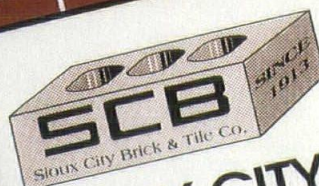


# IOWA Architect

Issue No. 93:207 Three Fifty

ART +  
ARCHITECTURE





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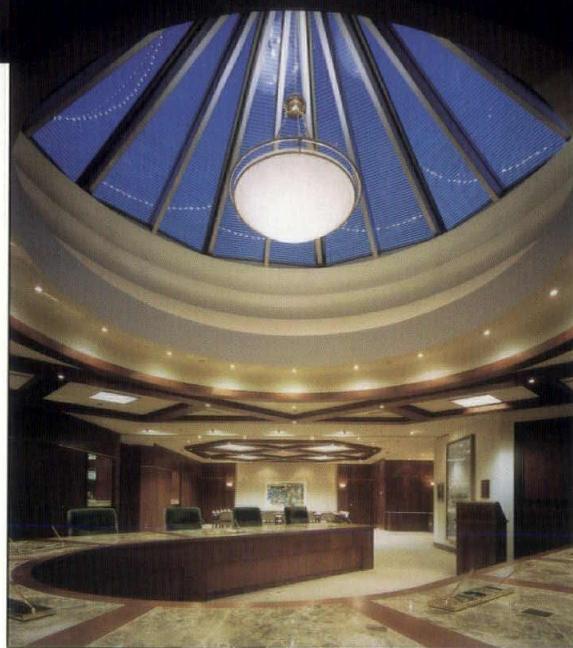
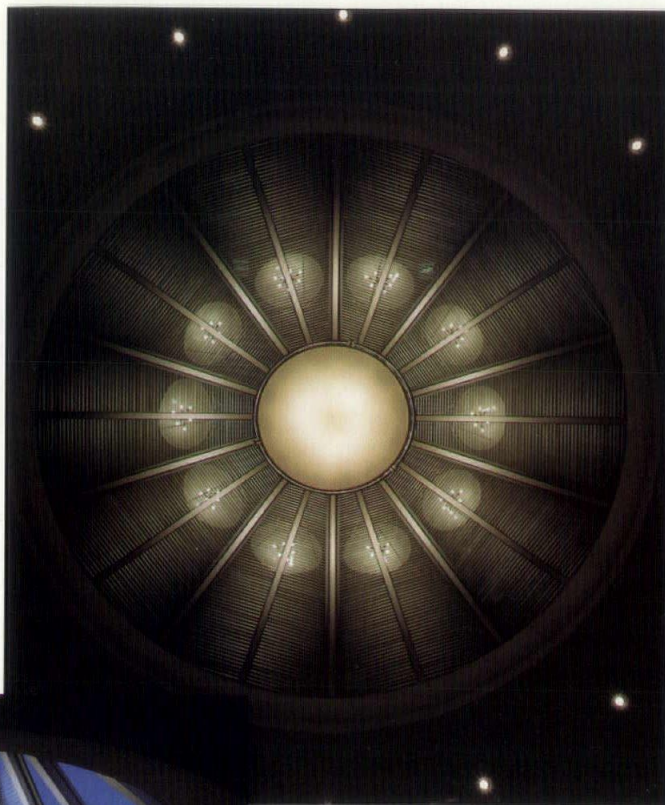
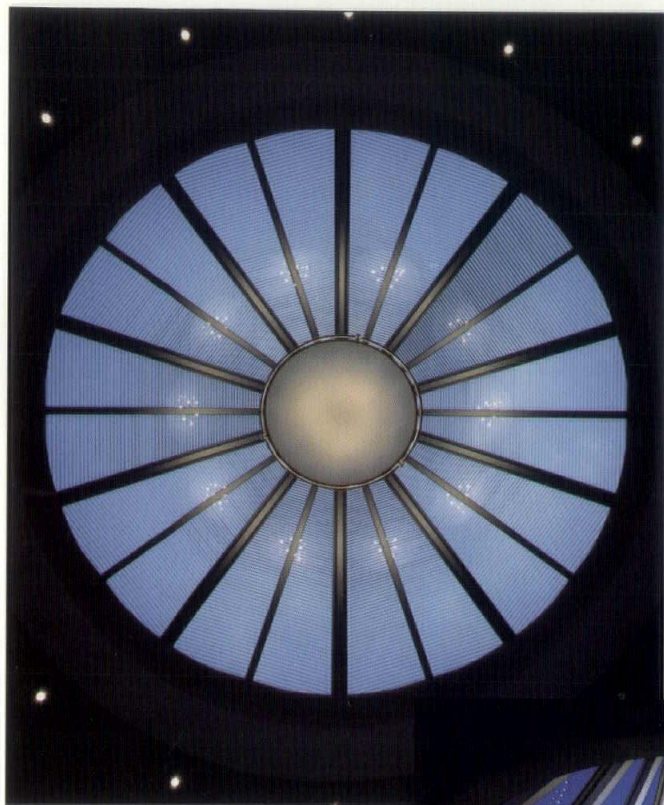
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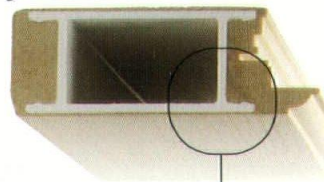


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*The Standing Stones* by

Richard Serra, Des

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Sculpture Park, Des

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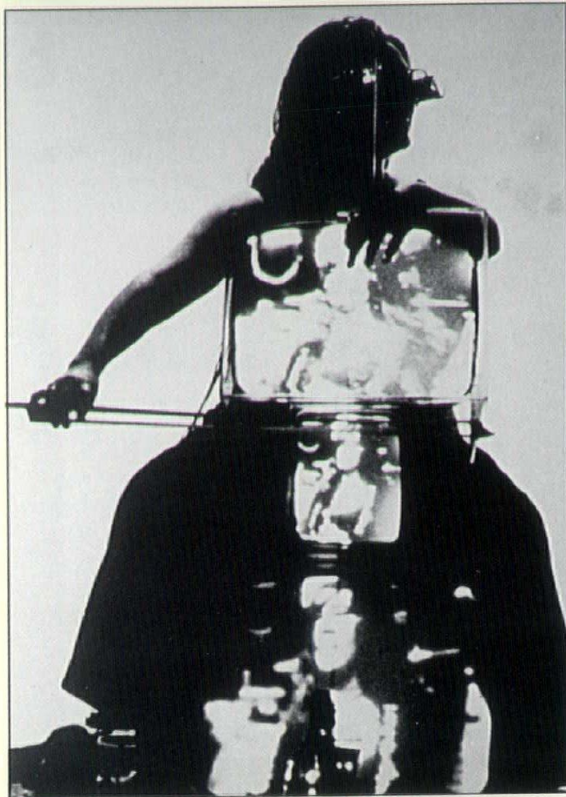
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### Three Museums Examine Their Buildings

In the fall of 1993 three museums in the Midwest and Southeast mount exhibitions which chronicle and examine their institutions. The Nelson-Atkins in Kansas City, Missouri, presents *High Ideals and Aspirations: The Creation of the Nelson-Atkins Museum*, November 12, 1993, through February 6, 1994. The High Museum of Art in Atlanta, Georgia, offers *Double Takes: A New Look at the High*, October 12, 1993, through January 2, 1994. Finally, The Art Institute of Chicago displays *Chicago's Dream, A World's Treasure: The Art Institute of Chicago, 1893-1993*, November 1, 1993, through January 9, 1994. While the simultaneous presentation of these three exhibitions is undoubtedly a coincidence, it presents an ideal opportunity for those interested in the architecture and history of museums to learn about or rediscover these institutions. All of the exhibitions provide information about the museum buildings, as well as presenting important works from the various collections.

# ARTS



### Fluxus

The Museum of Contemporary Art in Chicago presents *In the Spirit of Fluxus*, November 13, 1993, through January 16, 1994. This exhibition offers an in-depth examination of Fluxus, a radical and experimental art movement of the 1960s. The exhibition includes performance relics, books, object multiples, posters, films, full-scale reconstruction of Fluxus environments, and documentary materials covering the period from 1962 to the present.



PAUL MANKINS, AIA

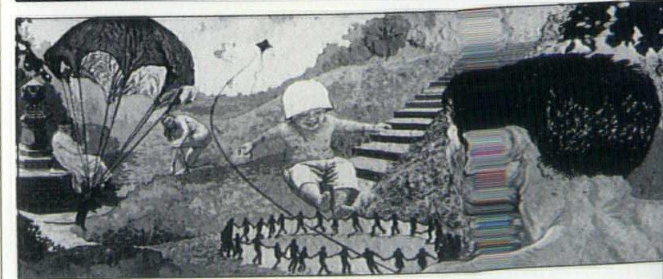
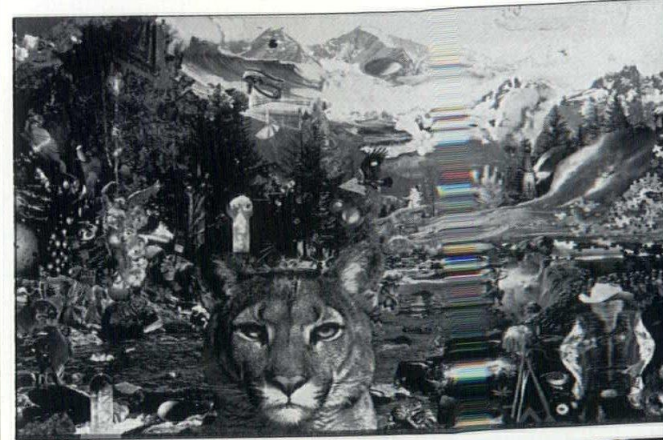
### Recycling Reconsidered

The Indianapolis Museum of Art presents an exhibition of eight works by three contemporary artists who reuse common everyday materials October 9, 1993, through January 3, 1994. *Recycling Reconsidered* features works by

Dan Peterman, Janine Antoni and Fred Tomaselli. The art works address the ecological, political and social implications of the materials they are made of and comment upon cultural habits of consumption.

