

AN ALBUM OF CAMPUS SCULPTURES
CALIFORNIA STATE UNIVERSITY, FRESNO

NOVEMBER 1998

COMPILED, WITH PHOTOGRAPHS

By Allan Shields



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"...In aesthetic contemplation the observer is *receptive*: his task is to actualize what is there, to see what is given to see and not to contribute material from his own fancy." Harold Osborne, *The Art of Appreciation*, p.196.

Architects are reluctant to relinquish cherished open space of a campus to monumental art that would interrupt or obscure the aesthetic visions they have so carefully designed. Areas between campus buildings tend to become devoted to sidewalks, grass lawns and, especially on the campus of California State University, Fresno, to more than four-thousand mature trees, with some flower beds nestled up against building walls. Slowly, external (outside) sculptures are being installed, some on an *ad hoc* basis, some after protracted deliberations by committees at various levels of administration. A growing number may be described as permanently installed.

CSUF is fortunate that a tradition has been fostered favorable to the exhibition of art works. This tradition has long gained support from an unusually active Art Department, it is true; but it is also true that the campus-wide atmosphere has been enhanced by vigorous support from some administrators and other of the lively arts: music, dance, theater, and speech arts in general. The written word as poetry, creative writing, literate journalism, and other forms of communication, have become an ally of the graphic, visual art forms.

A casual walk about the campus will surprise the visitor, and maybe even some campus residents, with the widespread concern for art exhibition. In addition to the display cases and the Phebe Conley Gallery in the Phebe Conley Art Building, there are galleries in the office suite of the Dean of the School of Arts and Humanities in the Old Music Building, in the Student Union Building (itself a gallery), in the Henry L. Madden Library, and in the President's Suite, all on public display during regular hours. Also, many private offices function as mini-galleries where wall hangings are evident.

What may not strike the casual visitor (or students) is the growing number of exterior-interior sculptures on the campus. So scattered are these works, there doesn't

appear to be a strong interest in expanding the program for monumental art; but there is such a concern.

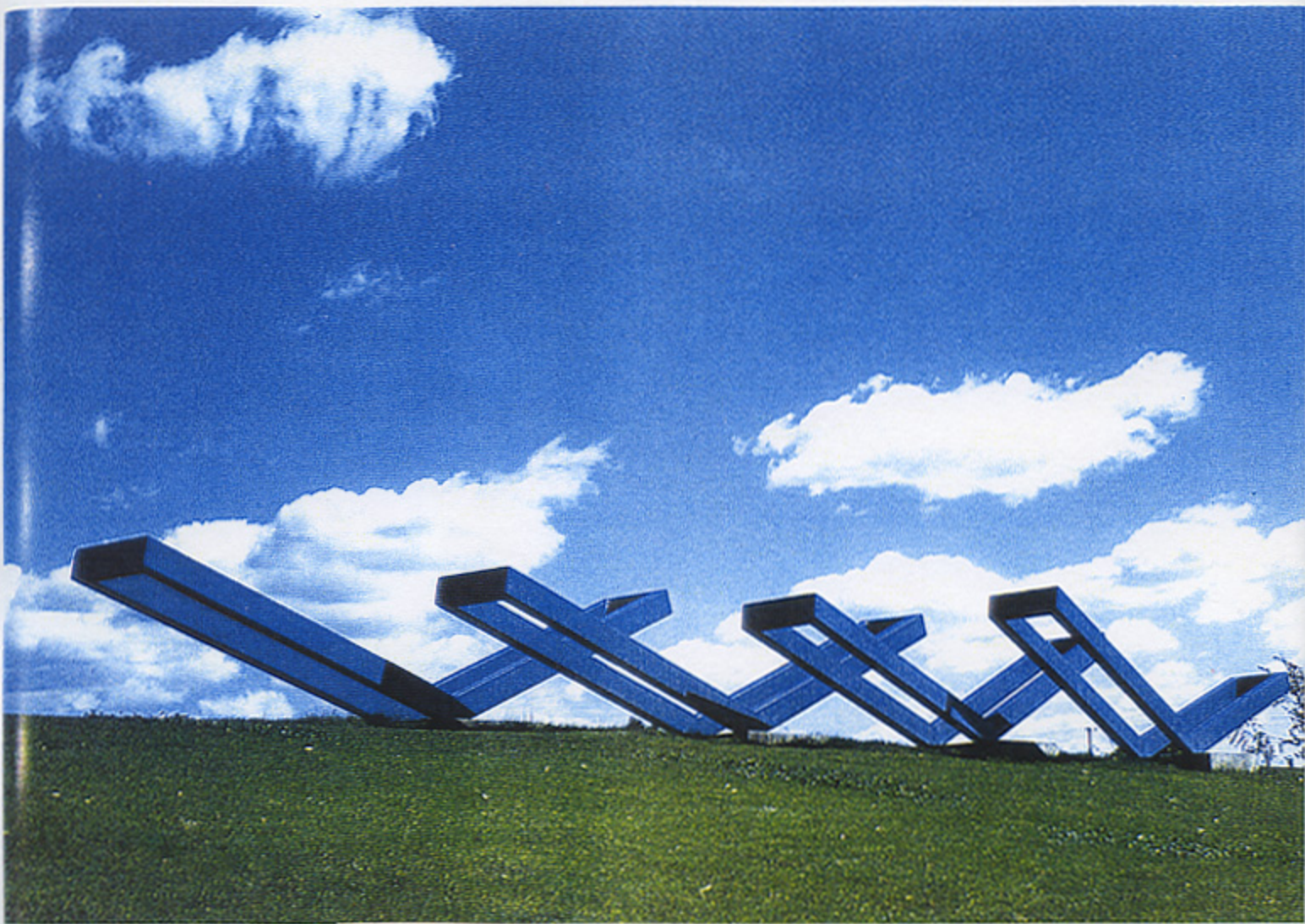
This album is designed to bring together the CSUF collection into one, manageable document so that visitors, faculty, students and staff may be able to seek the works, enjoy them, and to understand the value of an expansion of the campus collection. This album concentrates on the large-scale sculptures. Recognizing that other works closely related are worthy of mention, a final section is devoted to a brief, incomplete listing of plazas, patios and courtyards.

