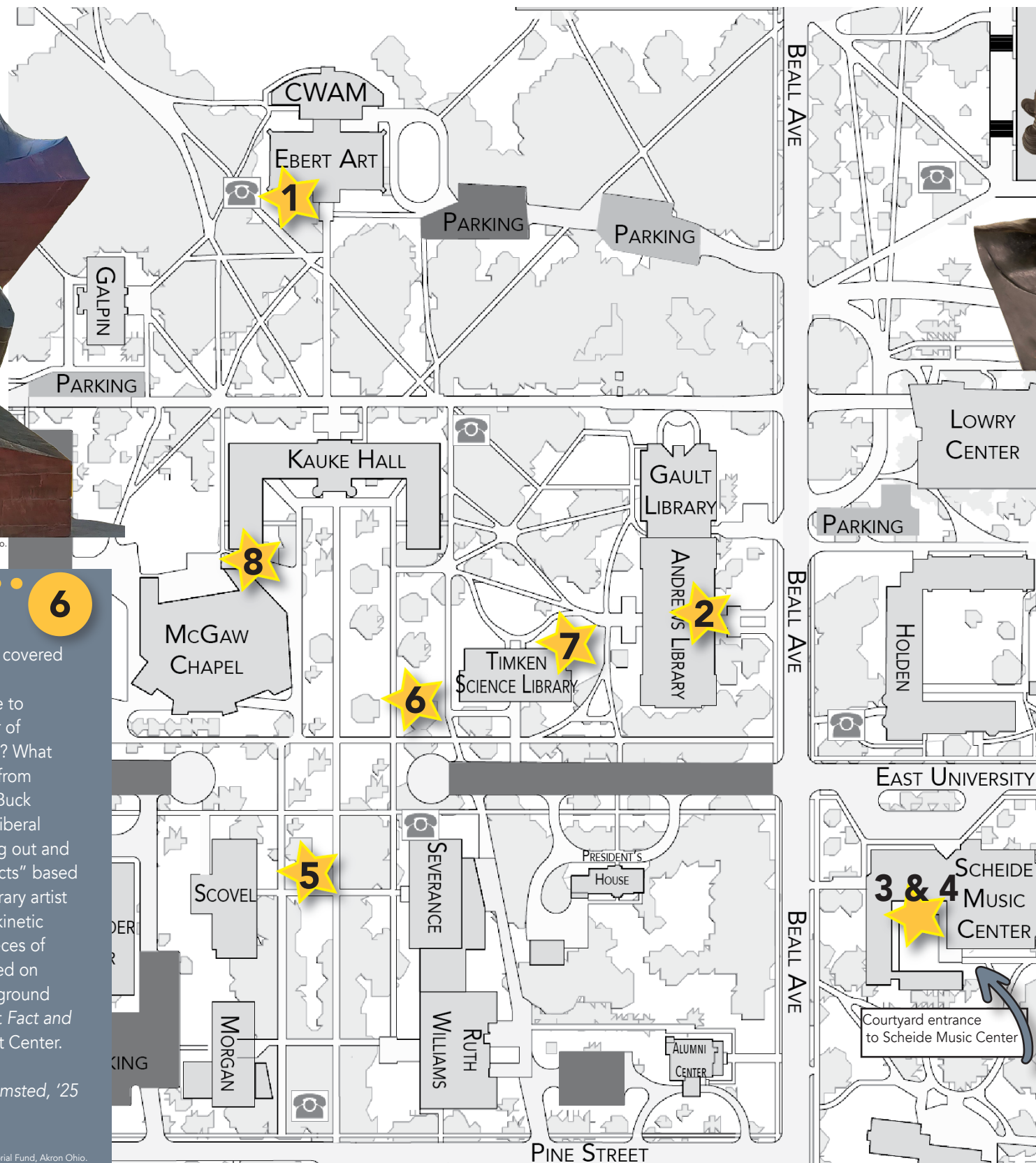
8

This sundial dedicated by the class of 1907 reflects on time and mortality. Two mottos read "Grow old along with me—The best is yet to be" (on the dial), and "United in time, parted in time, to be reunited when time shall be no more." Reflections on time and life have appeared on sundials since at least the sixteenth century. Further emphasizing these themes is the robed old man on the face of the sundial, likely Father Time, Death's companion. This dedication to the class of 1907 is a part of a long-standing tradition of class memorials at the College of Wooster, typically trees planted ceremonially each year. It is unclear why the tree-planting tradition was foregone in 1907. Another prominent alternative memorial is the class of 1874 stone, placed just south of the sundial, and others may have been lost to time.

