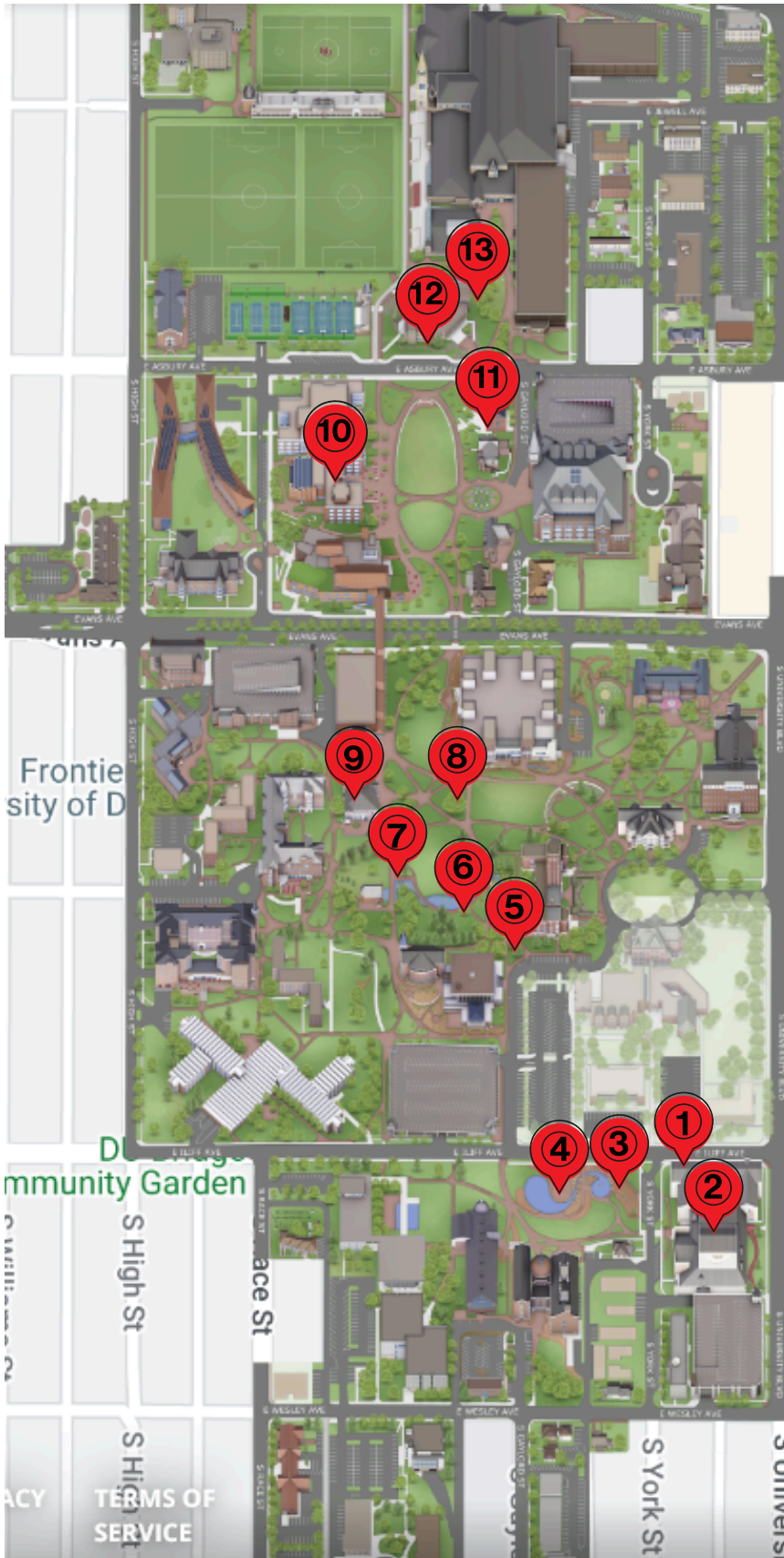
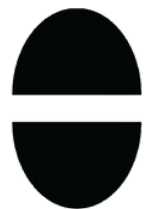


DU Art Walking Tour

Artworks from the University of Denver Art Collections can be found all over DU's campus. This map will guide you to some highlights.