### Jess: A Grand Collage 1951-1993

A four-decade survey of work by the legendary recluse Jess will be presented by the Walker Art Center, Minneapolis, Minnesota, November 21, 1993, through January 23, 1994. The exhibition includes more than 80 works, the majority of which come from three series the artist has worked on simultaneously for most of his career: *Paste-ups*, *Translations*, and *Savages*.



### Eight Days in November

A visual and conceptual project directed by artist Michelle Grabner and Brad Killam is on view at the Milwaukee Art Museum, October 15, 1993, through February 6, 1994. *Eight Days in November: A Project by Conceptual Art Research* investigates deep-

rooted hunting and gaming traditions in Wisconsin through the juxtaposition of wildlife genre paintings from the museum's permanent collection, and hunting jackets obtained from hunters across the state of Wisconsin.



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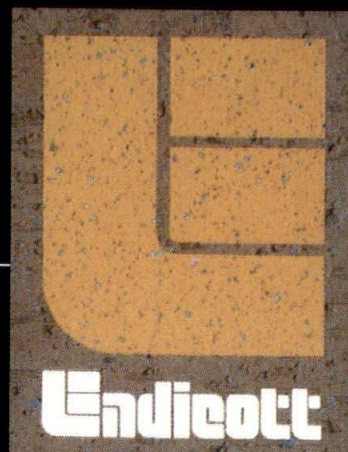
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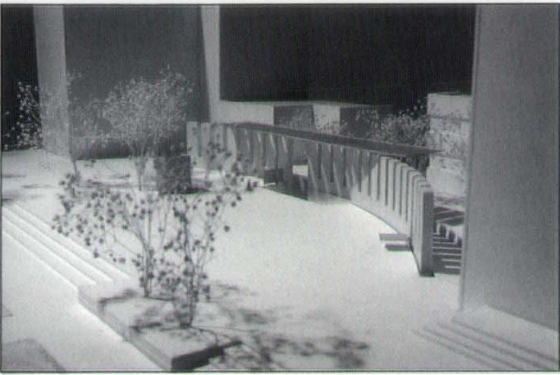




# Portfolio

**Soap Box**

Herbert Lewis Kruse Blunck Architecture has been retained by the



University of Iowa to complete the design of a small but critical part of the North Capitol Street Improvements

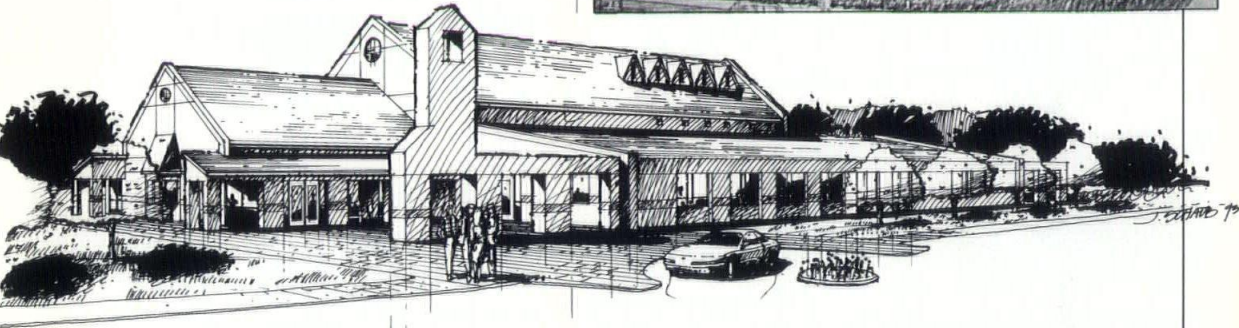
Project. This area, dubbed the "soap box" by the architects, consists of a small outdoor plaza and stone wall. The curved stone wall serves as the westernmost gateway to the recently completed Pappajohn Business Administration Building, while the plaza provides an outdoor gathering area for the college community. Construction is scheduled for completion in the spring of 1994.

## St. Francis of Assissi

The Renaissance Design Group has recently completed design work for the St. Francis of Assissi parish in West Des Moines, Iowa. Images from the architecture of Assissi, Italy, helped to define the character of the new Catholic facility. Phase One includes classrooms,

administration, gathering spaces and a 500-person worship center that will

convert to a parish hall in the future. Construction will begin in the fall of 1993.



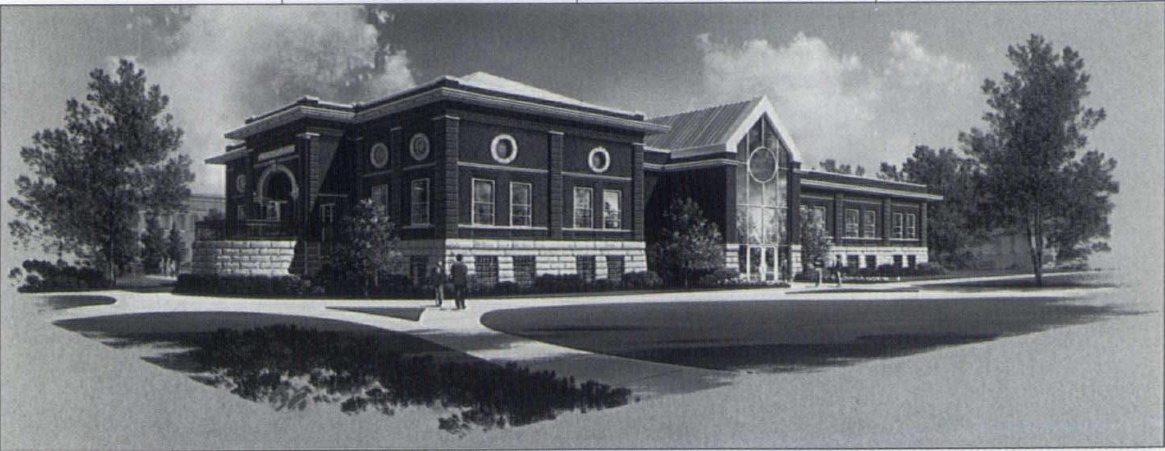
## Estherville Public Library

Brown Healey Stone & Sauer has completed design development for an addition to and remodeling of the Estherville Public

Library, Estherville, Iowa. Additional collections and program spaces add 9000 square feet on two floors to the original 4000 square-foot library. The

addition respects the historical character of the 1904 Carnegie Library, prominently sited in the Estherville Town Square.

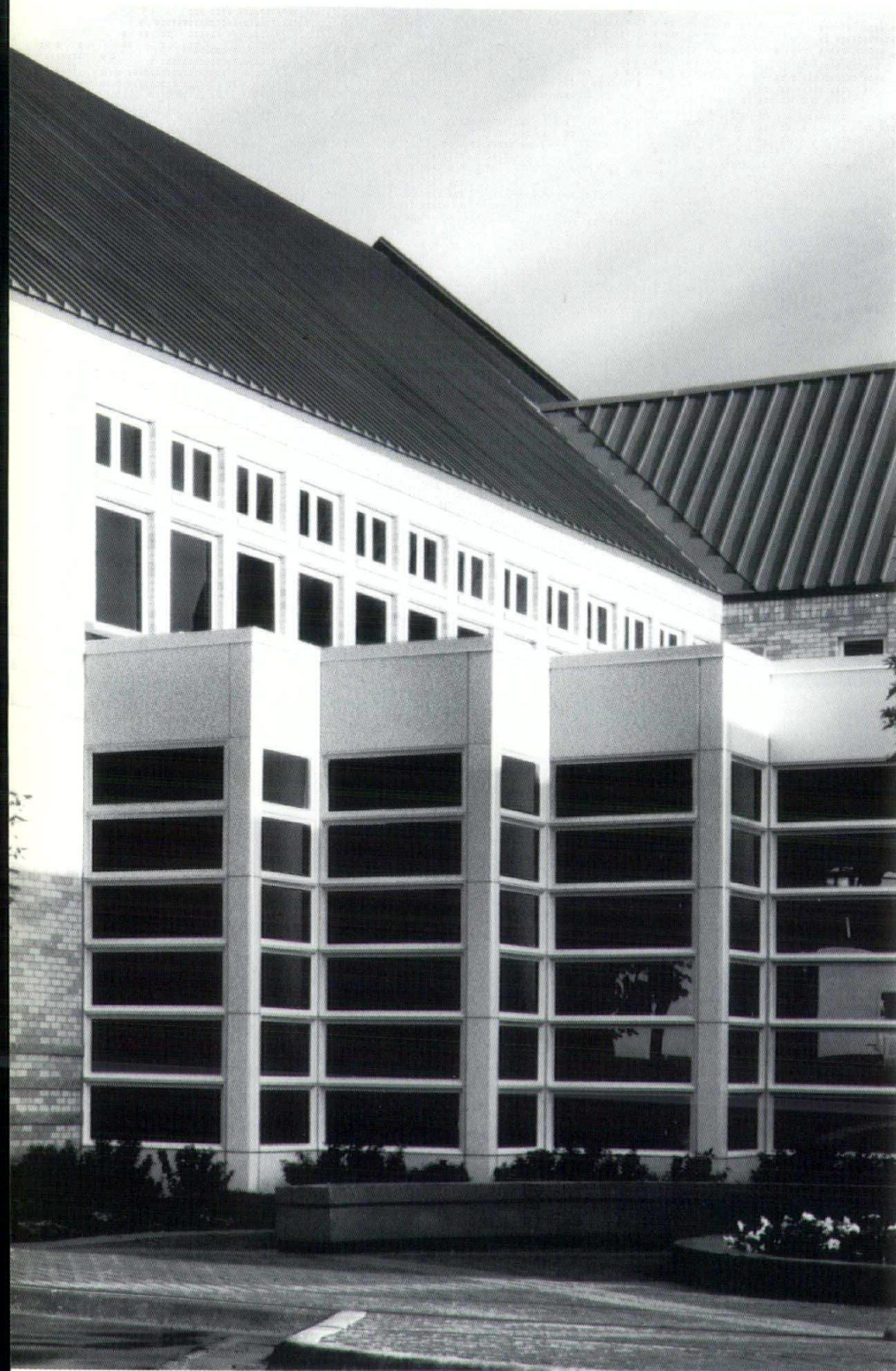
AIA Iowa member firms are encouraged to submit upcoming projects to the *Iowa Architect* for publication in Portfolio. Submittals should be sent to: *Iowa Architect*, Attn: Portfolio, AIA Iowa, 1000 Walnut, Suite 101, Des Moines, IA 50309.