In the process of compiling this information by direct research on campus, and in many cases by discussion with the artists and architects, it became clear that even the permanent staff and faculty often are unaware of art works in parts of campus unknown to them in their daily travels. Also, it is a truism of aesthetic appreciation that constant exposure to a work can inure one to its aesthetic values. The familiar can breed, if not contempt, then at least indifference. We actually forget to see a picture on the wall that has been hung there for very long. We tune out of background music with ease. It is to be hoped that the information contained in this album may help revive interest in works long established on campus.

The text of this album is meant to be unprejudiced respecting the value of each work. Professor Everett Jackson was fond of repeating this statement to art students at San Diego State University for several decades: "There are no wrong reasons for liking art." The royal road to aesthetic enjoyment does seem to be one of actually withholding final judgment as long as possible. Precipitant decision is blinding. New works, or works new to you, are in special need of careful, patient observation, much as a new friend requires time for personality and character to be revealed. Clearly, the artist, financial supporters, campus committees and others have made positive judgments about each work, though their collective approval cannot command yours, of course. Still, there is aesthetic wisdom in allowing a work of art to speak to you clearly and over time before making the final pronouncement: I like it, or I don't like it; it has beauty, or it is banal, or some expanded judgment that can conceivably run into a lengthy book of analysis. In the end, each work invites exploration, for it remains **exactly what it is**, apart from your judgment, long after your chance examination.

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"SLOW MOTION" by Allen Bertoldi, 1969.
Kinetic, wind-activated,
4' X 18' X 41'
painted steel,
destroyed

Slow Motion (1969)

Kinetic, wind-activated, outdoor sculpture

4' X 18' X 41'

Painted Steel

First outdoor, monumental sculpture on campus.

Allen Bertoldi , (December 24, 1941-September 1, 1981)

Sculptor, painter

Location: Destroyed in 1974 by Allen Bertoldi because of repeated vandalism requiring repairs. Originally located on Maple Street on campus on a knoll near the main entrance to the university on Shaw Avenue.

Allen Bertoldi received the degree, Bachelor of Arts, in painting and a co-major in biological science from California State University, Fresno, in 1964 and the Master of Arts degree in sculpture in 1968, subsequently serving on the art faculty from 1968 until 1975. Slow Motion was his first large-scale kinetic sculpture and was the first outdoor, monumental work to be installed on the campus. The record of his prolific, brief career in several media is detailed in catalogs available in the Saroian Special Collections Library in the Henry L. Madden Library. A tragic accident ended his life abruptly in 1981 in Brooklyn, New York.