1. Outside the Newman Center
 2. Inside the Newman Center
 3. Engineering School, Upper Pond
 4. Engineering School, Lower Pond
 5. Outside the Mary Reed Building
 6. Between Mary Reed and Sie International Relations Complex
 7. Lawn south of Anderson Academic Commons
 8. Outside of Anderson Academic Commons
 9. Joy Burns Center
 10. Sturm Hall
 11. Burwell Center for Career Achievement
 12. Shwayder Art Building
 13. South of the Ritchie Center
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UNIVERSITY
ART
COLLECTIONS



1. Outside the Newman Center



Kathleen Caricof

Spirit of Music and Renaissance Chair, 2003-2004

Kathleen Caricof describes herself as an artist who creates harmony between art and its environment. These relief sculptures – *Spirit of Music* and *Renaissance Chair*– evoke the spirit found inside the Newman Center. *Spirit of Music* captures the beautiful flows and swells in music while honoring both classical music through the violinist, hornist, and singer on the left corner, and contemporary music through the jazz musicians on the right. *Renaissance Chair* invites the public to participate in the whimsy of theater by placing themselves on a throne that resembles an on-stage prop. The figures are acting within an unknown narrative of courtly intrigue, further emphasizing its stage-like presence with their fanciful clothing and masks.

2. Inside the Newman Center



Kathi Caricof and Madeline Wiener
Marion Gottesfeld, 2000

Kathleen Caricof and Madeline Wiener are both Denver-based artists who focus on public sculpture. In this bas-relief sculpture, they capture the likeness of Marion Gottesfeld (1917-2001), colloquially known as the “godmother”. Gottesfeld was a fundraiser and advocate for higher education who was instrumental in the development of the University of Denver. In addition to serving on the Board of Trustees for over 40 years, she helped found the Women’s Library Association, the Center for Judaic Studies, and the Lamont Music Associates.



Marion Buchan
Harlequin (or “Pan”), 1957

A group of sculptural works created between 1938 and 2003 ornament the Newman Center for the Performing Arts at the southeast corner of the campus. Works in the west lobby by faculty members Arnold Rönnebeck (1885-1947; *Trio and Tone Shapes*, 1938-39) and Marion Buchan (1895-1971; *Harlequin*, 1957) visually portray the performing arts of the string trio and the “Commedia dell’arte,” respectively. Both sculptures were the subject of restoration campaigns during the past decade, and the first-ever bronze casting of Rönnebeck’s *Trio and Tone Shapes* was completed in 2007.

Arnold Rönnebeck

Trio and Tone Shapes, 1939 and 2007



Arnold Rönnebeck taught sculpture at the University of Denver from 1929 to 1935 and served as the Director of the Denver Art Museum from 1926 to 1930. Rönnebeck was born in Germany and studied art in Paris during the birth of Cubism. He moved to the New York in 1923, and came west to New Mexico with Alfred Stieglitz and Georgia O'Keeffe, where he met his wife, Louise.

This work, *Trio and Tone Shapes*, depicts a trio of musicians, rendered in abstracted Cubist forms. Initially commissioned for a Denver Public School auditorium in 1939, the piece was rejected for being “too modern.” Fortunately, the relief was saved, and nearly thirty years later, Vance Kirkland, the Director of the School of Art at the University of Denver, recovered it and incorporated into the University's art collections. In 2007 casts were taken from the painted plaster original, which was too fragile to be displayed in its original form. Two bronze reliefs were cast at the Fedde Bronze works in Denver. The remaining bronze resides in the collection of Denver's Kirkland Museum of Fine and Decorative Art.

