

Self-Guided Tour

Outdoor Art

AT THE UNIVERSITY OF CALIFORNIA, BERKELEY

A Century of Art

If You'd Like to Help

Caring for Berkeley's valuable heritage of outdoor art is a constant task. In these times of limited public funding, the University must rely on alumni and friends to help preserve this heritage for the benefit of future generations. To make a charitable gift, or for more information, please contact:

Campus Landscape Architect
University of California, Berkeley
Capital Projects - DPM

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Credits

Brochure created by the Outdoor Art Subcommittee of the University of California, Berkeley, with generous support from the UC Berkeley Art Museum and Space Management and Capital Programs. Subcommittee Chair: Professor Anne Healy, Department of Art Practice.

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A Century of Art

The first piece of outdoor sculpture on the Berkeley campus was acquired as a trophy by the football team. On May 12, 1900, *The Football Players* by Douglas Tilden was triumphantly unveiled before a large crowd. On the same day, University Regent Phoebe Hearst ceremonially broke ground for the new "President's Mansion" (now University House) on campus, the first building to be constructed according to the recently completed Phoebe Apperson Hearst International Architectural Competition.

Thus, a new century, a permanent outdoor art collection, and the new era of grand buildings at the University began together.

Over the course of the century, many additional pieces of sculpture were placed permanently on the campus. A wide variety of outdoor artworks also entered the collections of the UC Berkeley Art Museum or were incorporated into the architecture of campus buildings.

Most of these outdoor sculptures have been given to the University by generous donors who wanted to beautify the campus, memorialize traditions, or honor individuals.

Each listing on the pages that follow gives, when known, the formal name of the artwork, the year that the piece was completed, the name of the artist, and the year that the work was installed at its present location. Match the numbers with those on the map to find the location of each sculpture.

1898-2000

Tilden

1 | *The Football Players* (1893)

DOUGLAS TILDEN

Installed 1900

Douglas Tilden grew up in Berkeley as a student at the California School for the Deaf (where the University's Clark Kerr Campus is now located). Using professional models, he created this statue in 1893 while studying art in Paris. San Francisco mayor James Duval Phelan bought the prize-winning sculpture and offered it in 1898 as a trophy to the next football team, Cal or Stanford, to win two consecutive Big Games. Cal won in 1898 and 1899, securing the prize, which was placed on this site just south of the first athletic field on campus. The pedestal lists the names of donor, artist, and players and carries a Greek inscription, "Everyone that striveth for mastery is temperate in all things."



2 | *Japanese Stone Lanterns* (Date completed unknown)

ARTIST UNKNOWN

Installed c. 1955

Replicas of Japanese temple lanterns donated in 1934 by the University of California Alumni Association of Japan.

3 | *Grizzly Bear* (Date completed unknown)

RAYMOND PUCCINELLI

Installed c. 1955

O. J. Woodward II, Class of 1930, gave this granite bear to the campus in 1955. Raymond Puccinelli was a notable local artist who taught at Berkeley's School of Architecture. The bear sits across from the entrance to the California Marching Band's head-quarters. On their way to Memorial Stadium to perform at home football games, band members rub the bear's nose to wish the team good luck. As a result, the nose is shiny and darker than the rest of the bear.



Puccinelli

4 | *Golden Bear*
(1979)

TOM HARDY

Installed 1980

A stylized representation of the spirit symbol of the campus, this bear was a 50th-anniversary gift of the Class of 1929.

5 | *Cast Concrete Panel* (1960)

EMMY LOU PACKARD

Installed 1960

Created by a Berkeley alumna, this is a long, abstract relief sculpture mounted on the south wall of the Chavez Student Center. The work represents the "sky, sea, and land forms of California"

6 | *Sather Gate Plaques* (1909)

EARL CUMMINGS

Installed 1910

Sculptor Earl Cummings carved eight marble panels or plaques, each allegorically depicting an academic discipline, for John Galen Howard's Sather Gate. The female figures represent Agriculture, Architecture, Art, and Electricity; the male figures symbolize Law, Literature, Medicine, and Mining. Soon after the figures were put in place, pranksters stuck oak leaves over their genitals. Jane Sather, the donor of the Gate, was distressed that a work of fine art she had given would be treated disrespectfully. Worrying that the panels would be further defaced and ridiculed, she urged that they be removed. The carvings were nearly forgotten for more than half a century, but in the 1970s they were found and restored to the Gate. Reversing the original placement, the male figures were installed on the north and the women on the south.