SIDEWINDER (1979)

1'6" X 20' X 33'4"

Painted steel

Allen Bertoldi (1941-1981)

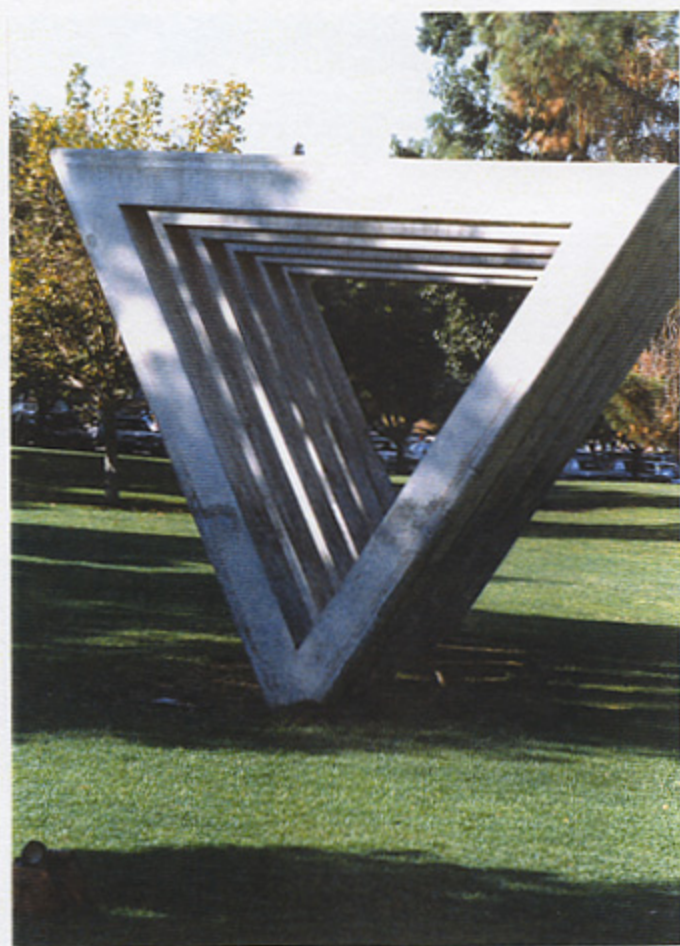
Painter, sculptor

Location: East of the Speech Arts Building

Sidewinder is on extended loan to the university, courtesy of the estate of Allen Bertoldi.

Allen Bertoldi first constructed Sidewinder for the Nassau County Museum of Fine Art in Roslyn, New York, in 1979. After his untimely death, the work was moved cross-country to its present location and dedicated with an appropriate ceremony on October 14, 1984. It suggests the distinctive, sinuous, sideways movement of the familiar desert snake and the track it leaves in sand. Best viewed by walking around the entire periphery.

Nearby, toward the Phebe Conley Art Building, are four small sculptures, all untitled and made by Lars Hawkes, sculptor, who was a graduate student of sculpture at the time of installation : Master of Arts degree, 1987. Another of his steel sculptures is located in the Phebe Conley Art Building courtyard.



SWEET SIXTEEN (1974)

16' X 16' X 48'

Cast, reinforced concrete

The second monumental sculpture to be installed on campus.

Gregory O'Halloran (March 6, 1947-)

Location: East of the Phebe Conley Art Building

Greg O'Halloran is a graduate of California State University, Fresno, A.B. in Art in 1973 and M.A. in sculpture in 1974. Sweet Sixteen was one of the projects developed as part of his master's program. For the past nearly 25 years, he has pursued a productive career in art in New York City and Long Island, mainly working in painting and highly specialized art frames, some for major art institutions. He is a consultant in art for the New York Metropolitan Art Museum and for the Smithsonian Museum. More data about his rich career are available in the document called, "Sweet Sixteen": A study in the Politics of Art," by Allan Shields, in the Saroian Special Collections Library, Henry L. Madden Library.

Sweet Sixteen is a gift to the campus by the artist. The name is taken from the dimensions, many of them multiples of the number 16. It is solely an identifying name and carries no further significance for the artist. In addition to its art values that are seasonally variable, it is an engineering achievement. The footings (piers) are buried eight feet and the sections are three feet apart. Each section weighs about 6000 pounds. The shapes are all twisted 16 degrees off of zero degrees horizontally, discernible by looking through the work from either end.



MEMORIAL COURT (1955); MEMORIAL FOUNTAIN (1962)

Location: Between the Kennel Book Store and University Center; West of the Rose Garden.