- Ava Siegel, '25



Artist Unknown, *Class of 1907 Sundial*, 1907. Sandstone and metal.



Michelle Stuart's first foray into bronze sculpture, *Four Seasons* was specifically created for the Scheide Music Center's courtyard as a tribute to the creative power of music and the inspiration nature brings to musicians. Likewise, Stuart was heavily inspired by Vivaldi's symphony of the same name, which she often listened to as she worked on this sculpture. *Four Seasons* was created by making a wax model with actual plant matter, and then casting the final mold in bronze. Look closely at each panel and you will see plants characteristic of the seasons they represent: flowers and buds for spring, larger leaves for summer, nuts and mushrooms for fall, and pine cones and holly for winter. Stand back, and see how the four panels form a unified symphony, showing the passage of time and the change each season brings.

- Julia Glenn, '25



Michelle Stuart (American, b. 1938), *Four Seasons*, 1987. Four bronze patinated panels. Gift of Howland Memorial Fund, Akron, Ohio.



4

Fitting for its location in the courtyard of Scheide Music Center, this figure sits with a guitar, inviting passersby to take a moment and enjoy the peace of courtyard and the sound of music classes from the surrounding building. His abstract nature allows viewers to create their own ideas about who he is, his past, and his story. What kind of music is he playing? Who is he playing for? Harry Marinsky began his artistic career working mainly in watercolor but later became a prominent sculptor. Many of his sculptures, including *The Guitar Player*, are stylistically related to his work in watercolors, with flowing lines and abstract features.

- Maura Ellenberger, '25



Harry Marinsky (English, 1909 – 2008), *The Guitar Player*, date unknown. Bronze. Gift of Frances G. Shoolroy.

This Guide to Campus Sculpture was created by students in *Museum Studies 240: Engaging Museum Audiences: Education and Interpretation* (Fall 2023), taught by Dr. Marianne Eileen Wardle, Director/Curator of the College of Wooster Art Museum. Design by Tracy Mathys.



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College of Wooster CAMPUS SCULPTURE TOUR



1

This image of a young, frolicking woman surrounded by doves has a playful expression. The Ebert family donated the work in 1997 when Severance Gymnasium was renovated and rededicated as the Ebert Art Center. Students and faculty widely objected to the statue, seeing societal expectations of feminine naivety and the slim, exposed physique. Because of the figure's bronze skin tone in contrast to her hair and clothing, she was further interpreted as a stereotype of Native American women. Until at least 2002, people reacted with actions that *The Voice* variously termed vandalism or pranks. Well-known transformations included clothing the figure or removing doves. One incident required the statue to be temporarily removed. Known for both his life-size figures and abstract sculpture, artist Richard Hallier was born in Kansas and attended the Ringling School of Art and Design. He spent fifteen years in graphic and multimedia design before turning to sculpting, producing over seventy sculptures during his lifetime. Hallier exhibited both regionally and internationally.

- Ollie Castañon Villa, '25

Richard Hallier (American, 1994-2010), *Girl with Doves*, 1993. Bronze. Gift of the Ebert Family.

2

In 1915 the W.H. Mullins Company donated the statue of Abraham Lincoln holding a copy of the Emancipation Proclamation to the college. According to the *Wooster Voice*, the statue was stolen repeatedly from its former location outside of Memorial Chapel (now the site of McGaw Chapel) in the 60s. William Moore McCulloch (a Wooster graduate in 1923), served in the U.S. House of Representatives from 1947 – 1973. Known for his role in civil rights legislation, he contributed to the 1964 Civil Rights Act, the 1965 Voting Rights Act, and the 1968 Fair Housing Act. James F. Dicke II, who worked two summers as an intern in McCulloch's Washington, D.C. office, donated the sculpture. Though given to the College of Wooster almost 100 years apart, these statues were moved into Andrews Library in 2017 to "inform and inspire" students, according to former Provost Carolyn Newton.

- Isabella Begley, '24

Jack Earl (American, b. 1934), *William Moore McCulloch*, 2014. Bronze. Gift of James F. Dicke II. Alfonz(?) Pelzer (German, d. 1904), *Abraham Lincoln*, 1915, for The W.H. Mullins Company. Bronze. Gift of Mr. James Mullins, 1915.