TODD GARNER, AIA



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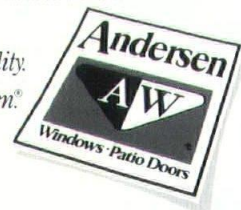
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# ART + Architecture

If Warhol was right, individuals may achieve 15 seconds of fame, but they seldom receive 15 seconds of attention. Our sound-bite visual society compels us to glance over a magazine's photographs before reading a single word of text. This cursory inspection might lead you to ask why *Iowa Architect*, a periodical presumably dedicated to architecture, has published an issue almost entirely dedicated to art. Clearly art provides some seductive images which alone might merit publication, but isn't art fundamentally different from architecture? This question was the inspiration behind Issue 93:207. Our attempt here is to investigate art in hopes of elucidating the differences, and perhaps more importantly, the similarities to architecture.

**Our sincere thanks to the Principal Financial Group, Herbert Lewis Kruse Blunck Architecture, RDG Bussard Dikis Inc., and Brooks Borg and Skiles Architects and Engineers whose financial support made this issue possible, as well as to Farshid Assassi and King Au for their photographic assistance.**

Architects and artists are kindred spirits of sorts. They are, at their root, visual, and share a history as well as a theoretical and critical discourse. In the last century, however, artists have begun to question their conventional role. The distinction between the practice of

art and the practice of architecture has become blurred as artists recognize space, long the sole precinct of architects, as another medium available for them to manipulate. Through "site specific sculpture" and "environmental" works artists are carrying out spacial investigations which address heretofore uniquely architectural concerns. While some architects have responded with animosity to this invasion of their "territory," these studies have provided the public with another disparate view of the art of creating or shaping space.

On the pages that follow are a few examples of this and more traditional work. The articles attempt to objectively overview art in Iowa's public (and quasi-public) realm, as well as profile some of the state's noted artists. While this issue may not conclusively answer the above query, we hope it will provide indisputable evidence that lively and challenging work, be it art or architecture, is alive and well in the Midwest.

Paul D. Mankins, AIA  
Associate Editor

**IOWA Architect**



# TAKING THE ART OUT OF THE MUSEUM

A View of the Des Moines Art Center Sculpture Park

Museums have literally opened their doors to the possibilities of creating site-specific pieces of art as part of their permanent collections. The Des Moines Art Center exemplifies a contemporary art museum creating environmental art outside the building walls.

(Right) Master plan of the Sculpture Park. Area 1 is the Mary Miss project and Area 2 is the site for the Fleischner piece. Other numbered areas indicate future sites for additional pieces. Photo by King Au.

(Opposite page)  
**Animal Pyramid**  
Bruce Nauman  
Bronze, 12 x 7 x 4 feet  
Commissioned for the Des Moines Art Center's Permanent Collection by Anonymous Donors and the National Endowment for the Arts, 1990  
Photo by Jim Kascoutas

It isn't enough to have art in the museum; today many museums exhibit beyond the confines of their walls. Contemporary art museums such as the Des Moines Art Center often use the surrounding landscape to display and support environmental art, or site-specific sculpture. Acquiring at least one example of this important, if nontraditional, type of work has become a must-have for any serious contemporary art museum.

The Des Moines Art Center has kept more than current with recent developments in the art world, including environmental art. Acquiring environmental

as thought-provoking as the art displayed behind the museum doors.

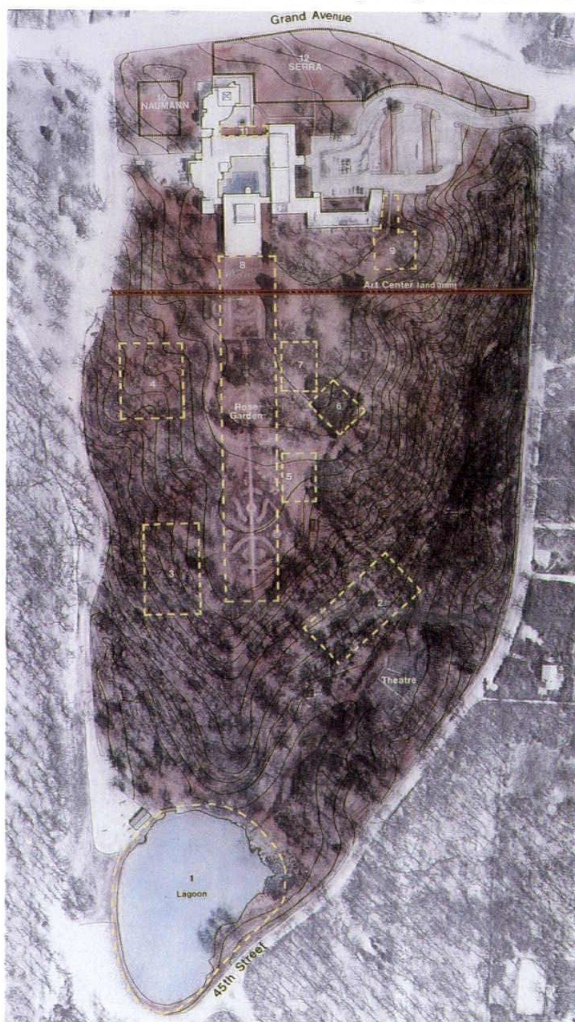
All the environmental works are found in Greenwood Park, a 81-acre city park surrounding the Des Moines Art Center. Two pieces, one by Richard Serra and the other by Bruce Nauman, are already in place, and two more, by Mary Miss and Richard Fleischner, are in the development stage. As many as eight works, each by a different artist, will eventually comprise the sculpture park. Other artists contracted for proposals include Siah Armajani and Robert Irwin. All of the artists are of international repute and already represented in some way in the Art Center permanent collection.

Part of the funding for the sculptures comes from a \$350,000 challenge grant from the National Endowment for the Arts, which requires another \$1,050,000 to be raised from private contribution. But cost is only one aspect of the sculpture park creation. The public response must be positive not only to pay for it, but to make possible the very construction. Site-specific sculptures like those in the sculpture park cannot be produced in isolation because unlike the solitary artist, working in isolation, environmental artists must actively involve others at nearly every stage of their work. Whether it's obtaining government permits for construction, public support and good will, contributions from private individuals, environmental art ties itself to society. From the beginning, it is integrated into public as well as private processes.

The City of Des Moines and the Des Moines Art Center are the main partners in the project, joined by specific works by organizations such as the Iowa Natural Heritage Foundation, The Science Center of Iowa, the Polk County Conservation Board, and the Des Moines Founders Garden Club. These groups have come together in the common goal of preserving or recreating the natural environment.

For all the artists involved in the sculpture program, nature is both an inspiration and participant in their work. The ideas for sculptures are provoked by the land surrounding the Art Center. The works shape, direct or enhance the experience of nature for the park visitors. Each artist considered for a commission has spent much of his or her time walking through the park, examining things as they are now. Some features are man-made, such as the rose garden and amphitheater, but the main considerations are the natural elements: trees, ground contour, water and light.

None of the present works or those planned for the future require any significant change to



art fits into the Art Center's commitment to public outreach and offers a chance to see art without entering the museum itself. When the Art Center is closed, the environmental sculptures are always open, and during admission charge hours, these works are always free. They are as accessible as the nearby picnic tables and







(Right) *The Standing Stones*,  
Richard Serra. Photo  
courtesy of Farshid Assassi.



landscape. No trees will be cut, no streams diverted or given concrete bottoms, no ponds filled or undulating fields leveled. The goal of the artist is to make us see the landscape as we never have before. Their sculptures are in harmony with the landscape, not in conflict with it. As Minneapolis artist Siah Armajani, explains, "The natural setting of the park is important. No artist is going to upset that cycle of nature and piece of land. But they've tried to understand the geology, the anthropology of the place and to create something in harmony with that."<sup>(1)</sup>

Awareness of nature should be heightened by the sculptures when visitors come to see the magical "sense of place" that the artist saw. Richard Fleischner, for example, uses subtle visual markers to bring attention to a place. Says Fleischner, "It's like saying 'There are some wonderful things here and if you stop and look at them we can share them.' Frequently, unless there is some indication there, people won't stop and do it. It sets up a dialogue and has to do with that kind of sharing."<sup>(2)</sup>

The creation of the sculpture often begins with a strong intuition of the specialness of a particular spot; both Richard Serra and Bruce Nauman reported that the sites they eventually chose had an immediate impact on them. They looked throughout the park but always came back to the areas they felt had a special, distinctive quality.

