

ARTSPARK Sculptures

Sculptures throughout ARTSPARK

El Anatsui: *Collaboration*, (working title), made from bottle caps, tops and copper wire, recycled materials

On loan by William L. Fortune, Jr. & Joseph D. Blakley

Please help us name this piece. Give us your suggestions for a title and feel free to write a story about the artwork and place in the donation box at the front entrance. The title will be chosen by the donors. Thanks!

INDIANAPOLIS



ART CENTER

El Anatsui was born 1944 in Anyako, Ghana. El earned a Bachelor's Degree in Sculpture and a Postgraduate Diploma in Art Education from the University of Science and Technology, Kumasi, Ghana. He is Professor of Sculpture at the University of Nigeria, Nsukka, where he has lectured since 1975. He exhibited at the 1990 Venice Biennale, where he received an honorable mention and was included in the Johannesburg Biennale in 1995 as well as the Gwanju Biennale, Gwanju, South Korea, 2004. His most recent solo exhibition *Gawu* has toured Europe, Asia and North America. He is included in the anthology exhibition *Africa Remix*, which has toured Dusseldorf, London and Paris and traveled to Tokyo and other cities in 2006/7. His work is in numerous public and private collections including: The Indianapolis Museum of Art, Museum of Modern Art, Asele Institute, The British Museum, Centre Pompidou, de Young Museum, The Metropolitan Museum of Art, Museum Kunst Palast, The Newark Museum, Nigeria National Art Gallery, Segataya Museum and the Smithsonian Institution.

Chakaia Booker: *Cross Over Effects*, 2008, rubber tires, wood & steel, east of central entrance

Chakaia Booker: *Mass Transit* Presented by the [Arts Council of Indianapolis](#), Public Art Indianapolis

Chakaia Booker: *Mass Transit*, is a temporary public art exhibition created by nationally renowned artist Chakaia Booker. The New York-based artist is known for her expressive work utilizing tires that are cut, shaped and folded, then woven onto metal frameworks (called armatures) before becoming dynamic, highly textured sculptures. The exhibition opens July 22nd, 2008 and will close on April 1st, 2009. It features 10 towering sculptures (some nearly 10 feet tall) installed throughout Indianapolis. Nine of the artworks are making their premiere in Indianapolis and are installed in the downtown area. The 10th sculpture (an earlier work by Ms. Booker) is located at the Indianapolis Art Center's ARTSPARK. [Click for Map and Directions](#)

Chakaia Booker is a nationally renowned artist known for her expressive work utilizing tires that are cut, shaped and folded, then woven onto metal frameworks before becoming dynamic, highly textured sculptures. Her artwork can be found in major public collections such as the Metropolitan Museum of Art, New York. She has been included in numerous museum and gallery group exhibitions including the 2001 Whitney Biennial and the Twentieth Century American Sculpture exhibition at the White House in 1996.

Judy Dominic and Bonnie Zimmer, *Orbs*, 2007, willow, rattan, various natural and recycled materials

(installation props: monofilament, plastic cable ties, nylon straps, paint)

Throughout and on the fringes of the Great Lawn from the portico to the east end

As both artists have an affinity for the natural environment, the placing of orbs in trees and grasses is likened to birds and insects laying their eggs in nests, branches and on leaves. The excitement and expectation of birth and new life from natural 'orbs' is often overlooked due to the smallness and mostly hidden aspect of their placement. Bonnie and Judy expect their fabricated and oversized orbs to bring attention to the indigenous life of ARTSPARK's smaller living orbs. The simple yet universal forms range from very transparent when woven with fine linear materials to heavier, denser volumes. Eighty-five orbs, in sizes ranging from 6 inches diameter to approximately 5-6' diameter x 18' height, complement the visual environment and preexisting sculptures as they lead and accompany the viewer through the sculpture garden with their recurring presence throughout the Great Lawn.