Memorial Court extends along the wide walkway from the Thomas Administration Building west to the fountain, and contains many donated trees and memorial plaques. The court was conceived by student Bernie Shew, President of the Chinese Club in 1954, as a memorial to "the Fresno State College Veterans of All Wars." Fresno State College was a new campus in 1955. Seven years later, the Memorial Fountain was dedicated. It is 26 feet in diameter and spouts water 24 hours a day. The 12-foot 'bowl,' six feet above ground level, contains over a dozen colored lights that illuminate the spray at night.

The formal dedication of the Memorial Fountain occurred on Pearl Harbor Day, December 7, 1962, at noon, when a four-gun salute was sounded, in addition to various dedicatory addresses.



THE THREE GRACES (1972)

Clement Renzi (1925-)

Sculptor

Location: In front of the Performing Arts Building (Music)

This large trilogy of an ancient theme was first created by Fresno sculptor Clement Renzi for a local real estate firm, then re-installed in its present location when the new music building was erected.

About 1815-17, Antonio Canova carved the muses in marble, and even earlier, Michelangelo used the same theme. Clement Renzi said The Three Graces work "...is simply my own version of an ancient theme." A standard dictionary states about this theme, "Graceful and beautiful maidens, sister goddesses, represented as intimate with the Muses and as attendants oftenest of Eros, Aphrodite, and Dionysus. They were commonly mentioned as three, Aglaia (Brilliance), Euphrosyne (Joy), and Thalia (Bloom), and are regarded as the inspirers of the qualities which give charm to nature, wisdom, love, social intercourse, etc."

Clement Renzi began his work as a sculptor as a student in the University of California, Berkeley. In his senior year, he began his studies with art educator, Henry Schaefer-Simenn, who later arranged for him to study at the Academy of Applied Arts in Vienna, Austria. Upon his return to the United States, Renzi was invited to become an artist-member of the Sculpture Center in New York City, where he studied, worked and exhibited. Returning to California in 1963, he established his private studio in Fresno where he currently works.

Until the fourth century B.C., The Graces, daughters of Zeus, were fully clothed in sculptures. In the third century B.C., their connection with Aphrodite brought a change of representation as scantily clothed or completely nude, often embracing or clasping hands. Thus Renzi's conception harks back to early antiquity.

THE THREE 'Rs (1991)

Clement Renzi, sculptor

Projected Location: Front of the School of Education and Human Development Building at Maple Street and Shaw Avenue.

A plaza, in process of restoration, dedicated on June 17, 1998, will contain a donor wall recognizing exemplary teaching . The sculpture, The Three 'Rs, will honor reading, writing and arithmetic. An exact replica of this sculpture is located in the Fresno County Office of Education.

Clement Renzi's sculptures have been exhibited in California, New York and Chicago galleries and can be found in private collections throughout the United States and Europe. Many of the largest bronzes have been purchased by major corporations, galleries, malls, hospitals and government centers. In a style uniquely his own, Renzi creates sculpture principally with people and their relationships. "When invited to create a sculpture having to do with education, the idea of The Three 'Rs came to mind. Since education deals with children, I combined the Three 'Rs with three children learning their Three 'Rs."

THE FREDERIC REMINGTON STATUETTES

Frederic Sackrider Remington (1861-1909)

Sculptor, Painter, Illustrator

Location: Eleven original statuettes by Remington are owned by the university and are exhibited in clear plastic cases in the Solarium, first floor of the Henry L. Madden Library.

These Remington bronzes were donated to the Henry L. Madden Library by John A. Crosby, Professor of Geography, Emeritus, California State University, Fresno, in the name of his four children. Of the eleven, the best known are Comin' Through th' Rye and Bronco Buster (Woolly Chaps), his first statuette. Each is identified with the issue number and the date cast:

Cheyenne (11/1901); The Buffalo Horse (5/1907); Horse Thief (1/1907); Comin' Through th' Rye (6/1902); Wounded Bunkie (7/1890); The Outlaw (5/1906); Rattlesnake (1/1905); The Buffalo Signal (7/1902); Mountain Man (7/1903); Bronco-Buster (10/1905); Wicked Pony (12/1898).

Most of Remington's career was devoted to painting and sketching. Many of his works are illustrations in articles (Harper's and Collier's) and in books. He produced an estimated 3000 works in his brief life of 48 years, cut short by an appendectomy.

Remington clipped this telling birthday jingle from the newspaper, author unknown.