Serra avoided for a time the hill in front of the Art Center because of the dominating presence of the Meier building, but at last he returned to the prominent site because he felt he could bring the landscape back into a greater visual balance with the architecture. Serra says, "One of the reasons I thought it would be difficult to deal with the roll of the hill is that Meier had already made this autonomous, holistic object which could also be seen as a sculpture in a sense ... What I've tried to do is to use the extent of the entire field there to work up into the Saarinen and around the Meier and make you see the elongation of the hill and

how the hill differentiates rather than focusing on the building."<sup>(3)</sup>

Bruce Nauman, on the other hand, found the proximity of the Meier building no obstacle to his design. After responding initially to a wooded knoll behind the Art Center, he felt that the shapes of Meier's architecture provided a good background for the triangular composition of his *Animal Pyramid*. Nauman says, "I picked that particular site because of the hill ... The animals are on top of the hill, in that little nest of oak trees ... I like this picture in relation to the building. It is something I think needs to be seen in relation, not just to the park, but to an architectural setting. Maybe the formal parts of the building, the squareness and then the curve must have something to do with how I thought about the pyramid."<sup>(4)</sup>

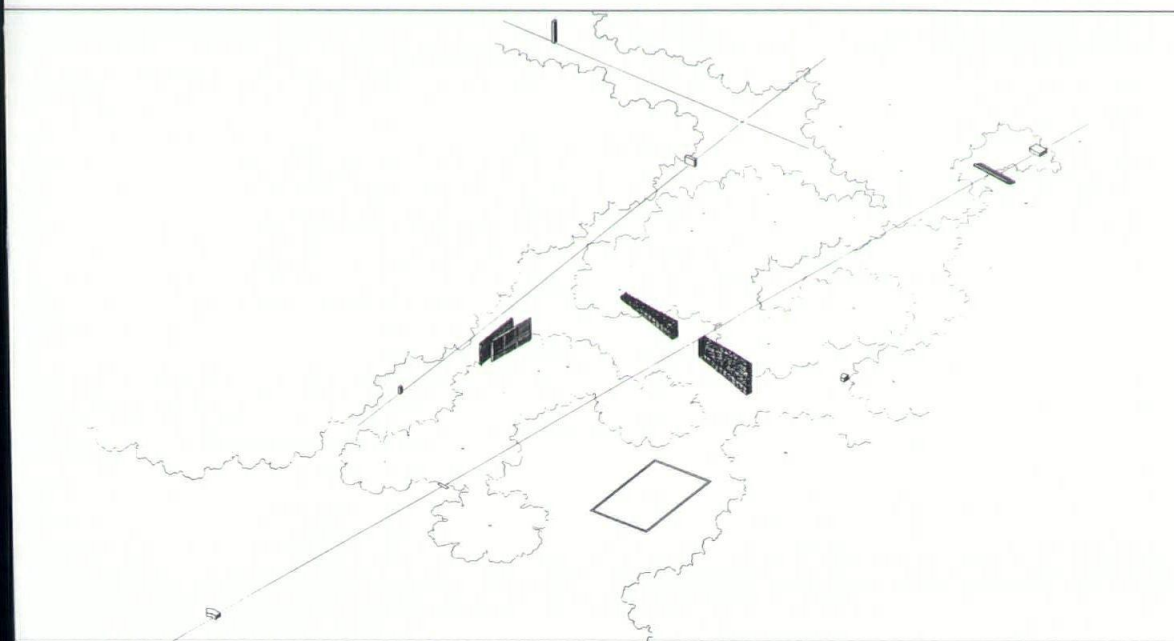
All of the artists have had to deal in some way with the man-made forms already in the park, but sought to create something that would bring us "back to nature." Richard Serra looked at the hill crested by the Art Center building; although it is the dominant natural form we encounter as we enter the park, we move quickly toward the building, both visually and physically. Serra's *Standing Stones* slows us down, whether we walk the hill to the Art Center or speed by on Grand Avenue, and make us see the landscape differently. It is not just a support for the architecture but something in itself.

Each of Serra's stones marks a five-foot change in the elevation of the land. At first they seem randomly placed, but like nature itself, what seems at random is discovered to be purposeful. If they were arranged closer to form a typical artistic "composition," they would be seen as an object and not an experience that unfolds as visitors move along the stones. This can be a barely perceived experience, a contemplative one, but either way, the landscape and the art upon it cannot be viewed indifferently.

Serra feels that affecting the viewer's response to the land is a central concern in his work. He



For all the artists involved in the sculpture program, nature is both an inspiration and a participant in their work. The ideas for sculpture are provoked by the land surrounding the Art Center.



(Left and below) The artist's drawing and rendering of the future Fleischner piece. Photo by King Au.

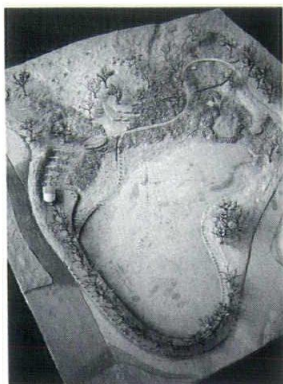


Now the hill is very well defined and the configuration makes you see not only the pieces in their relation but also the landscape between them. So I think people will be more inclined to look into this where they haven't before ... {My pieces solve} the idea of time: walking, looking, observation, anticipation, memory ... If I've had any contribution, I think it's by making the moving observer

the content, that the work really resides not in the sculpture but in the land in relation to the sculpture and the observer in relation to the field." <sup>(5)</sup>

Bruce Nauman's *Animal Pyramid*, the most recent sculpture to be installed, deals with another aspect of nature: the relationship between humans and animals. A pyramid of balancing caribou, elk and foxes, the forms are based on taxidermy models that





(Above) Model of the Mary Miss Discovery Wetlands Project. Photo courtesy of the Des Moines Art Center.

(Right) Close-up detail of Mary Miss project. Photo courtesy of the Des Moines Art Center.

give the animals, especially the foxes, a "skinned" look. Of course, that appearance brings to mind the way humans "use" animals: for sustenance in earlier cultures, for sport in contemporary ones. But it also suggests the role of animals in human spirituality and fantasy. Children's stories often have talking foxes or dancing bears who play their part in human destiny, so that the world of animals and humans does not seem that widely separated. Nauman's sculpture restores that magical relationship that exists in less technological cultures and among children. His site, which he has repeatedly referred to as a "nest of trees," recalls the sense that certain areas in nature seem to have a special, set-aside quality about them.

The next two sculptures planned for the park will be found farther away from the Art Center building. Richard Fleischner's proposed work is in the most secluded area and will involve the least physical manipulation of the landscape. His sculpture will consist of subtle space-markers, low platforms and higher thin screens that guide the eye to find a natural "place within a place," as Fleischner terms it. His role as the artist is to look at these places with a care and scrutiny not usually brought to them and then, by means of his "composition," shape a distinctive spatial experience.

Fleischner says, "The most important things to me," he explains, "are the elevations and shifts in planes. I see a site in a sculptural sense: ... the physical qualities of existing interrelationships and what I believe I can do in that context." He admits that such concerns have a strong architectural tone because he is "concerned with making places and understanding how a place feels." Says Fleischner, "A lot of work I do addresses issues that have traditionally been dealt with in architecture. So, it is not art in a conventional sense, but it's not architecture. I draw from a tradition which shares some of the same values that were important to architects like Le Corbusier, Wright, Mies van Der Rohe, and Louis Kahn."<sup>(6)</sup>

But unlike architecture, Fleischner's sculpture is devoted entirely to an aesthetic experience, one that sharpens the perception of nature. "This," he says about his site in Greenwood park, "is an especially beautiful spot and this sculpture won't take anything away from that."<sup>(7)</sup> Fleischner has an unusual but telling way of deciding whether his sculpture is successful or not. If the viewer fails to see a separate form intruding into the landscape but notices only the character of the natural area itself, Fleischner is pleased. "A common expression from somebody is 'This is a great place but I don't really see the art.' ... that's when you know you have

The creation of the sculpture often begins with a strong intuition of the specialness of a particular spot; both Richard Serra and Bruce Nauman reported that the sites they eventually chose had an immediate impact on them.

succeeded. It's that integrated into the environment," says Fleischner.<sup>(8)</sup>

Mary Miss' project addresses a different situation in nature all too common today. Her project might be termed a reclamation project. *Discovery Wetlands Project* will restore a natural ecobalance to the lagoon at the south end of Greenwood Park and, at the same time, make the area more attractive and useful to visitors. The silted and weed-choked lagoon will be recovered as a wetland, while an adjacent section is to be planted as a natural prairie. An existing warming house for ice skaters will be replaced by a new one that transforms into an open air pavilion in summer. A bridge, terraces and walkways will add to the project's beauty and usefulness. Both the Art Center and the Science Center plan to include this revived area in their educational programs.

But once again, artists cannot carry out such an extensive plan in isolation. In this case, Miss has consulted with a botanist at Iowa State University, the Des Moines Parks and Recreation Department and an elder of the Mesquakie Indian tribe. Her successful collaborations with architects, engineer-contractors, planners and managers of both parks and buildings have earned her the Medal of Honor from the American Institute of Architects. *New York Times* art critic Roberta Smith has written that Miss "runs through a veritable encyclopedia of vernacular carpentry and architectural forms which combine to stimulate an amazing assortment of associations, both collective and private."<sup>(9)</sup> Miss has also spoken often of the layers of meaning that can emerge from her work. Her aim, she says, is to create "places that function in the public domain but allow private experience - spiritual places that allow reflection."

Miss' goal is shared by all the artists whose works are installed or planned for the sculpture park, though they accomplish it in a variety of very distinct ways. The richness of interpretation, not just for the artists but for the viewer, is one of the enduring attractions of the proposal for Greenwood Park. None of the artists have seen nature in the same way, and, for the visitor, this diversity of experience expands and intensifies the encounter. The park will be both livelier and more contemplative when the artists finish.