3. Engineering School, Upper Pond

Leonardo Nierman

Flame of Hope, 1985



Leonardo Nierman was born in Mexico City in 1932. His artworks blend striking colors with dynamic abstract forms to capture the rhythm and energy of the natural world. Nierman was a student of physics and a violinist, making this sculpture's site perfect, placed between the Engineering and Music buildings. Nierman's profound appreciation for music and the natural world informed his artistic practice. His sculptural works, often in metal, also demonstrate his fascination with flow and form. This work, *Flame of Hope*, evokes celestial phenomena, sound waves, and the essence of movement. The Flame of Hope is an international symbol of peace. The single flame represents a hope for the unity and peaceful coexistence of all humankind.

Other editions of this sculpture are found at Northeastern University and the University of Central Florida (pictured at left).

4. Engineering School, Lower Pond

Allan C. Houser

Dineh (3 of 6), 1981



This version of *Dineh* is the third cast in a set of six from the artist Allan Houser (1914-1994). Houser was first nations Chiricahua Apache; he was the first child to be born out of captivity at Ft. Sill Oklahoma. He attended the Indian School in Santa Fe from 1934-38, launching his first watercolor show in 1937. From 1951 to 1962, he was an artist in residence as well as a teacher at the Intermountain School in Brigham City, Utah. There he honed his craft as a sculptor and created deep connections with his Dineh students and friends. Throughout his career, he created respectful and stunning portraits of the Dineh people. This 1981 cast is one of his most widely recognized works. A cast of this sculpture sits at the entrance of the Wheelwright Museum of the American Indian in Santa Fe, NM.

5. Outside the Mary Reed Building

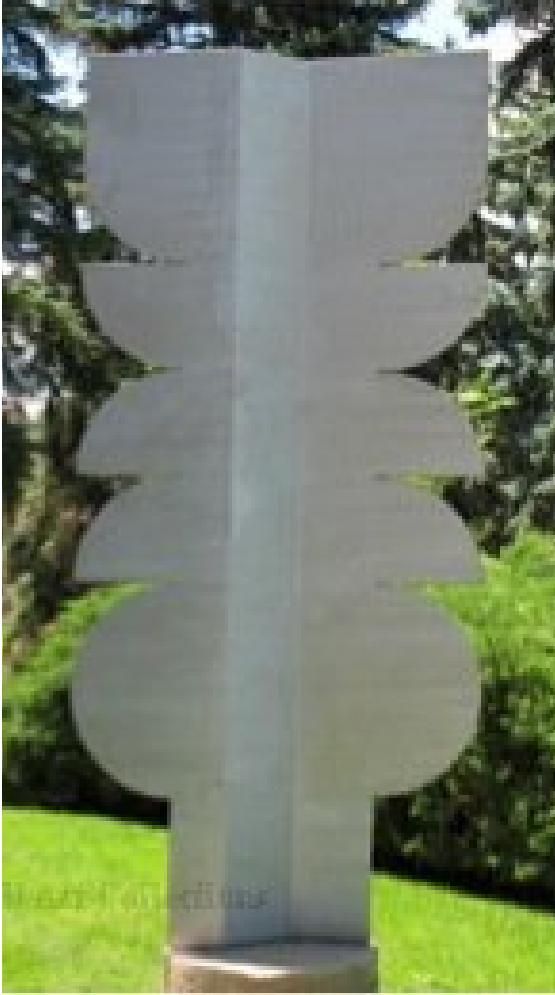


Sheila Carrasco

Chancellor Chester Alter Portrait
2010

Chancellor Emeritus Chester Alter transformed the University of Denver from a largely commuter school to a world-class center of higher education. The University Lecture, Women's Library Association, Foothills literary magazine and the Dean's Honor Roll all began during his chancellorship. During Alter's tenure as chancellor from 1953-67, the operating budget of the University quadrupled, from just over \$4 million to more than \$16 million, and the campus expanded from 75 to 125 acres. In 2000, local Loveland artist Sheila Carrasco was commissioned by the University to sculpt portrait busts of the Chancellor as well as the Boettcher family. The bust commemorates the legacy of Chancellor Alter and celebrates the Denver community at large.