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Judy Dominic from Harrison, OH is a well known fiber artist, instructor and master basket maker. Having lived young years on a farm in West Harrison, IN, her work and the desire to share her knowledge have taken Judy around the world while garnering various awards and community recognition. Bonnie Zimmer is also a well known fiber artist and Associate Professor of Art at Saint Joseph's College in Rensselaer, IN where she lives. An energetic teacher and arts advocate as well, she has won numerous awards for her art, her teaching, and community service in the arts. The two artists were introduced by a mutual friend and immediately found common ground through their many interests, especially the orb-like work they had both previously created.

Robert Curtis, *Slightly Romanesque/Newhall 43*, 1981, concrete and various metals, 67th Street entrance to Monan Trail

Robert Curtis was born in Susanville, California in 1948. He attended the University of Arizona, Tucson, Arizona State University, Tempe, and University of Wisconsin, Milwaukee. He later taught at the School of Architecture, Milwaukee, Wisconsin. He currently resides in Chevy Chase, Maryland. He has exhibited widely through the American Southwest and later, in Wisconsin, including many one-man exhibitions across the country.

Patrick Dougherty, *Still Life With Sticks*, 2005, willow, ash and dogwood North of Lilly Library

"Dougherty's works allude to nests, cocoons, hives, and lairs built by animals, as well as the manmade forms of huts, haystacks, and baskets, created by interweaving branches and twigs together. Many of his works look 'found' rather than made, as if they were created by the natural force of a tornado sweeping across the landscape. He intentionally tries for this effortless effect, as if his creations just fell or grew up naturally in their settings." -- Linda Johnson, A Dialogue with Nature

Combining his carpentry skills with his love for nature, Patrick Dougherty began to learn more about primitive techniques of building and experimented with tree saplings as construction material. In 1982 his first work, *MaplyBodyWrap*, was included in the North Carolina Biennial Artists' Exhibition sponsored by the North Museum of Art in Raleigh, North Carolina, and in the following year he had his first one person show entitled, *Waiting It Out In Maple* at the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina. His work quickly evolved from single pieces on conventional pedestals to monumental scale environments, which required saplings by the truckloads. During the last decade he has built over 100 works throughout the United States, Europe and Asia at a rate of 8-10 installations per year. Although his formal education has been in the areas of English and health studies, he has taken classes in art at the University of North Carolina, Chapel Hill. He has received many prestigious national awards, including a Pollock/Krasner Foundation award, a Japan/US Creative Arts Fellowship from the National Endowment for the Arts, and an individual artist fellowship from the Southeastern Center for Contemporary Art.

Cenk Ergun, *Panta Rei*, 2007, sound installation, Nina Mason Pulliam Sensory Path, East parking lot

"Everything flows." -Heraclitus

"No man ever steps in the same river twice, for it is not the same river and he is not the same man." - Heraclitus

The title and the structure of *Panta Rei* takes inspiration from Heraclitus, a 6th century B.C. pre-Socratic philosopher who lived in Ephesus (present day Efes, Turkey).

The artist captured extensive audio recordings of the nearby White River, the animals, insects, and people around it, as well as the sound of rain falling on its surface and surroundings. These recordings, along with a few abstract musical elements were sped-up, slowed down, stretched, compressed, and reversed using a multitude of digital audio processing techniques. Each speaker placed along the Nina Mason Pulliam Sensory Path carries a collection of 105 different audio clips and randomly selects and triggers one of these when it detects motion. The result is an ever-changing structure: Visitors experience a unique and unpredictable combination of sounds each time they pass through the path - truly never stepping into the same river twice.

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A native of Turkey, Cenk Ergün is an Oakland based composer and laptop performer. After failing music class in high school, Ergün moved to New York in 1995 to study composition at the Eastman School of Music, where he began composing for chamber ensembles. In 1999, he moved to California to further his studies at Mills College, where he became interested in laptop improvisation using samples. He's currently the Composer in Residence with the multimedia dance company, group A.

Ergün has collaborated with artists including Alvin Curran, Fred Frith, Pauline Oliveros, Joan Jeanrenaud, William Winant, Alyssa Lee, George Alley, So Percussion, Alarm Will Sound, Janus, Ossia, and Musica Nova. Ergün's music has been heard at venues including the Merkin Hall, Symphony Space, Deep Listening Space, Babylon, Muziekgebouw, Yerba Buena Gardens, Theater Artaud, ODC Theater, and The Lab; at events such as John Schaefer's New Sounds Live, Bang on Can Marathon, San Francisco Electronic Music Festival, San Francisco Tape Music Festival, Other Minds Brink Series, Yerba Buena Choreographer's Festival, CEAIT Festival at CalArts, Thirteenth International Symposium of Electronic Art (ISEA2006), Gaudeamus Music Week 2006, and the 16th Akbank Jazz Festival.