Cummings



Stackpole

7 | *Interior Force* (1963)

RALPH STACKPOLE

Installed 1963

This carving by prominent Bay Area artist and instructor Ralph Stackpole is done in volcanic stone and is placed on a granite base. Local art patrons and University benefactors Ansley and Helen Salz purchased this work and gave it to the campus. They also donated *Voyage* (no. 14).

8 | *Heads of Apollo, Wheeler Hall* (c. 1917)

ARTIST UNKNOWN

Located high on the south facade of Wheeler Hall, these reliefs are part of the Greco-Roman symbolism that pervades the older buildings of the campus.

9 | *Chinese Lions* (Date completed unknown)

ARTIST UNKNOWN

Installed c. 1987

These traditional marble "Lions" from Chinese mythology were acquired in 1934. The male has an orb representing the earth under his paw; the female places her paw protectively on a kitten.

Bruton & Swift

10 | *Mosaics, Old Art Gallery (1936)*

ESTHER BRUTON,
FLORENCE SWIFT

The first women to create permanent outdoor art on the Berkeley campus, Florence Swift and Helen Bruton (one of three artistic sisters), designed these mosaics for a project funded by the Depression-era Federal Works Progress Administration. The mosaics adorned the University Art Gallery (1934–1970) which began in this building, the former campus powerhouse. Done in a Byzantine artistic style, using small tiles, the mosaics are allegorical depictions of the performing arts; from left to right across the façade, they portray music, painting, sculpture, and dance. The face of the seated woman holding the painter's palette is said to resemble Helen Wills Moody, a Berkeley alumna and international tennis champion of the 1930s.



11 | *The Pelican (c. 1957)*

FRANCES RICH

Installed c. 1957

This sculpture and the building behind it, Anthony Hall, were gifts of alumnus Earle Anthony, founder of the campus humor magazine *The Pelican*.

12 | *"Pappy" Waldorf Statue (1994)*

DOUGLAS VAN HOWD

Installed 1994

Given by a group of football player alumni, the statue depicts Lynn O. "Pappy" Waldorf, who coached at Cal from 1947 to 1956.

Calder

13 | *The Last Dryad (Date completed unknown)*

A. STIRLING CALDER

Installed c. 1975

In classical mythology, a dryad is a wood nymph, often a spirit who becomes the protector of a certain tree and dies of grief when the tree dies. Intentionally or not, Berkeley's own dryad has come to rest protectively near one of the oldest and most picturesque trees on campus, a venerable California buckeye.

After A. Stirling Calder, father of Alexander Calder (see no. 17), created this sculpture and entered it in an exhibition, the husband of one of his models alleged that his wife's face was recognizable in the artwork and threatened legal action. Calder withdrew the piece from public display and kept it in his home studio on the East Coast for many years.



In 1948, after Calder's death, his widow and his daughter, Margaret Calder Hayes, Class of 1917, were living in Berkeley and gave the sculpture to the University. University officials thought the statue "extremely naked" and placed it in an interior courtyard of the Hearst Memorial Gymnasium, a building originally used only by women. In the 1970s, Margaret Hayes asked that the sculpture be moved to a more public location, and this rustic site in Faculty Glade was selected.



14 | *Voyage* (1961)

RICHARD O'HANLON

Installed c. 1961

Richard O'Hanlon, an associate professor of art at Berkeley, created *Voyage*, the first piece of abstract art to find a permanent home on the University grounds. The work forms a pleasant foreground image for one of the most picturesque views of Sather Tower. This is one of two pieces displayed on the campus that were given by donors Ansley and Helen Salz, leading cultural and art patrons in the Bay Area. Their other gift was *Interior Force* (no. 7).

O'Hanlon

15 | *Hearst
Gymnasium sculpture*
(c. 1927)

DESIGNED BY BERNARD MAYBECK

Sculptural elements on this building, once the women's gymnasium, include a frieze of draped women designed by architect Bernard Maybeck and stone statues of cherubs with water urns, replicas of sculpture in the Water Gardens at Nîmes, France.