The moose, the deer, the caribou
O Remig, have been good to you.
The flight of horses on the plain,
The running streams, the forest main,
The open sky, the earth below
Have been your chosen studio.

Remington created only one heroic sculpture, a horse and rider named The Cowboy, commissioned and installed in Fairmount Park, Philadelphia on June 20, 1908.



GANDHI

(October 2, 1869-January 30, 1948)

Gandhi Sculpture and the Peace Garden

Location: Tree shaded lawn area between the Henry L. Madden Library and the Psychology Building.

Sculptor: James Zerl Smith and twenty-eight co-workers assisted in the sculpting and casting in bronze, the project requiring more than two years. Funding: Associated Students, Inc., California State University, Fresno; and Central California Cultural Society of India.

Dimensions: Bust is 4' high on a 4' base. The bust weighs about 1500 pounds; a plaque on the rear of the base provides details about contributions.

The simultaneous dedication of the Peace Garden and the Gandhi sculpture occurred on October 2, 1990, on Gandhi's 121st birthday anniversary. Gandhi's grandson, Arun Gandhi, delivered the dedicatory address. Dedication of the Peace Garden and the Gandhi bust was a tribute to Gandhi's message of love, peace, human harmony, and his achievements of political and social change, as well as his heroic efforts in support of justice through non-violent means.

The conception of the Peace Garden emphasized the plan for diverse groups from the community to add other emblems to the area. The sculptures of Cesar Chavez and Martin Luther King, Jr. are the first additions.

Mohandas Karamchand Gandhi, called The Mahatma (therefore, Mahatma Gandhi) was the prophet of non-violence and leader in the human rights movement. His heroic likeness embodies the ideal of the Peace Garden: to create an atmosphere of thoughtful meditation concerning the major issues among nations and men. The Peace Garden is in process of further development. Paradoxically, the ideal of passive resistance and non-cooperation bred a powerful form of activism in political affairs. Even more paradoxical, two of the dedicated leaders, Gandhi and Martin Luther King, Jr., were assassinated. Gandhi credits others for his insights: Lev (Leo) Tolstoi, who advocated non-violence and civil disobedience; Christ (turning the other cheek); and Henry David Thoreau, for his articulation of civil disobedience in his famous essay by that name.



CESAR E. CHAVEZ (1996)

Paul Suarez, Sculptor

Dimensions: 9-1/2' tall X 3-1/2' wide. Bronze. 4' high granite base

Location: Peace Garden

This life-like statue was installed with an unveiling ceremony on March 28, 1996. Cesar Chavez was a revered labor leader in the San Joaquin Valley for the United Farm Workers Union, active in support of farm laborers for over 20 years, a non-violent advocate for workers' actions that led to improved working and living conditions for all farm laborers.

The statue symbolizes Mexican-American Cesar Chavez' origin in the field labor movement (note the furrows on the base), his belief in the power of education (the diploma being handed down) and his unusually strong leadership abilities (the appeal for others to follow his lead in service to others). Chavez died in 1993.

Paul Suarez is quoted as saying, "I see this monument not as a work of art, but as a biography and only his friends, family and co-workers are best qualified to tell his story." The artist believes the statue is a literal symbol of Chavez' non-violent political methods in support of a diverse population.



MARTIN LUTHER KING, JR.

(January 15, 1929-April 4, 1968)

Richard Blake, sculptor

Peace Garden. Scheduled dedication installation: January 18, 1999.

Dimensions: 8-1/2' high, 3100 pounds. The 30" base is gray and black Vermont granite. Statue completed September, 1998.

African-American Martin Luther King, Jr. is accurately depicted as a preacher, a minister to the nation's neglect of racial and civic equality. Through passive, non-violent resistance, emulating Mahatma Gandhi, King became a national civil rights leader with millions of followers and diverse admirers. King said, "Gandhi was inevitable. If humanity is to progress, Gandhi is inescapable. He lived, thought and acted, inspired by the vision of humanity evolving toward a world of peace and harmony. We may ignore him at our own risk."

King's statue depicts him as wearing his ministerial surplice and academic hood. He earned the doctorate in Systematic Theology at Boston University in 1965. Surplice and hood symbolize the coalescence in King of both philosophy and religion in his unique service to humanity.