In discussing his project, Richard Fleischner described what could be a central accomplishment of the park. He says, "There's a quote I love from C. Davenport: 'Art is the replacing of indifference with attention.' I think that the strength in the work is that a great deal of attention has been paid to almost every facet, with every part contributing something to the whole. And whether everybody agrees with it or not, it's been considered."<sup>(10)</sup>





consideration that each artist brings to his or her examination of the park and the development of a specific sculpture for it can be extended to all who visit the park.

Lea Rosson DeLong is a faculty member at Drake University.

Rubiner, Betsy, "Art in the Park," *The Des Moines Register*, July 21, 1990, page 1T.

Ibid., page 2T.

DeLong, Lea Rosson, "Interview with Richard Serra," *Des Moines Art Center News*, January/February 1990, page 5.

"Interview with Bruce Nauman," *Des Moines Art Center News*, November/December 1990, page 6.

"Serra," *Des Moines Art Center News*, November/December 1990, page 6.

6. Rowe, M. Jessica, "Richard Fleischner: Critical Distance," *Gallery Guide*, Des Moines Art Center, 1992.
7. Nusbaum, Eliot, "Sculpture park's master plan overlaps historic landmark," *The Des Moines Register*, October 14, 1992, page 3M.
8. Rubiner, page 2T.
9. Roberta Smith, quoted in De Ferrari, Gabriella, "Space Sculptor," *Mirabella*, January 1993, page 42.
10. Ibid.
11. Rowe.



# A CORPORATE COLLECTION

The Art Program of The Principal Financial Group

**"Since our beginning in 1879, we have maintained a commitment to quality and excellence that permeates every aspect of our business. We believe that excellence begins within the people who deliver it. Long-standing commitments to the arts as well as social services and the community are just a few of the ways The Principal strives to enrich the lives of its employees and their communities. Further, providing a stimulating place to work is another way we add a touch of quality to people's lives."**

**-Art at The Principal  
informational brochure**

Walk into any office, and a reflection of the corporation will stare back at you from the walls. From calendars to drawings, posters to prints, the "art" displayed throughout an office says almost as much about the company as do the workers who enter the building. Take a walk through The Principal Financial Group, one of Iowa's largest employers, and you will find the home for a contemporary art program that numbers more than 700 paintings, drawings, prints and sculptures. Housed in the five buildings comprising its home office campus in Des Moines, Iowa, the financial services company offers an art program designed to enhance both the work environment and the productivity of its 13,000 employees.

The Principal art program began in 1985, when the organization undertook a major building project resulting in the "Tower," located at 650 8th Street, and renovation to other existing corporate buildings. John Taylor, then CEO of Principal, envisioned a corporate art collection.

"The Principal was undergoing a change in corporate culture from a sleepy Midwestern company to a major national financial institution," recalls Gregg Narber, Senior Vice President and General Counsel, and chair of The Principal's art committee. "The art program was just one piece of a complex excellence program designed to produce higher quality service to customers through an enriched work environment for employees."

The Principal art program was established using a formula similar to Iowa's percent-for-art program,

The purpose of The Principal art program remains the same as in 1985: to create a positive work environment which allows the corporation to attract and retain quality employees, which in turn leads to better customer service. "It's amazing what a catalyst art can be for thought," Narber says. "Providing a stimulating environment which challenges employees to look at problems in a fresh way is important in a competitive business environment."

The Principal refers to its inventory as a corporate art program, rather than a collection. "Collections have themes and aim for completeness," Narber explains. "Our art program has a number of components including visual art objects, docents, education, community benefits and financial support of arts organizations."

The Principal chose to acquire contemporary art work by emerging artists because of its affordability, but the main criteria for acquisition is work that will hold its value and appreciate over time. By choice there are few purely abstract works. "We want our art works to be accessible to the employees," Narber says. "In virtually every piece there is a 'life raft,' something identifiable."

The Principal art program includes works by internationally known contemporary artists such as Keith Haring, Andy Warhol, Jonathan Borofsky, William Wiley and James Turrell. The inventory also includes works by Iowa artists Grant Wood, John Buck, Sarah Grant-Hutchison, Doug Shelton, David Dahlquist, Concetta Morales and Robert McKibben.

An art committee of five provides direction for The Principal art program. The committee defines the program, administers the budget and commissions works such as Buck's *Three Generations*. Turrell's *Last Breath*, both in the Tower's lobby are. An art consultant advises the committee of available pieces appropriate for the program, and the committee asks the consultant to seek works by specific artists. The Principal is currently focused on acquiring works by African-American, Asian-American, Hispanic-American and Native American artists.

The art works are hung throughout the Des Moines corporate campus and in satellite locations in Mason City; Waterloo; Grand Island, Nebraska and Colorado Springs, Colorado, primarily in public rooms and offices. The intent is to surround employees with art without overwhelming them. Some installations are permanent, but most of the inventory is rotated every six months. Tours of

**The River, 1985,  
Roy Lichtenstein**



with a percentage of construction costs allocated to art purchases. The original fund has been spent, but the corporation's annual budget includes a modest expenditure for the art program. Works are also sold, with the proceeds used for new acquisitions, which keeps new pieces coming into the collection.

**(Above right) *Three Generations*, 1989, John Buck  
(Bottom right) *Companion*, John Buck**

**All photographs courtesy of  
The Principal Financial  
Group.**

LEE ANN BAKROS







art program are available to the general public by appointment. More than 30 employees and retirees are trained as tour guides or docents; in 1992 they led nearly 1000 people through the program. Plans are to develop tours for the grade school level and tactile tours for visually-impaired visitors. The corporation has also identified employees with foreign language and sign language skills who can assist docents on tours.

Docents are required to attend an eight-week training program. Sessions are conducted by experts in the Des Moines community on design principals, color, art history and tour techniques. New docents are assigned a mentor, and continuing education is provided through small group talks with visiting artists and subsidized memberships to the Des Moines Art Center.

Formal employee support for The Principal art program comes from the Art Associates, a group organized to provide arts education opportunities for and promote awareness of the corporate art

program to The Principal workforce. More than 15 employees and retirees are active in the Art Associates, who maintain files in the company library on each of the artists collected; bring in nationally-known artist every other year to speak with employees and the community; produce a quarterly brown bag lunch series of lectures by local artists; spotlight the visual arts during a week in February; and curate the Art Zone.

The Art Zone is a mini-exhibit hallway which changes every six to eight weeks and features works curated around a selected theme such as woodcut or female artists. Gabrielle Mallet, community relations volunteer coordination associate and liaison to the Art Associates, says the Art Zone is "particular as well as the overall art program," "whetting an appetite for visual art by exposing employees to art in a familiar, comfortable setting."

The Art Associates also assist with the corporate-wide Art in August program which shows performing visual and literary arts as a part of everyday life.

**(Below) *Deluge and Salvage*, 1985, Robert Jessup**





ocal point of Art in August is Serendipity Day; 400 employees brought their children to The Principal for hands-on arts activities in 1992.

Employee response to the Principal art program is wide-ranging. "The horse (*Untitled #4-85* by Deborah Butterfield) is a focal point of our corporate campus," says Debra Jensen, assistant director of corporate relations and art program administrator. "It is as much part of the building as the building materials." John Luck's *Three Generations* elicits employee responses at the extremes, says Narber, and invites interpretations on several levels. The figures represent three different generations, and other images in the work, a ball, the Washington Monument, the United States Capitol, flowers and a cage, invoke the Vietnam War Memorial in Washington, D.C. Some employees have found the work too political, but the company also received a letter from a woman as thanks for

remembering and addressing the Vietnam War.

The art program is as much a part of The Principal's corporate culture as its wellness program. In fact, the Turrell installation, intentionally placed where employees can go relax and meditate, could be considered a part of the wellness program, which is concerned with mental as well as physical wellness. It's a balance intentionally conceived for employees. "Fine art is thought-provoking," Narber says. "We're feeding the brain a balanced diet."

#### PUBLIC ART AND THE ARCHITECT

"There is no such thing as safe art," says Bruce Williams, director of Creative Artists and Visual Arts Programs at the Iowa Arts Council. "Corporations need to understand that a corporate art collection is a very risky venture." Williams consults with



(Far left) *Men in the Cities (Edmund)*, 1985, Robert Longo

(Left) *Cindy*, 1984, Robert Longo





(Right) *Persona Prospectus*,  
1986, Roy de Forest

(Below) *Aurukun*, (Australian  
Series), 1986, Nancy Graves





corporations considering an art program. The Iowa Arts Council educates corporations on the collection process by guiding them through:

- establishment of goals and objectives, including type of art to be collected;
- discussion on methods of selecting art;
- discussion on purchases and commissions;
- determination of locations for art and;
- preparing a budget and understanding pricing.

Williams encourages corporations to begin the public art or corporate art collection process by approaching the employees, traditionally the last group informed but the people from whom the program needs acceptance and endorsement.

Another corporate issue is permanence: if

something is built and isn't accepted, can it be removed? Negotiations between artists and corporations may utilize the "Serra clause," which allows a corporation to remove a site specific piece of art. The Serra clause refers to Richard Serra, an artist who created a site-specific, confrontational work for a New York City plaza. After several years of litigation between the artist and corporation, the piece was removed.

Williams suggests this situation can be avoided by making the artist part of the creative team. "Architects have built good relationships with engineers, landscape architects and interior designers," Williams says. "Artists should be part of the team developing the proposal."