6. Between Mary Reed and Sie International Relations Complex



Toshimichi Hiroi
***Water*, 1973**

Toshimichi Hiroi's work *Water* is a celebration of movement and form. Former visiting professor of sculpture at the University of Denver, Hiroi is a member of the founders of Japan Kite Association. He is known for his creative modern take on kite shapes, of which *Water* is an example. He was also a professor emeritus of Tokyo Gakugei University in Japan, an honorary director of the Saitama Prefectural Showamachi Big Kite Museum, a member of Japan's Modern Art Association, and a member of the board of Japan Kite Association. His publications include *Tako sorano zoikei (Kites – Sculpting the Sky)* and *Tako wo tsukuru (Making Kites)*.

7. Lawn South of Anderson Academic Commons

Enrico Licari

***Alma Mater*, 1928**



Alma Mater was sculpted by DU faculty member Enrico Licari (1894–1981) in 1928. The work features an allegorical representation of Alma Mater (“nourishing mother”) overseeing a student. In American universities, the Alma Mater has come to represent a special relationship between the institution and the student body. Moreover, Licari’s sculpture serves as a symbolic portrait of DU benefactors Mary Dean Reed (1875–1945) and her daughter Margery Reed Mayo (1894–1925; BA, 1919). Margery graduated from DU and became an assistant professor in the English department, where she met her husband, Paul Mayo, also a DU alumnus. Margery died in May 1925 of a disease likely contracted in Peru; she was 30. She was a poet and a playwright.

This sculpture is based on the archetype established by Daniel Chester French, who is famously known for his *Alma Mater* sculpture at Columbia University. The sculpture was originally placed on the steps of Margery Reed Mayo Hall and presided over commencement ceremonies. At commencement, the statue can represent the welcoming arms of the alumni as graduates join their ranks. It is the legacy from generation to generation within the university community. The figure group has been moved twice and was relocated to its current site in the Humanities Garden in June 1992.

In 2022, the statue was part of a performance artwork by Anishinaabekwe artist Rebecca Belmore. Belmore came to the University of Denver as part of the exhibition *Transformative Power: Indigenous Feminisms* at the Vicki Myhren Gallery. The performance offered a powerful commentary on the complex and painful histories between the academy and Native communities.

8. Outside Anderson Academic Commons

Charles O. Perry

Bullet Proof Campus Art, 1973



Charles O. Perry's 1973 abstract sculpture celebrates independence of thought and a slightly rebellious spirit on the part of two creative artists. The sculpture by Perry (1929-2011) was strongly recommended by Gyo Obata (1923-2022), principal architect of the 1972 Penrose Library. Obata asked Perry to design a "bullet-proof" sculpture that would stand up to unruly students, explaining that DU required this assurance after students had occupied the current site of the Penrose Library during the "Woodstock West" anti-war protest in May 1970.

Perry responded with a design for a sculpture in his signature geometric style, titled *Bullet Proof Campus Art*. Obata wanted the piece to complete the library's main entrance, but DU would not provide the funds. The architect bought the sculpture himself and donated it to the University.

9. Joy Burns Center



Joellyn Duesberry

Whisketown Falls, 2015

Across all of the floors in the Joy Burns Center are works by Joellyn Duesberry (1944–2016). Duesberry was a self-taught American landscape painter with a focus on plein air paintings. Her works range from landscape paintings to abstract works, and monotypes. Duesberry's works have been shown at the Metropolitan Museum of Art in New York, the Yale University Art Gallery, and the Denver Art Museum.