At an outdoor gathering in the Greek Bowl at San Diego State University about 1965, King sounded a clarion call for civil rights, calling for government to legislate protections. King said, "We may not be able to legislate equality and justice, but we can legislate the **conditions** for them." (A paraphrase from memory.) Though many others have issued such calls before in the history of the human race, few have done so with greater eloquence, authority, or influence. His assassination, with that of Gandhi, adds a tragic note to a symphonic life.



DANCER AND UNTITLED BAS-RELIEFS (1984)

Hendrica Sheldon, artist (1936-)

Location: Solarium, first floor of the Henry L. Madden Library

Specifications: Both bas-reliefs are made of fired, glazed Hans Sumf clay from Madera, California. The glazes are self-mixed by the artist. Dancer measures 12' X 6'2". Untitled (against the back wall) measures 7'6-1/2" X 6'4-1/2". Both works were originally mounted as part of an Indian Culture Department exhibition in 1984.

Hendrica Heil Sheldon graduated from California State University, Fresno, in 1974, with a major in Early Childhood Development, going on to complete the Master of Arts degree in the same field in 1988. She is currently working toward the M.A. in Art at CSUF, while running her nursery school in Santa Cruz, California.

At the age of 21, Hendrica immigrated to the U.S. from Indonesia, where she was born, arriving in Los Angeles, then moving to Fresno. Her father, a Dutch nationalist working in Indonesia, married Hendrica's Indonesian mother.

While on an extended trip through the United States with her children and husband, Dee Sheldon, Hendrica was greatly impressed with Indian dancers in Gallup, New Mexico. Dancers came from Greenland and as far away as Guatemala for the inter-tribal celebration. The Sheldons' one-week stay at the Canyon de Chelly National Monument had an important impact on Hendrica's thinking and feeling about the Indian cultures, clearly reflected in the bas-reliefs.

Hendrica's works appear on fireplaces, doors, and other home places in Reedly, Wildwood, Coarsegold, to name a few. Locally in Fresno, the Duncan Polytechnic High School name letters on the large sign in front typify her works on public display: bold colors on thick, ceramic tiles

Mounting the bas-reliefs in the library was a family project. It was also a family tragedy, as her husband, Dee Sheldon, died of Non-Hodgkin's Lymphoma while helping to complete the Dancer.



PLAZAS, PATIOS AND COURTYARDS

There are several attractive, architectural facilities scattered about the campus. Following is a brief, partial summary of selected exemplars to seek out whose charms and design values place them in a category as one kind of art.

Robert Boro, California State University, Fresno, campus Landscape Architect, described the Roger Tatarian Memorial Plaza.

"The Tatarian Memorial Plaza was given by Roger Tatarian's friends and the Friends of the Arboretum in memory of Roger and to honor his contributions to the university. The entry to the Speech and Communications Building is the location. It was determined that the plaza would not only enhance the building where Roger taught but was also in view of his office window.

"Two broad walks flank a semicircular seat wall with concrete cobbles set into the inner circle where the memorial plaque is placed. This seating area creates an environment for discussion sections, lectures, gatherings and a place to sit in the open air. Behind the curving bench are three lemon trees for flower, fruit and evergreen effects. Eunice Tatarian, his wife of many years, loved the idea of lemon trees because Roger adored lemons. The Friends of the Arboretum obtained additional grants from the Fresno Regional Foundation Gundelfinger Fund in order to add landscape lights, bollard lights, for pathway lighting ... to complete the plaza design."

Robert Boro donated the plans for the plaza.

The Joyall Administration Building, near the main entrance to campus, houses a large, tree-shaded courtyard where tables and chairs are provided for lunch *al-fresco* in season, or a place for quiet conversation or study. Enter at the building front.

Behind the Student Union Building is a large courtyard-plaza of finished red brick and wood, divided into generous cubicle areas. Seasonally, these are attractive facilities for lunch meetings or as study areas. This plaza is north of the Memorial Fountain and Court, immediately west of the tall clock tower.

The Phebe Conley Art Building is built around a large courtyard in which olive trees provide shade, especially welcome in summer. Show cases of current student works are located in the open corridor of the courtyard. The Phebe Conley Gallery is off the courtyard near the Art Department entrance.

The Leon S. Peters Business Building surrounds a commodious, sunken courtyard and, again, is a pleasant place for lunch or conference. At the west end is a large fountain spraying water music. Entrance from virtually all directions.

Other patios can be found in the Enology Building in the Viticulture and Enology Research Center, which was dedicated in April, 1993; in the dormitory area; the Performing Arts Building; the Free Speech Area, and elsewhere on campus, all waiting for discovery by visitors and campus residents.