James Wille Faust, *Wings*, 2005, Aluminum, North of Art Center, east of Cultural Complex

The paintings of James Wille Faust are stylistically modern in their hard-edged geometry, but the roots of his work lie in the simple naturalism of a rural landscape painter. The artist was born in the 1950s on a farm in Lapel, Indiana. Surrounded by crops and livestock, his 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 developmental basis of his art.

Faust was a natural with technical graphics. Early in his scholastic years, instructors pushed him towards a career as a mechanical designer—a more acceptable pursuit in the Midwestern agricultural economy. In spite of this, he pursued a fine arts degree at the University of Illinois. After experimenting with Zen, achromatic colors and surrealism, Faust's admiration for 1960s psychedelic art steered him on the path towards his current work. A psychedelic vision combined with geometrical abstraction fused with his innate love of nature influences his work on many levels. Faust sees the time he spent on the farms and rivers of the Midwest as a gift, a gift he shares with others through his art. Nature to him is more than just a source of inspiration. It is his teacher.

R.M. Fischer, *Empire Towers*, 1985, Stainless steel, anodized aluminum, electric lights
On loan from Carl Solway Gallery in Cincinnati. Located between East entrance and Sensory Path

These two stainless steel sculptures are seminal works in the career of this nationally recognized artist. They were commissioned by Carl Solway as a means of encouraging the artist to work on a large scale. As a result of creating these towers, the artist has subsequently received commissions to create major works for the Massachusetts State House in Boston and gateways for Battery Park, New York City and MacArthur Park, Los Angeles. Most recently, he has completed sculptures for the roof of the Kansas City Convention Center that have become landmarks of the Kansas City skyline.

R.M. Fischer combines odd electrical, plumbing and industrial findings into functional sculptures, most often lamps, which, in his hands, transcend their banal origins. While decidedly abstract, they also exhibit subtle robot like qualities and are simultaneously futuristic and nostalgic. In the past, Fischer's pieces tended to be metallic and spindly, with a pugnacious faux-fascist bravado. While this most recent work retains all his trademark peculiarities, it has a decidedly feminine character and deals with a sculptural volume that is more Botero than Giacometti.

Fischer's sculptures are in the permanent collections of numerous major museums and his acclaimed public artworks function as iconographic timepieces in cities across the nation and in Japan. Concurrent with the New York exhibition, his Union Square Colonnade, consisting of four custom street light sculptures, will be permanently installed in Union Square Park in downtown San Francisco. In the spring of 2003, a major public work, commissioned by the Port Authority of New York and New Jersey, will be installed at the new Jamaica Station in Queens.

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Gary Freeman, *Monumental IV*, 1981, painted steel and concrete base, West Lawn

Gary Freeman is born in 1937 in Wellington, Kansas. He attended the Kansas City Art Institute and Tulane University. After graduation he continued to live in New Orleans as a partner in the Orleans Workshop, a cooperative fine art foundry. In 1968 he became Chairman of Sculpture at the John Herron School of Art in Indianapolis. For many years he exhibited widely across the country and completed many sculpture commissions for both private and public collections. Mr. Freeman is retired and still resides in Indiana.

Michael Helbing, *Sometimes I Sits*, 2005, steel, lower portico

Sometimes I Sits is in memory of my mother Pat Helbing and is a reflection on a poster she had showing an Orangutan sitting. It was titled "Sometimes I sits and thinks and sometimes I just sits." I took off from there and created a dream machine. It is a place to sit and dream becoming a sculpture that is completed by the participants. It becomes more than the sum of its parts. It is constructed of welded stainless steel and is polished to sparkle with reflected light.