(Below) *Untitled*, 1987,  
Barbara Kruger



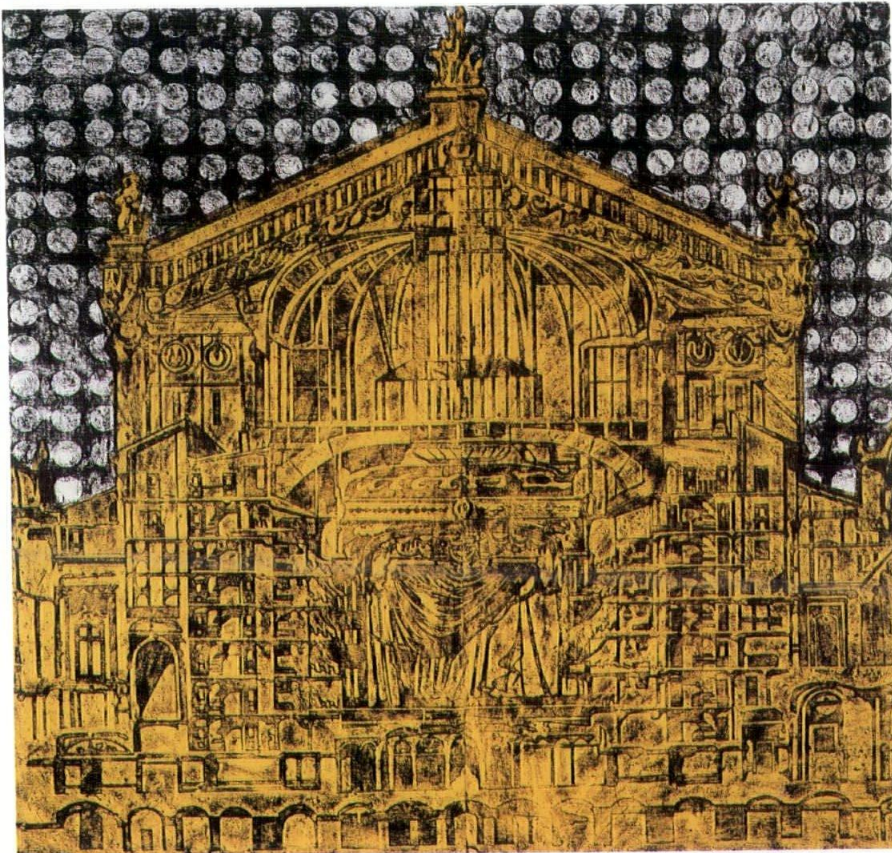


"Public artists are now thinking of the whole space as art," Williams says. "Antagonism develops when the artist is chosen after the building project design is approved by the client." The Iowa Town Squares Project is one example of how architects and artists work together successfully as a creative team. (See the Winter 1992 issue of *Iowa Architect*.)

The Iowa Arts Council has several resources for architects trying to locate an artist for a project. A slide bank is available at council offices in Des Moines, but will be phased out over next year, replaced by the *Iowa Source Book*, an annual reference guide of Iowa artists. The Iowa Arts

(Right) *Man with A Briefcase*, 1979, Jonathan Borofsky

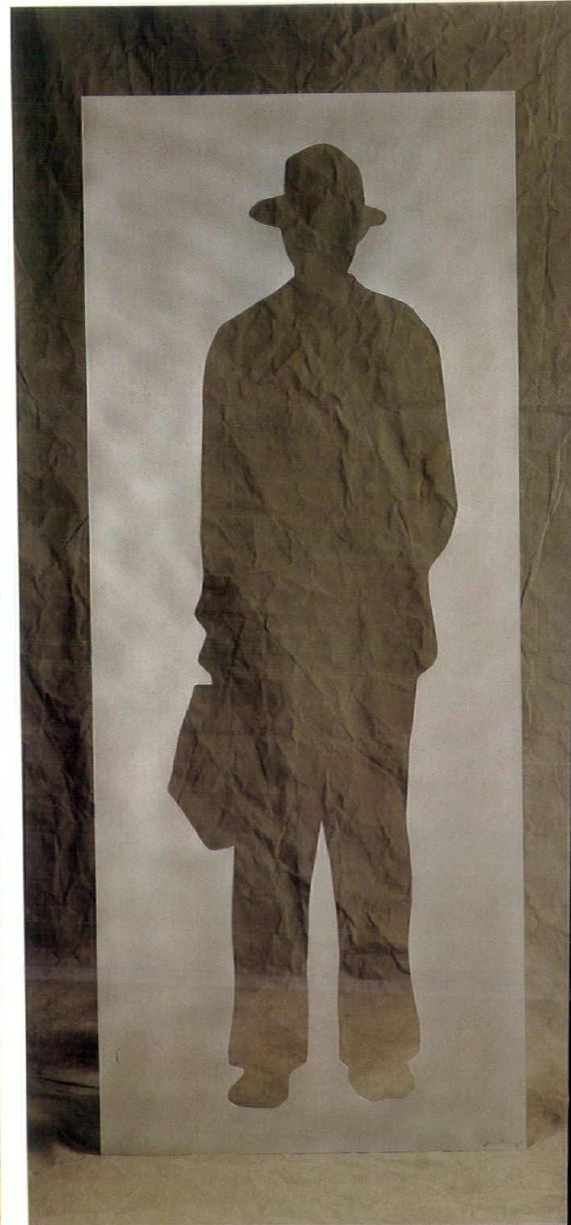
(Below) *Paris Opera*, 1986 Matt Mullican



Council will debut the book in the winter of 1995.

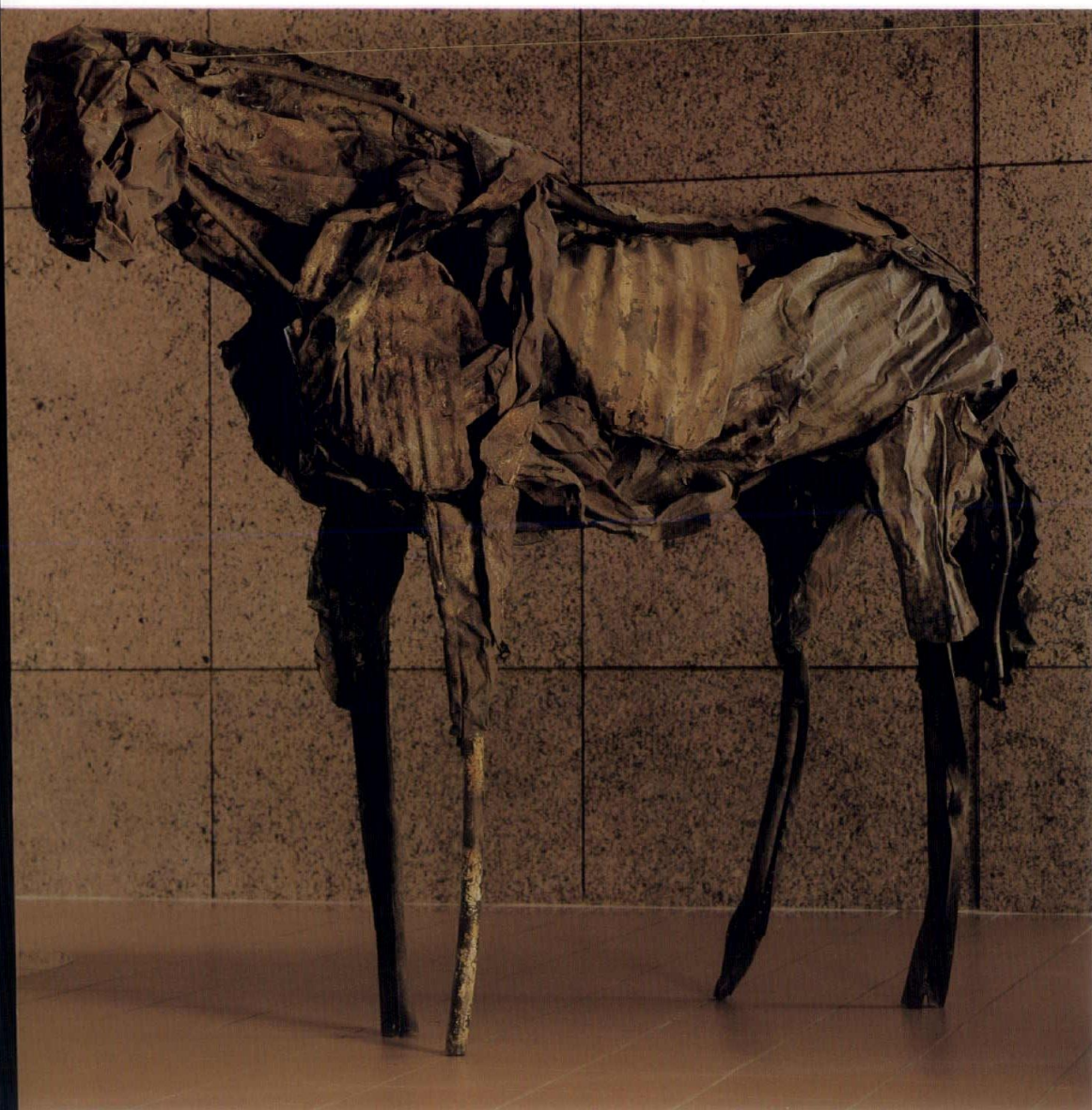
The Iowa Arts Council also provides a mailing list of Iowa artists which can be used to solicit entries for public art projects and an "In Box" section in its semi-monthly newsletter.

For more information on public artists, public art programs or corporate art collections, contact the Iowa Arts Council at 515/281-4551 or write to Capitol Complex, Des Moines, Iowa 50319.



*Lee Ann Bakros is managing editor of Cityview, Des Moines-based news, entertainment and lifestyle weekly newspaper, and former executive director of Metro Arts Alliance of Greater Des Moines.*





*Untitled #4-85, 1985,*  
**Deborah Butterfield**



# ARTISTS UNVEILED

## A Trio of Iowa Masters and Their Work

Iowa artists Hans Breder, Jane Gilmor and Will Mentor all demonstrate their art, and in turn, their view of the world, in very different ways. Perhaps it is the diversity of their backgrounds, or the eyes through which they view society, but each exhibits talents that have made them an influential part of the art world today.