10. Sturm Hall



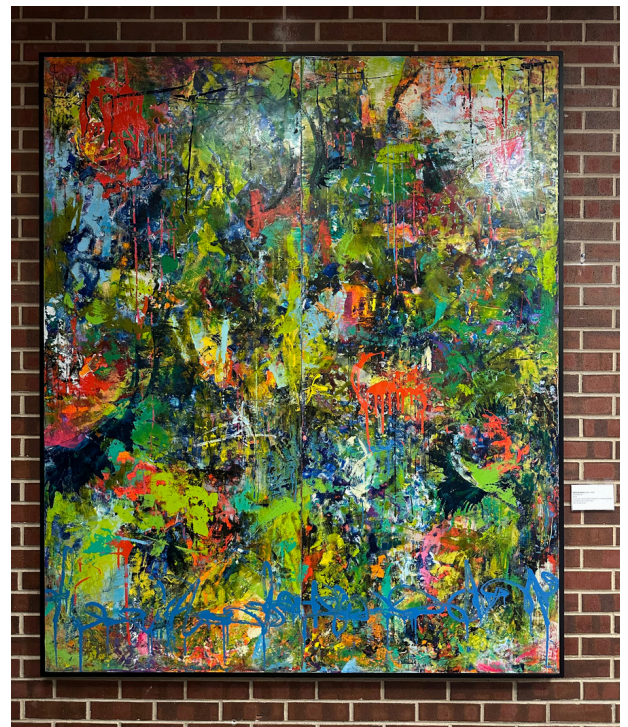
The cases in the lobby of Sturm Hall feature installations curated by graduate students in the Art History program. This year, the cases spotlight pieces of Chinese blue and white porcelain from the DU collection.

Lounge of Sturm Hall

Patricia Aaron

Inheritance, 2019

The lounge in Sturm Hall features a variety of works all created by DU alumni. Composed of works ranging from abstract paintings to multimedia portraits, this collection showcases skills learned by DU's artists both on and off campus.



11. Burwell Center for Career Achievement



On the second floor of the Burwell Center is an exhibition of artwork by Winter Prather (1926–2005). Prather was a commercial and fine art photographer born in Pontiac, Michigan. A University of Denver alumnus (class of 1945), Prather initially pursued an MA in History before discovering his passion for photography (leading to his employment as a photographer for the school). Revered as a master of his craft, Prather spent the better portion of his career documenting the people, as well as natural and industrial landscapes of Denver, Colorado and Taos, New Mexico.

Curated by current graduate student Sheridan Posschelle, *Winter in Colorado* includes works from the DU collection. This show highlights Prather's explorations of mid-20th century Colorado's rural terrain, providing a reintroduction to the early years of Prather's sprawling career.

Haa Tlaagú / Our Story

Curated by Lauren Roberts (Tlingit, DU '26)

On the third floor of the Burwell Center:

Sourced from the DU collections, *Haa Tlaagú / Our Story* spotlights works of art created by and about Native artists from various tribes along the United States' Northwest Coast, or what we now know as Southeast Alaska and British Columbia. These pieces serve as a celebration of cultural identity, highlighting the vibrancy of Northwestern Native American peoples through their dynamic art.



George L. McKay
Killer Whale, 1992

12. Shwayder Art Building



Chen Wen Ling
Happy Life, 2006

Chen Wen Ling is a contemporary Chinese artist who lives in Beijing. He is most well known for his bright red sculptures that mix the surreal and grotesque to examine the rapid rise of consumerism in modern-day China and the complicated relationship with the Communist past. Chen attended the Xiamen Academy of Art and has achieved global success. In 1999, Chen won the Venice Biennale's top prize, the prestigious Golden Lion.

The pig is a familiar subject in many of Chen Wen Ling's sculptures. While in European folklore pigs are generally seen as gluttonous or devious, the Chinese pig commonly represents wealth and good fortune. Chen habitually mixes both Chinese and Western content and style elements in his works. The gleeful tone of *Happy Life* can be read as a celebration of wealth, but the portrayal of the pot-bellied farmer and his enormous sow also suggests the irony of the saying, "Ignorance is Bliss."