Mike Helbing is a sculptor who grew up in the Midwest. He spent his early years in Indiana and made art in Indiana through the 70s and 80s. Mike taught children's art classes at the Indianapolis Art League. He moved to the Chicago area in the late 80s and has made large metal sculptures. His website is mikehelbing.com. He is also very involved with the National Vietnam Veterans Art Museum, located in Chicago, where he is the curator.

Greg Hull, *Vicarious*, 2003, steel, fabric, neon, electric motor, South roof of library

Greg Hull received a B.F.A. from the Kansas City Art Institute, an M.F.A. from the University of Delaware and is currently teaching at the Herron School of Art, Indianapolis. He has had a solo exhibitions and installations at the Indianapolis Museum of Art, Indianapolis Museum of Contemporary Art, the Indianapolis Art Center and many other locations. Hull's most prominent work to date has been *Amelia's Gate* (1998), a permanent public piece in the town of Atchison, Kansas, which acts as both a memorial to the lost aviator Amelia Earhart (born in Atchison) and a gateway to the city. The work, made almost entirely of light, draws its form from the dynamic elegance of the individual it memorializes while paying homage to those rare qualities that still inspire us all. *Vicarious* is influenced by Hull's visit to Scotland and Ireland, countries where his heritage lay.

Sadashi Inuzuka, *Circle*, Black granite, steel, sand & sound
Between Lilly Library and Cultural Complex

Sadashi Inuzuka was born in Kyoto, Japan and immigrated to Canada in 1981, attending the Emily Carr College of Art and Design in Vancouver and the Cranbrook Academy of Art in Michigan. His aesthetic involves making small things big and big things smaller, and is influenced by the Japanese contemporary art movement called Mono-ha ("School of Things") which values respect for materials and the unity of the whole to create meaning. Inuzuka has been on the faculty of the University of Michigan since 1996; prior to that he taught ceramics in various Canadian art colleges. He is the recipient of numerous awards including the National Association of Japanese Canadians Foundation and individual artist grants from the state of Michigan and the Ontario Arts Council. His work was seen in a solo installation in the Art Center's Clowes Gallery during the summer of 2003.

Inuzuka's contribution to ARTSPARK is being created in conjunction with the Indiana School for the Blind (ISB) as part of a new academic collaboration between the two organizations. Working from feedback from ISB students, Inuzuka is creating a Zen-like sculpture composed of a 10 foot ring of black granite with a sand garden on the inside. In the sand garden will be a bronze rotating arm, which when turned will smooth the sand and trigger various sounds coming from the ring, such as birds singing, children reading poems, waves washing the beach. This will serve as a meeting and experiencing place for park visitors both sighted and blind. Aside from his aesthetic sensibility, his status as a legally blind individual and his work with youth in Detroit's inner city makes him uniquely qualified for this particular collaboration.

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Truman Lowe, *Restful Place*, stone, cast bronze & glass
North of Hurt Woodland Gardens

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. Lowe's recent work demonstrates a heightened sensitivity to the natural environment and deepening sense of place. Over the past decade his focus has shifted from exquisitely crafted objects to temporary installations created in response to indoor or outdoor sites. The artist has remarked, "As a woodland Indian, I can't ignore my environment . . . that's what my work reflects." He hopes his emphasis on nature will encourage his audience to pay attention to environmental destruction.

Born in Black River Falls, Wisconsin, Lowe received his BS in Art Education from the University of Wisconsin, LaCrosse and his MFA in sculpture from the University of Wisconsin, Madison, in 1973. He has exhibited at major native and non-native venues both nationally and internationally. These include the Heard Museum in Phoenix, the Eiteljorg Museum of American Indian and Western Art in Indianapolis, the Denver Art Museum, the National Gallery of Art in Ottawa, Ontario, and the White House Sculpture Garden. Over the years has served in an advisory capacity to The Detroit Institute of Art, the Cincinnati Academy of Art, and the South Dakota Arts Council, among others. Lowe has taught at the University of Wisconsin-Madison for over 25 years.