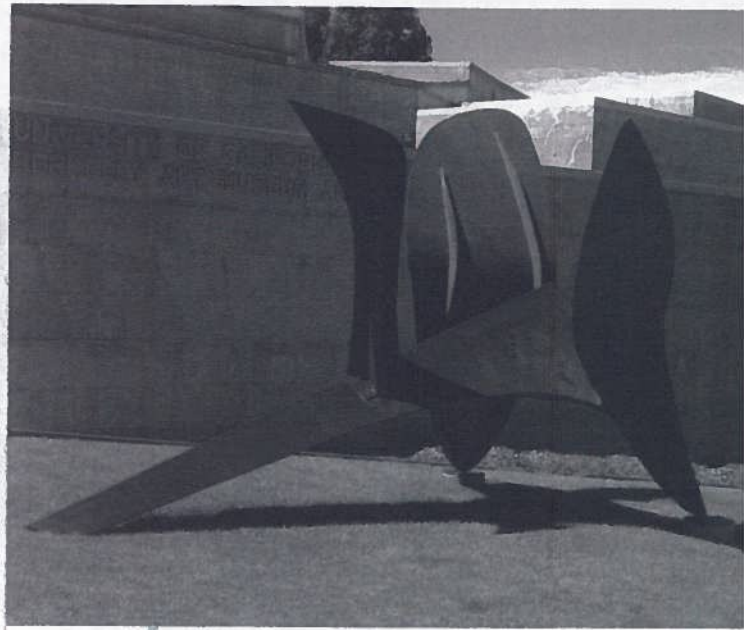


16 | *Lumber* (1990) LINDA FLEMING

Installed 2001

Created from wood secured by bolts, this pyramidal sculpture was originally displayed in the UC Berkeley Art Museum sculpture garden. Fleming, an instructor at the California College of Arts and Crafts, describes her work as inspired by notions of particle physics and the idea that all things are made of the same matter and components.

Fleming



Calder

17 | *The Hawk for Peace* (1968)

ALEXANDER CALDER

Installed 1970

Artist and sculptor Alexander Calder is most famous for his development of the "mobile" (a form of moving sculpture), but he also created "stable" sculptures like this one. It was commissioned by the UC Berkeley Art Museum in memory of Kenneth Aurand Hayes, Class of 1916, Alexander Calder's brother-in-law and husband of Margaret Calder Hayes, who also gave *The Last Dryad* (no. 13) to the campus.

The museum building was not finished when this sculpture was completed, so it was temporarily installed on the lawn between South Hall and Sather Tower before being moved to this location in 1970. *San Francisco Chronicle* art critic Thomas Albright wrote that the sculpture's weight of 11,604 pounds "should prevent its ever turning up on the Stanford campus," a reference to students carrying off items from rival campuses. Originally called *Boeing*, the sculpture was later given its present name.

Benton



18 | *Folded Circle Trio* (Date completed unknown)

FLETCHER BENTON

Installed 1997

Friends of the Haas School of Business gave this abstract corten steel sculpture as a memorial to three individuals—Walter A. Haas, Jr., Rhoda H. Goldman, and Eugene E. Trefethen, Jr.—who were prominent supporters of the school.

19 | *Les Bears* (c. 1990)

DAN OSTERMILLER

Installed 1995

These two whimsical bronze bears were a gift of William and Janet Cronk when the Haas School of Business complex was completed.

20 | *Grizzly Bear* (c. 1990)

DOUGLAS VAN HOWD

Installed 1996

This life-sized bronze representation of Cal's spirit symbol was donated in the 1990s by alumni.

21 | *Bust of Abraham Lincoln* (Date completed unknown)

GUTZON BORGLUM

Installed 1921

Gutzon Borglum, most famous for Mount Rushmore, created a marble bust of Lincoln at about the time of the centennial of Lincoln's birth. The original was purchased and donated for display in the United States Capitol by Berkeley alumnus Eugene Meyer, Class of 1896 (and, later, the publisher of the *Washington Post*). In 1909, Meyer gave this bronze copy of the bust, also done by Borglum, to the University.