Lawrence Argent
Cojones, 1999

English-born artist Lawrence Argent's colorful, imaginative sculptures are celebrated around the world and have a special resonance in Denver. One of his most iconic works, *I See What You Mean* (2005), also known as the Blue Bear, leans against the windows of the Colorado Convention Center and has become an unofficial mascot for the city of Denver. Argent grew up in Australia, and in 1956 his family traveled the world for three months, introducing Argent to famous artworks. Argent studied art at the Royal Melbourne Institute of Technology and received his MFA in 1986 at the Rinehart School of Sculpture at the Maryland Institute, College of Art in Baltimore, Maryland. Argent was particularly inspired by Marcel Duchamp (1887-1968) and his "readymade" objects. Argent's piece on display here, titled *Cojones* (1999), is made of two street sweeper brushes.

Argent settled in Denver and taught at the University of Denver from 1993 until his death in 2017. His efforts to improve the School of Art

led to the creation of the Creative Art Materials Fund (CAMF) and the renovation of the gallery space. One of his works, *Whispers*, a series of limestone slabs with the cast lips of (now former) students, can be found outside the Ritchie Center behind Shwayder Art Building. Argent was at the forefront of digital sculpting, using computer-aided design software to create sculptures with impractical forms, bends, and swirls. His sculptures embody a sense of whimsy, question normalcy, and strive to challenge assumptions.

12. Shwayder Art Building Lobby



Marion Buchan

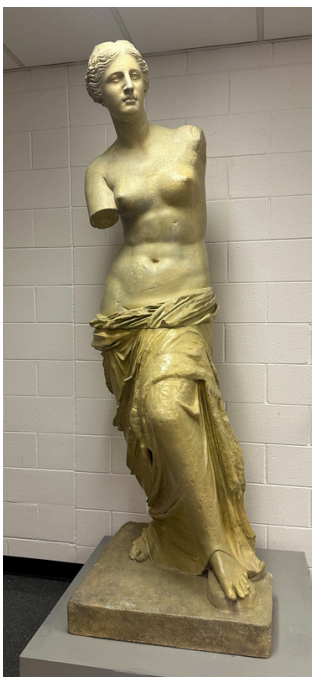
Untitled, 1954

English-born artist Marion Buchan studied at the Liverpool Art Academy before emigrating to Colorado in 1919. In the U.S., Buchan studied with the Denver sculptor Robert Garrison and celebrated modernist sculptor Alexander Archipenko, whose particular influence is visible in Buchan's balanced use of positive and negative space in her sculptures. Buchan summarized this sentiment saying, "Spaces are as much a part of the design as solid form."

Through the 1930s, she became well-known for her large garden sculptures and made several monumental sculptural commissions for Denver churches. Her work often interprets Classical and religious sources in diverse modernist styles with sensual, elongated figures.

The sculpture recently given to the University of Denver exemplifies some of this local controversy. In 1954, the Denver Athletic Club commissioned Buchan to make a sculpture of an athlete. In her sculpture, Buchan balanced strong, dynamic, abstracted musculature with negative space throughout the figure's chest and head. After presenting a model of the proposed sculpture, Buchan received hateful letters and mocking critiques in local papers, including one article titled "Must Athletes Have Holes in Their Heads?"

Buchan wrote a sharp response to the article, encouraging the author to study art before asserting his opinion: "I'm afraid the only 'hole' remains in the head of a perturbed young reporter, I suggest he fill it up with knowledge of the arts." Several female students at DU defended Buchan's modern sculpture. Unfortunately, the Denver Athletic Club ultimately rejected the sculpture, signaling that Buchan's modernist abstraction was not yet appreciated by the Denver public.