John McNaughton, *Twisted House 2005*, wood, South of Pierce Riverfront Deck

John McNaughton is an artist and educator and has taught woodworking, drawing and sculpture for over 35 years at the University of Southern Indiana. McNaughton received a B.S. and M.A. from Ball State University in Muncie, Indiana and an M.F.A. from Bowling Green State University, Bowling Green, Ohio. He has twice been awarded a National Endowment to the Arts Award and examples of his art 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 October, 2008, **Brose Partington** installed his latest kinetic work "*Dawnsong*" (Bike Rack) along Monon Trail in the Indianapolis Art Center's ARTSPARK's Efroymsen Canoe Launch area. This work is made from Aluminum, painted steel, vinyl siding and roofing shingles.

After months of construction and years of planning with the City of Indianapolis, this new sculpture is now available for everyone to see and try. It's an interactive bike rack replicating a bird house that expands and contracts ever-so slightly when the hand-crank is spun.

Brose Partington was born in Indianapolis, Indiana and currently resides there. He received his BFA from the Herron School of Art in 2004. Brose has worked at the Indianapolis Museum of Art, specializing in mount making, since 2004. In 2007 Brose was awarded an Efroymsen Contemporary Arts Fellowship, which enabled him to exhibit his work in Basel, Switzerland and Istanbul, Turkey. Brose has also displayed his installations in several cities across the United States, including New York, Chicago, Miami, and Los Angeles. His most recent work will be exhibited at the State Hermitage Museum in St. Petersburg, Russia in November, 2008.

My work is influenced by the subtle movements around us and the patterns those movements create. I am currently investigating urban sprawl and the structures that sprawl creates. In "*Dawnsong*," I am taking the multi-occupancy home and through a series of gears and a hand-crank allowing the viewer to transform it into a single, more suburban home. Through this cyclical pattern, it creates the effect of a developing or dissolving community.

Read more about Brose at his family's art website, www.PartingtonArt.com and at Brose's site, www.BrosePartington.com.

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Arnaldo Pomodoro, *Radar No. 3*, 1962, Bronze, (1926-2002), North portico

Arnaldo Pomodoro was born on June 23, 1926, in Morciano, Romagna, Italy. From the mid-1940s until 1957 he served as a consultant for the restoration of public buildings in Pesaro, while studying stage design and working as a goldsmith. In 1954 Pomodoro moved to Milan, where he met Enrico Baj, Sergio Dangelo, Lucio Fontana, and other artists. His work was first exhibited that year at the Galleria Numero in Florence and at the Galleria Montenapoleone in Milan. In 1955 his sculpture was shown for the first time at the Galleria del Naviglio in Milan.

Pomodoro visited New York in 1956 and traveled in Europe in 1958. In Paris in 1959 he met Alberto Giacometti and Georges Mathieu, before returning to the United States, where he organized exhibitions of contemporary Italian art at the Bolles Gallery in New York and San Francisco. In New York the following year Pomodoro met Louise Nevelson and David Smith. He helped found the Continuità group in Italy in 1961-62. The sculptor traveled to Brazil on the occasion of his participation in the 1963 São Paulo Biennial, where he was awarded the International Sculpture Prize. A solo show of his work was included in the Venice Biennale of 1964. In 1965 he was given the first of many solo exhibitions at the Marlborough galleries in New York and Rome.

The artist taught at Stanford University in California in 1966. In 1967 Pomodoro was represented in the Italian Pavilion at Expo '67 in Montreal, and he received a prize at the Carnegie International in Pittsburgh. In 1968 he taught at the University of California at Berkeley; in 1970 he returned to Berkeley to attend the opening of an exhibition of his work that originated there and later traveled in the United States. During the late 1960s and early 1970s he executed commissions for outdoor sculpture in Darmstadt, New York, and Milan. In 1975 a Pomodoro retrospective was sponsored by the Municipality of Milan at the Rotonda della Besana.

Lucio Ruiz Rojas, *Spanish Gate* 1955, Wrought Iron, outside west side of library, west side of building

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

Students of the Indiana School for the Blind and Visually Impaired have been working under the direction of artist Tim Ryan, who teaches there as well as at the Art Center, to produce a series of small ceramic sculptures. When completed, these pieces will be placed along the sides of the walk way leading from the handicapped accessible entrance from the Monon Trail into ARTSPARK down to the John Simms sculpture.