Originally intended for display in Doe Library, the bust was stored in the building's basement. More than a decade later, Ralph W. Kinney gave money for the stone pedestal, and the sculpture was moved to stand against the south face of Sather Tower. At the time, some people believed it would be disrespectful to expose the image of a revered statesman to wind, rain, and fog, but others felt that a portrait bust of such heroic size would be out of scale in an interior location on campus. The sculpture was dedicated on the anniversary of Lincoln's birth in 1921.

22 | *Memorial Bench* (1920)

LIONAL PRISS AND J. J. MORA

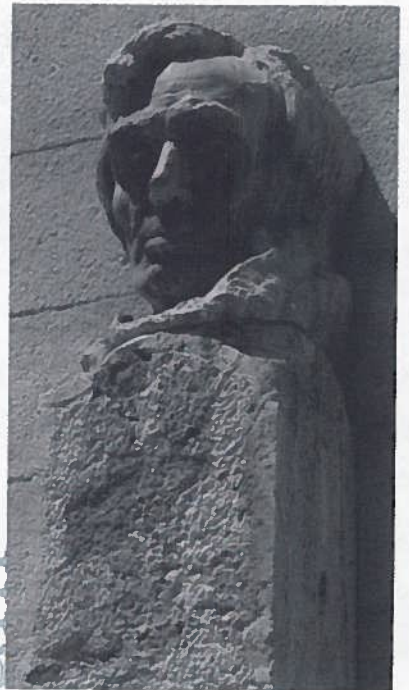
Installed 1958

This bench, designed by Priss with small bears carved by Mora, was given by the Class of 1920 to honor University of California students killed in World War I.

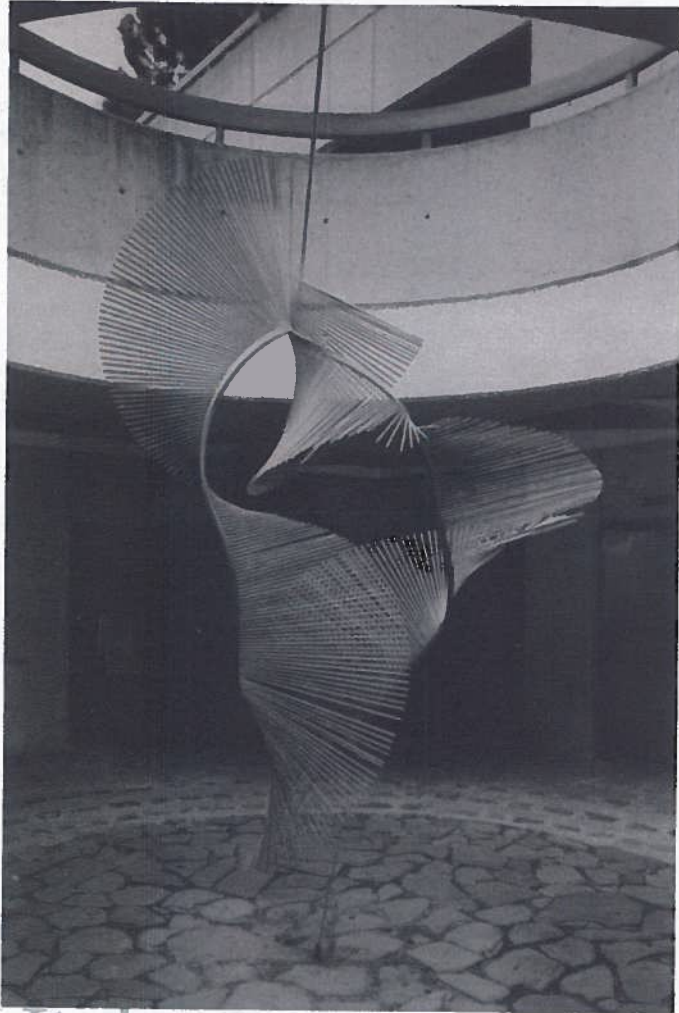
23 | *Hearst Memorial Mining Building Corbels* (1907)

ROBERT AITKEN

Six carved stone figures appear to support wooden brackets below the overhanging roof of the south facade of the Mining Building.