### Hans Breder

Hans Breder has been on the faculty of the University of Iowa's School of Art and Art History since 1966; in 1970 he founded the university's Multimedia and Video Art Department. Multimedia is an appropriate description for Breder's art: for the past 25 years he has worked in painting, drawing, sculpture, performance and video.

Born in Herford, Germany, in 1935, Breder began working as an apprentice to a painter when he was 18. From 1957 to 1959, Breder studied interior design at the Hochschule für Bildende Künste in Bielefeld, Germany, and from 1960 to 1964 he studied painting at the Hochschule für Bildende Künste in Hamburg. In 1964, Breder was awarded the Studienstiftung des Deutschen Volkes, an eight-month residency in New York City. The following year, he became assistant to sculptor George Rickey in West Lebanon, New York, and in 1966 came to Iowa.

Breder has played an important role in innovating the University of Iowa's art program to more readily respond to and reflect the changes that have occurred in art since the late 1960s. In 1968, he created the first Intermedia Art course at the university, which received a grant from the Rockefeller Foundation the following year.

In addition to starting the Multimedia and Video Art Department in 1970, Breder also co-founded the Center for the New Performing Arts at the university. The center received Rockefeller Foundation funding for five years. In 1976, Breder founded the *Corroboree: Gallery of New Concepts* at the university, which he continues to direct. From 1978 to 1990, Breder was instrumental to the university's receiving funding from the National Endowment for the Arts to support its Visiting Artists Program. In 1982, Breder was the Initiator and Project Director of the Interactive Satellite Teleconference Project *The Artist and Television* between the University of Iowa, New York University, New York City, and the University of California, Los Angeles. Breder continues as Professor of Art and Head of Multimedia and Video Art.

In 1992 a retrospective book of Breder's art, *Threshold States/Sprach-Schwellen*, was published in Germany (Hackmeister Verlag Münster); it is bilingual in English and German. The text of the book is comprised of selections of comments and criticism about Breder's work since his first one-artist exhibition in the United States in 1967.

Breder's earliest works were minimal sculptures of polished metal or glass geometric forms placed on

mirrored or geometrically-patterned surfaces, mostly stripes or checks. The hard edges of the forms and patterns were softened by the interplay with their reflections. Breder's next body of work incorporated square sheets of mirror intermingled with and contrasted to nude female bodies. The resulting sensuous and somewhat surreal sculptures were created in both interior and exterior spaces and documented photographically. Many of the works involved performance, and Breder created intermedia events with them that incorporated sculpture, dance and film.

Concurrent with these works, Breder created abstract paintings and pastel drawings whose form echo those of his sculptures and performances. In these works he belongs to and presents an update of the strong European Constructivist movement of the earlier half of the twentieth century. As innovative as his work is, Breder still responds to and is respectful of the concerns and traditions from which it has developed.

Since 1969 Breder has also worked in video art. Writing in 1990, he described his work in this medium: "Over the last decade, I have conceptualized, articulated and worked within a new genre of video art for which I have coined the term 'aesthetic ethnography.' This term refers to processes and forms which attempt to illuminate people and cultures in specific historical moments and places through an aesthetic rather than a scientific methodology. Aesthetic ethnography is a hybrid of intellectual and art form which exists at the margins for video art, anthropology and cultural studies."

For the past several years, in addition to his video art, Breder has focused on a series of paintings titled *Liminal Icons*. These non-objective, small-scale and brightly-colored works present a duality of structure and fluidity in their thickly-encrusted, folding layers of paint. The paintings are very spiritual and meditative. They center the viewer both physically and psychologically, and have a devotional and contemplative impact. Six of these works, hung in specific placement on the wall designed by Breder, were included in the Des Moines Art Center's recent exhibition *Iowa Artists 1993*, and Breder was awarded Special Recognition in Painting in that show.







## Jane Gilmor

Jane Gilmor is an Iowa native whose art addresses issues of national social significance. Born in Ames in 1947, Gilmor received her Bachelor of Science degree from Iowa State University in 1969. In addition, she holds three degrees from the University of Iowa: a Master of Teaching (1973), a Master of Art (1976), and a Master of Fine Arts (1977). Since 1974 Gilmor has been Professor of Art at Mount Mercy College in Cedar Rapids, where she continues to live and work.

Since 1988 Gilmor has created sculptures and installations combining metal reliefs of drawings and notes with found objects. Gilmor is responsible for constructing the works and arranging the installations, but the works are a collaboration with homeless individuals who initially create the drawings and notes, and whom Gilmor credits extensively. All labels and captions for her works include the names of Gilmor's collaborators, if known, with an additional acknowledgement for those who remain anonymous. Gilmor stated this about the project, titled *Messages from the Homeless*:

"These drawings and writings on metal were created by disenfranchised women, men and children from shelters, coffee houses, and transitional housing across the country. The project is an on-going collaboration between homeless individuals and Jane Gilmor, the multi-media artist from Iowa who organized the project. The project will eventually cover the entire interior of a room (walls, ceiling, floor) with these metal 'messages.' The project was begun at the Federal City Shelter in Washington, D.C., in cooperation with Mitch Snyder in 1988. Those working on the project were asked to draw or describe a place where they feel comfortable and happy. This place might be a corner of a room remembered from childhood, or an imaginary place, or perhaps a place in the shelter. It might be inside or outside. There was also the option of simply saying anything one wanted to communicate to a viewing public about the issue of homelessness."

In Iowa, Gilmor has worked most extensively with individuals at The Madge Phillips Center in Cedar Rapids and Miriam House in Davenport. All profits from the sale of the works are returned to the shelters where they were created.

During the past two years, Gilmor created an installation from the project, titled *Homeless Drawing Home*, exhibited at the Tyrone Guthrie Center in Newbliss, Ireland (where Gilmor was in residence in 1992), A.I.R. Gallery in New York City, and the Bemis Center for Contemporary Arts in Omaha,

Nebraska. Individual elements from the installation were included in the Des Moines Art Center exhibition *Iowa Artists 1993*.

Gilmor states the following in regard to the installation's overall mission: "These works are intended to create a ritualistic ambience not unlike that of some bizarre roadside shrine. I am interested in both the construction and deconstruction of myth and in the deeper relationships between myth, experience, and culture."

Similar to the folk art grottos and roadside shrine Gilmor has studied, such as the *Grotto of Redemption* in West Bend, Iowa, Gilmor's installation is busy, crowded and multi-layered. Whole walls of notes overlap one another and found objects are placed on and in front of the notes. Also, Gilmor often includes elements such as water, steam, grass or light to add different textures and sensory responses. The viewer's initial reaction to the installation is overwhelming and wide-eyed, as though one has entered a unique and special place. This visual response is followed by the very heart-wrenching impact of the individual drawings and notes.

The metal notes are reminiscent of folk art pressed metal devotional icons (which Gilmor collects) and each comments about the individual's concept of home or expresses the individual's fear or hope. In a section of the installation titled *Homeless Drawing Home Floor*, for example, one drawing is accompanied by the caption, "Looking out at my favorite place under the bridge," while another note includes the line, "Defending yourself as best you can."

Violence, loss of privacy, loss of identity and individuality, and AIDS are some of the issues in addition to homelessness touched on by the notes in Gilmor's installation. With Iowa as her home base, Jane Gilmor is creating and showing works nationally and internationally that raise consciousness about some of the most important social issues today.

(At r  
Jane Gil  
**Homeless Drawing Home Floor, 1992 (collaboration with J  
Nora, Gib, Jimmy and other homeless individ  
Metal, found objects, plexiglass and wood, 1/2 x 48 x 48 in  
Courtesy of the s  
Photograph by David Van Allen, Cedar Ra**







## Will Mentor

Will Mentor is a relative newcomer to Iowa, and yet the main series of his paintings is among the most regionalist work in the state. Born in Longmeadow, Massachusetts, in 1958, Mentor received his Bachelor of Fine Arts degree from the Rhode Island School of Design, Providence, in 1981. After graduating, Mentor moved to New York City and for three years supported himself by working at several jobs, including Anina Nosei and Mary Boone galleries and for artists Gary Stephan and Elizabeth Murray.

In 1984, immediately before Mentor's first gallery show, he left New York and moved to Fairfield, Iowa, the place where he met his wife. Having been a practitioner of transcendental meditation for many years, Mentor became part of the community of intellectuals and artists affiliated with Maharishi International University, but remains an active participant in the New York art scene.

Mentor's first years of showing in New York were tremendously successful, from both a critical and market viewpoint, landing him a place, at the young age of 28, in the third edition of H.H. Arnason's *The History of Modern Art*, published in 1986. Mentor has continued to have one-artist exhibitions every year since 1984, as well as inclusion in numerous group shows.

Throughout Mentor's ten-year career, he has worked concurrently on numerous series of works, incorporating several different styles of painting. In 1987, he began the paintings for which he is best known and which are the most Iowa-related. The 1992 painting *A History of Agribusiness*, which received Best of Show, Edmundson Award in Any Medium in Des Moines Art Center's exhibition *Iowa Artists 1993*, is the more recent and largest work in this series.

The backgrounds of the works in this series contain a dark, deeply spatial area of one-point perspective, while the immediate foregrounds of the paintings are flattened by the vertical striations of Universal Product Code bars. Mentor's work emerged in the East Village in New York during a period of great vibrancy and activity, marked by a pluralism of styles but no dominant stylistic similarities among the artists. For want of a better term, Mentor's bar code paintings were labeled Neo-Geo because of their geometric abstraction.

In early works in this series, Mentor often connected two canvases together with plexiglass cases containing corn. One of the canvases' bar codes would remain essentially black, although



lightened to gray and white in areas where Mentor depicted reflected light, and the others would be painted in the colors of a manufacturer of corn-based products, such as Karo, Mazola or Doritos. February 1988 *ArtNews* review sums up the early bar code works: "The thought here is that rampant commodification fostered by our consumer society ... has affected nature's bounty (corn) and the land itself (the space grid and the label colored grid, echoing the gridded appearance of farmland as seen from the air) by creating overproducing and possibly out-of-control economy (the millions of stockpiled bushels of excess corn and other foodstuffs.)"