Peter Shelton, *irondress*, 1990-2000, cast iron, on loan from L.A. Louver Gallery, Venice, California. Located west of main entrance

Peter Shelton was born in Troy, Ohio in 1951. He holds a B.A. from Pomona College in Claremont, California, received training at the Hobart School of Welding in Troy, Ohio and M.F.A. from the University of California, Los Angeles, California. He has exhibited across the country and his work is in numerous collections including the Museum of Modern Art in New York City. He is represented by L.A. Louver Gallery in Venice, California. Most recently he was awarded the commission for two major works that will be installed on the two limestone pedestals flanking the entrance to the Indianapolis-Marion County Central Library. Mr. Shelton's work will be featured in an exhibition at Heron School of Art & Design, March 22 - April 27, 2008.

John Simms, *Imploding Cube*, steel, permanent sculpture east end of Great Lawn

"I love transforming heavy metal plate into organic configurations emanating vital strength. I am aware of the negative spaces only after construction of the piece, and consider them as serendipitous after effects. 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. Much of the appeal is in consideration of the structure itself; the mass, the weight, the innate strength, the balance. How were the parts cut and formed, transported and erected?"

"Some of my current works are designed to revolve or pivot. Many are wind driven while others are hand or motor driven. These too have their origins in mathematics. My larger pieces are fabricated from steel or aluminum plate, while stainless steel, silicon bronze and copper are often used on the medium sized works. A variety of finishes are used, from natural rust to high quality powder coatings in vibrant colors."

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Simms is a self-taught artist born in Rochester, NY and attended Hobart College in Geneva, NY. He served in the US Navy from 1957-59 and after a full career as a product designer turned to creating sculpture. Currently residing in Jackson, Wyoming, his work makes appearances frequently in and around Jackson, as well as in sculpture festivals and conferences in Colorado and New Mexico. His sculpture entitled Imploding Cube was purchased at the Shidoni Gallery and Foundry in Tesuque, New Mexico in the winter of 2002 and will be transported to the Art Center for installation in ARTSPARK as soon as is feasible. The 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.

John Andrew Spaulding, *Black Titan*, 1985, bronze with concrete base, (1942-2004),
NE of Art Center in the Great Lawn

John Andres Spaulding was born in Indianapolis. He worked in the aerospace industry in California before turning his welding skills to art when the industry collapsed in 1970's. 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. His work is in numerous private and public collections, including those of playwright Ntoagaske Shange, jazz artists Betty Carter and Maxine Sullivan and businessman Jerry Ash. He exhibited widely around the world including Brazil, Japan, France, Africa, England and Columbia. He had studios in New York, California, Rio de Janeiro and Indianapolis. In Indianapolis his work can also be seen in Lockfield Gardens and the corner of Indiana Avenue and West Street.

Robert Stackhouse & Carol Mickett, *Confluence 2004*, limestone
West of Art Center & North of Art Center on riverbank

Confluence, by Robert Stackhouse and Carol Mickett, 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 is being transformed into a design referencing ancient stone pillars and a contemporary vision of the White River. Stackhouse's proposal for the Art Center incorporates 14 12-ft. tall standing blocks of Indiana limestone and double-ended, boat-shaped limestone slab/deck for an overall dimension of 12' tall x 36' long x 8' wide. 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 situation. The sculpture creates a place that connects the Art Center to the river with native stone, and will be complemented by a sister piece located in the Indianapolis Museum of Art's proposed Art and Nature Park.

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. He has completed temporary sculptural installations across the country and in Canada in locations including New York, Honolulu, Philadelphia, Washington, D.C., Cleveland, Long Island City, Sao Paulo, Los Angeles, Toledo, Knoxville, Chicago, Brooklyn, Portland, Indianapolis, Eau Claire, Bloomfield Hills, Yonkers, Minneapolis, Baltimore, Quebec City, Toronto, and Augusta, Georgia, where he most recently completed a 3-year endowed visiting faculty position. Stackhouse has also installed permanent sculptures in California, Missouri, Minnesota, and Australia.

Mychajlo R. Urban, *Confrontation* 1971, Welded Iron
Robert Zeidman, *Totem*, Painted steel