Borglum



Kirk

24 | *Standing Waves* (1980)

JEROME KIRK

Installed 1980

Commissioned for this site in the Engineering complex, the sculpture gently turns in the wind and recalls the mathematical concept of a sine wave.



Beckum

25 | *Bronze Bears* (a.k.a. "The Macchi Bears") (1915)

EDMUND SCHULTE BECKUM

Installed 1987

Beckum, a noted artist of the Beaux Arts era, created these bears around 1915 to decorate the offices of the Rossia Insurance Company in Hartford, Connecticut. When the building was to be demolished, Berkeley engineering alumnus A. John Macchi, Class of 1936, purchased the bears and offered them to the University. They were carefully repaired in an art studio in Wurster Hall and placed here in 1987. The playful creatures were made using a repoussé technique in which thin sheets of bronze are hammered from inside to form the intricate exterior texture.

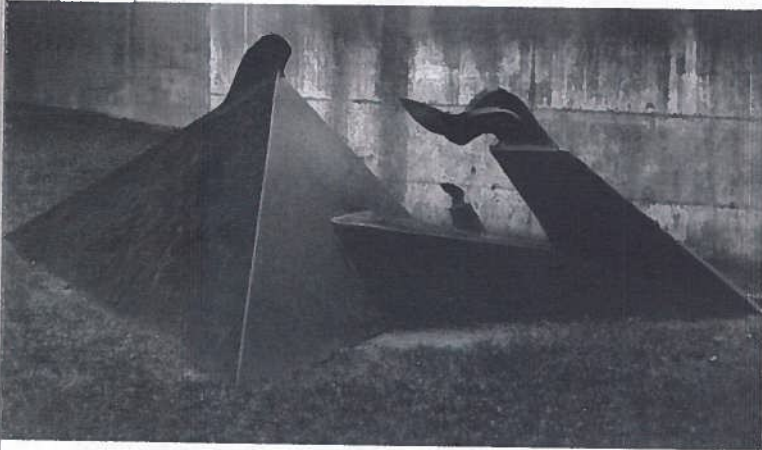
26 | *Carved Stone* (1929)

CHARLES B. LAWLER

Installed c. 1979

This abstract sculpture of black Belgian marble was carved by an alumnus of the Class of 1924 and given to the University by his widow in 1979.

Hunt



27 | *Outgrown Pyramid #1* (1973)

RICHARD HUNT

Installed 2001

This low, abstract sculpture of welded corten steel resembles an asymmetrical pyramid or metal wedge. Hunt, a leading African-American sculptor based in Chicago, is represented in museum collections and outdoor public spaces around the country. In Hunt's words, his sculptures form "a kind of bridge between what we experience in nature and what we experience from the urban, industrial, technology-driven society we live in." This piece was purchased for the UC Berkeley Art Museum with funds from the H. W. Anderson Charitable Foundation and originally stood in the museum's sculpture garden before being relocated to this site in 2001.

28 | *Smilodon* (1975)

VICTOR BERGERON

Installed 1975

Representing California's state fossil, *Smilodon californicus*, this saber-toothed tiger was sculpted by Victor Bergeron, who operated the Trader Vic restaurants.



Cummings

29 | *Minerva, Main Library* (c. 1911)

EARL CUMMINGS

The classical goddess of wisdom, known to the Greeks as Athena and to the Romans as Minerva, is enshrined in bronze above the main entrance on the Library's north side. Athena was the patron goddess of Athens, and in the early 20th century Berkeley was known as the "Athens of the Pacific"

30 | *Steel Plate Drawing #14* (1987)

FLETCHER BENTON

Installed 2001

This sculpture was given to the UC Berkeley Art Museum by the artist, who also created *Folded Circle Trio* (no. 18). Benton's work, in his words, seeks to reach "innocence" in his viewers: "a sense that allows you to look at what I do without being sophisticated." The assembly of metal plates, pipes, and other geometric forms was originally located in the museum's sculpture garden.

Benton



31 | *University House Lions*
(Date completed unknown)

ARTIST UNKNOWN

Installed 1911

These Carrara marble sculptures were given in 1911 by University Regent Philip Bowles to adorn the front steps of the official residence of his friend, then University President Benjamin Ide Wheeler.