Plaster Cast

after Alexandros of Antioch

Venus de Milo

This plaster cast of the *Venus de Milo* was brought to DU in the 1890s by Professor of Sculpture Preston Powers. In the early days of formal art education, students were encouraged to learn from and practice drawing antique sculpture. Since original artworks were largely unattainable, the plaster cast became a centerpiece of art education. For example, when it was founded in 1870, New York's Metropolitan Museum of Art was devoted to collecting and exhibiting both contemporary art and plaster casts of ancient art. While teaching from antique and Renaissance casts fell out of fashion in the early 20th century, drawing from such works has not entirely disappeared from the art curriculum. Even today, basic drawing instruction at DU includes assignments to draw the surviving cast of the *Venus de Milo*.

12. Shwayder Art Building



Vance Kirkland
Frammento di Casa Romano
(No. 29), 1960

On view in the School of Art and Art History offices, just off the lobby, are several works by important artists affiliated with the University of Denver, including Vance Kirkland, Frank Mechau, and Edward Marecak.

Vance Kirkland (1904–1981 | Founding Director of the School of Art at DU, taught 1929–1932 and 1946–1969)

In January 1929, the University of Denver announced that Vance Kirkland, a promising young artist out of Cleveland, would be the first director of DU's Chappell School of Art. Kirkland took on this ambitious task and quickly built up the program, recruiting important artists to the faculty and attracting hundreds of students. In 1932, when the University refused to grant full degree credit for art classes, he left DU to start his own school. Years later, he returned to lead a reformed DU in 1946, and remained with the University until 1969. Kirkland championed art as a rigorous academic pursuit, worthy of a central place in the university, and established DU as a premier American art hub.

Over many decades, Kirkland's prolific artistic output ventured through several styles, from Designed Realism to Surrealism, to Hard Edge Abstraction, Abstract Expressionism, and Dot Painting. His works are inventive, iconic, and enchanting. Within his paintings, he created colorful, otherworldly spaces, some of which were inspired by local landscapes and others resembling far-away interstellar nebulae. Kirkland's styles are uniquely his own and marked the leading edge of modern and avant-garde art in Colorado and beyond. His own artistic genius and dedication to students has inspired generations of artists.

12. Outside Shwayder Art Building

Robert Mangold

Yard PTTSAAES #22

Using his GI Bill, Robert 'Bob' Mangold enrolled in Indiana University to study art. He began working with metal and taught himself to weld. After receiving his MFA in 1960, he moved to Denver to teach sculpture at the DU School of Art. During his time at DU in the early 1960s, Mangold began some of his most iconic works, the *Anemotive* series of large, spherical, wind-propelled kinetic sculptures. Mangold's lifelong fascination with natural systems, space, time, and motion, can be seen in the sense of movement that his sculptures evoke. Smooth wave-like formations oscillate gracefully and energetic pieces of metal zig and zag out of walls, playing with space and defying expectations of what art is. The sculpture *Yard PTTSAAES #22* (outdoors, between Asbury Ave. and Shwayder) is a dynamic expressions of his interest in movement. The title is an anagram for "Point Traveling Through Space At An Erratic Speed."

Mangold left DU in 1964 to pursue his own artistic career but was soon drawn back into academia when he was given the opportunity to start the Fine Arts Program at Metropolitan State College of Denver, and where he taught until his retirement from teaching in 1995. His artworks have become treasured additions to the Denver landscape in places like Civic Center Park and the Auraria campus.



13. Outside the Ritchie Center

Lawrence Argent

Whispers, 1999

Lawrence Argent (1957-2017) was born in Essex, England, and received his preliminary education at the Royal Melbourne Institute of Technology in Australia and a Masters of the Arts from the Rinehardt School of Sculpture in Baltimore. After which he taught at the University of Denver from 1986 to 2017 as a professor in the Department of Art and Art History. He was known for his work in digital sculpting, where he used computer aided designs to create sculptures, and his monumental public works.

Based on digital scans of the faces of several students in Argent's classes, the limestone and bronze lips appear mute, however, when the piece was first installed, as one approached the sculptures, recordings of lectures and public events on campus play softly from hidden speakers nearby. This piece recognizes Lawrence's appreciation for the university as a place of conversation and listening.