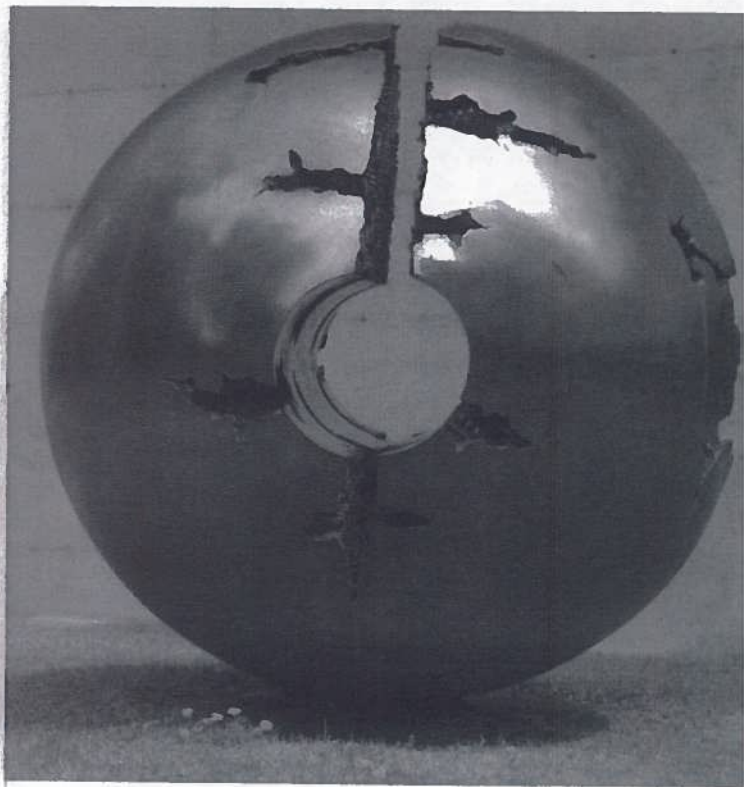
(Note: University House is a private residence. Please do not disturb the occupants.)

32 | *Sgraffito Panels, Hilgard Hall (1917)*

ARTIST UNKNOWN

The exterior of this building, designed by John Galen Howard and constructed for the College of Agriculture in 1917, is covered with elaborate images of agricultural themes (fruit, grains, livestock, bees, etc.). The panels make use of the *sgraffito* technique in which an outer layer of stucco is carved to reveal a different color beneath.

Hilgard Hall



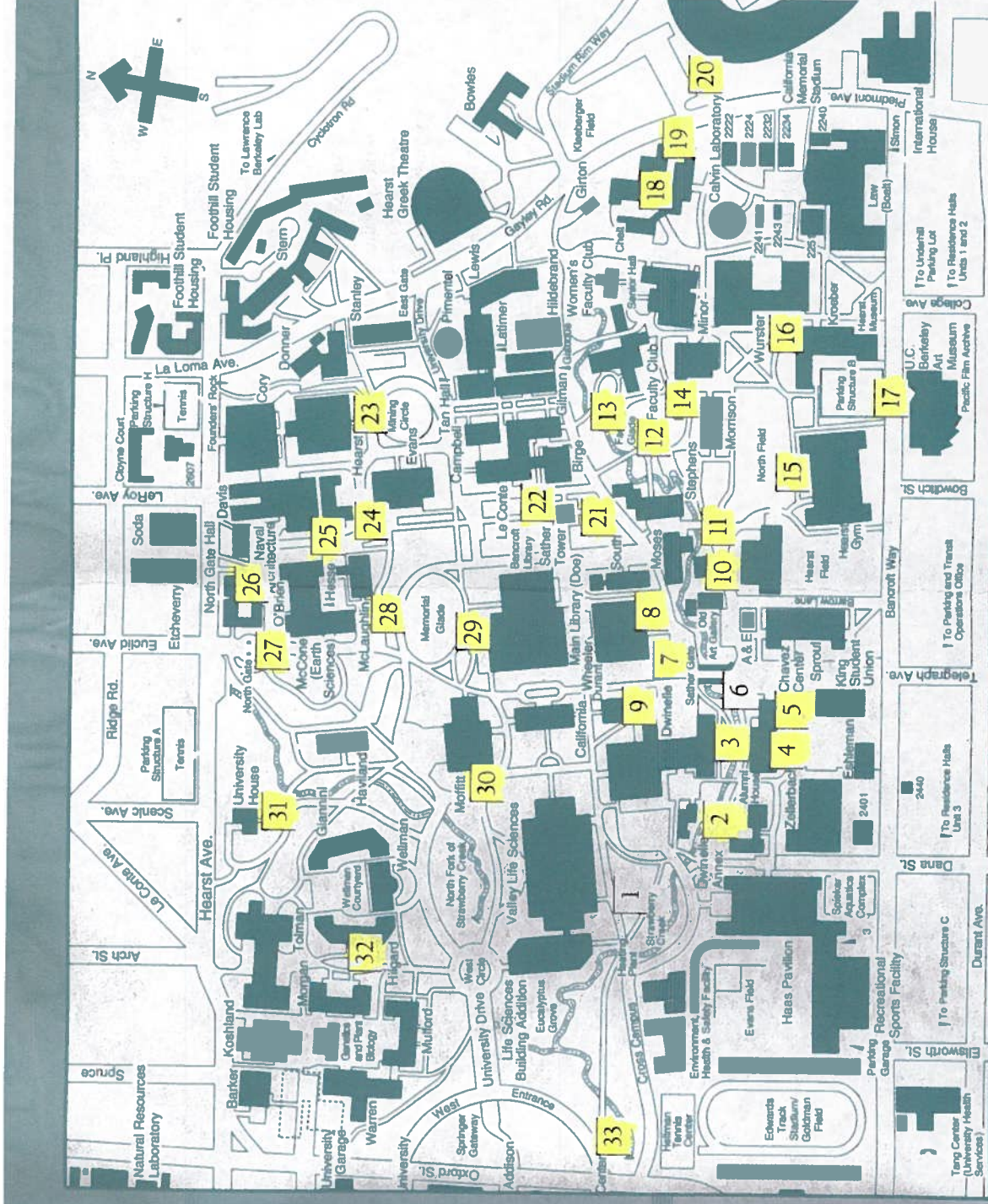
33 | *Rotante Dal Foro Centrale*
(1971)

ARNALDO POMODORO

Installed 2001

This enigmatic 78-inch-wide bronze ball, hollowed out through the middle, glows beneath a canopy of redwoods and California live oaks. The Italian sculptor created many variations on this "globe" or "orb" theme. Others are in public displays and art collections all over the world, including at the United Nations in New York City and, coincidentally, outside the Berkeley Library at Dublin's Trinity College, named for the same Bishop George Berkeley who is our University's namesake. Until 2001, this sculpture stood outside the south entrance to the UC Berkeley Art Museum.

Pomodoro



- 1 The Football Players, DOUGLAS TILDEN
- 2 Japanese Stone Lanterns, ARTIST UNKNOWN
- 3 Grizzly Bear, RAYMOND PUCCINELLI
- 4 Golden Bear, TOM HARDY
- 5 Cast Concrete Panel, EMMY LOU PACKARD
- 6 Sather Gate Plaques, EARL CUMMINGS
- 7 Interior Force, RALPH STACKPOLE
- 8 Heads of Apollo, Wheeler Hall, ARTIST UNKNOWN
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- 10 Mosaics, Old Art Gallery, ESTHER BRUTON, FLORENCE SWIFT
- 11 The Pelican, FRANCES RICH
- 12 "Pappy" Waldorf Statue, DOUGLAS VAN HOWD
- 13 The Last Dryad, A. STIRLING CALDER
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- 15 Hearst Gymnasium sculpture, DESIGNED BY BERNARD MAYBECK
- 16 Lumber, LINDA FLEMING
- 17 The Hawk for Peace, ALEXANDER CALDER
- 18 Folded Circle Trio, FLETCHER BENTON
- 19 Les Bears, DAN OSTERMILLER
- 20 Grizzly Bear, DOUGLAS VAN HOWD
- 21 Bust of Abraham Lincoln, GUTZON BORGLUM
- 22 Memorial Bench, LIONAL PRUSS AND J. J. MORA
- 23 Hearst Memorial Mining Building Corbels, ROBERT ATTKEN
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Produced by Public Affairs, U.C. Berkeley