Mentor's more recent bar code paintings have focused not on the substances produced from corn but rather on the production of corn itself. Most





se works do not include actual corn and consist of one canvas only. The colors most frequently used are the yellow and green of John Deere, a leading manufacturer of farm equipment.

*A History of Agribusiness*, which consists of 14 matted panels alternating between black bar codes and colored bar codes, goes a few steps further. The codes incorporate the colors of John Deere as well as those of Ford, another producer of farming equipment, and Garst Seed Company, an Iowa-based leading manufacturer of corn seed. The deep perspective background now refers to the straight, parallel rows of plowed fields of corn, a beautiful but completely unnatural phenomenon. Also, corn is so highly hybridized that it rarely, if ever, grows wild. It can only survive through the intervention of people, by being planted, and has

essentially become an unnatural plant. With the production of corn being one of the main bases of Iowa's history and economy, as well as the broader Midwest area, these paintings are very regionally informed. By choosing the term "agribusiness" for the title, Mentor acknowledges the change in the state's lifestyle: agrarian life has largely diminished as agri"culture" is replaced by large-scale, high-tech agri"business."

Mentor's other series of paintings touch on themes ranging from the opera *Don Giovanni* to the Civil War, and are not specifically Iowa-related. Works from all of Mentor's series will be included in a ten-year survey of his art currently being organized by the Des Moines Art Center for 1995.

*Deborah Leveton is Associate Curator of the Des Moines Art Center.*

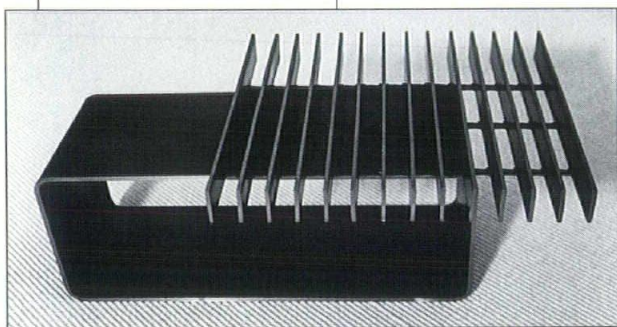
(Above)  
Will Mentor  
*A History of Agribusiness*, 1992  
Acrylic on panel and oil on panel, 80 x 168 inches  
Courtesy of the artist  
Photograph by Rich Donhauser, Fairfield



**Ryoanji Low Table  
H+3 Inc.  
212.727.0338**

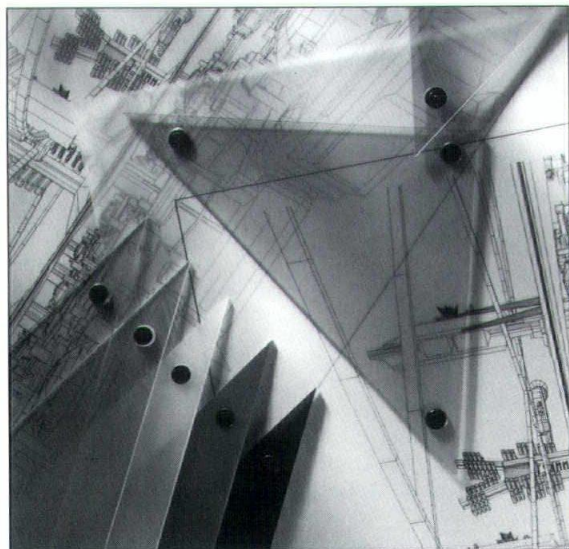
The designs for H+3 Inc. were created by Gisue and Mojgan Hariri, principals of the architecture firm of Hariri and Hariri. Their furniture, like their architecture, investigates the nature of materials through inventive geometric forms. In the design of the Ryoanji Low Table, industrial bar grating is used to evoke the tradi-

tional Japanese Zen gardens. According to the Hariri's, "the linear repetition of bars and the stillness created by the selected placement of several objects on the grating reminded us of the Ryoanji Gardens."



**Drafting Tools  
Align Incorporated**

Align Incorporated is a design and manufacturing company focusing on the development of products for the design industry. The collection consists of drafting tools that work on a system of ball bearings which allow the instruments to move freely in all directions, easing movement and reducing smears. The collection also includes aluminum and plastic triangles, drafting brushes, scale holders and leather and canvas drawing wraps.

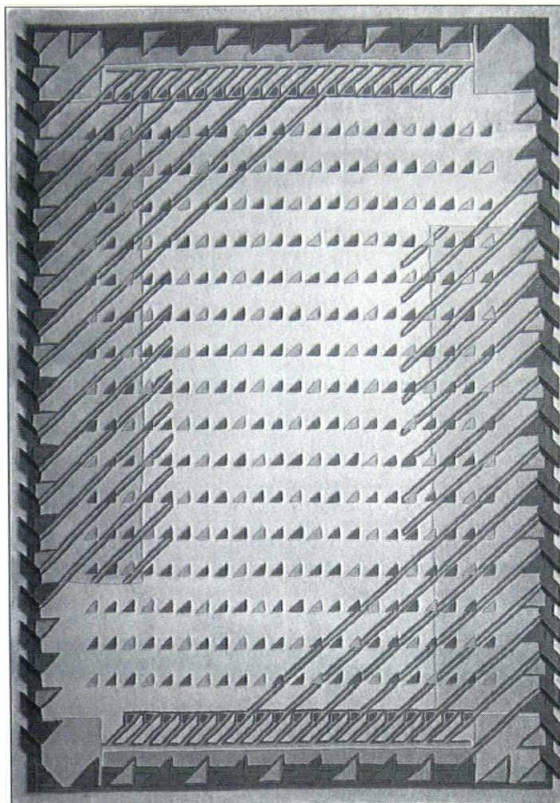


ROBERT A. NOVAK, AIA

# DesignDigest

**OPTOS Architectural  
Downlights  
Zumtobel Lighting  
Incorporated**

OPTOS is a flexible down lighting system, rather than a pre-finished range of fixtures, consisting of several elements which are selected individually. OPTOS allows specifiers to complement the design intent with architectural down lighting suitable in terms of performance and design. Various reflectors, light sources, ring types and colors and glass accessories are available. Shown are the Saturn with a disc glass accessory featuring a sandblasted center area, and the Jupiter with conical-shaped glass rings mounted in upward and downward positions.

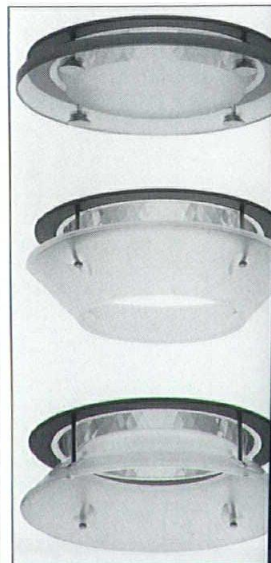
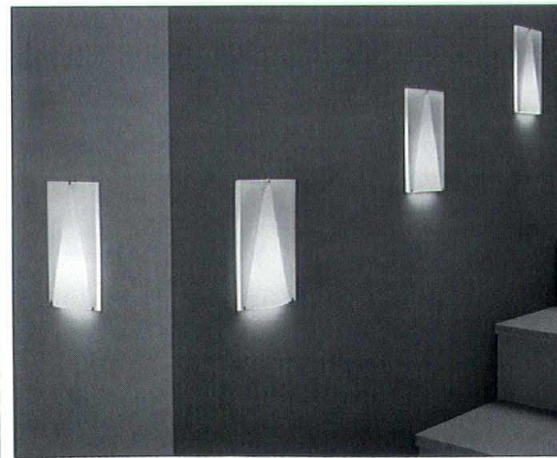


**Hand-Made Area Rugs  
F. Schumacher and Company**

The Frank Lloyd Wright Collection of hand-made area rugs features adaptations of Wright's designs inspired by his celebrated innovative geometries, leaded art glass, elevation drawings and tile designs. The collection consists of ten designs, made of 100 percent wool in .550 weight, colored to specification. Shown is the Imperial Triangle, originally a corner motif of a large square rug for the Imperial Hotel.

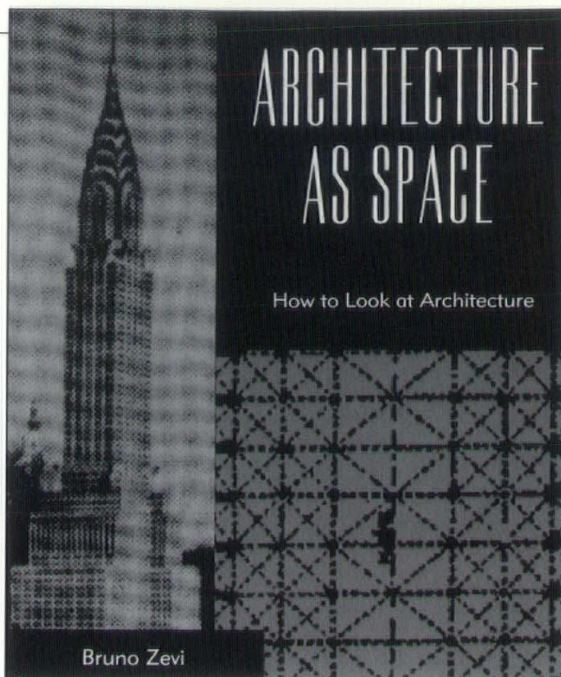
**Mano Wall Lamp  
Zelco Industries Inc.  
914.699.6230**

An opaque satin glass lens projects slightly from the wall surface to enhance the cone of light cast by the recessed reflector in the Mano Wall Lamp. Of minimum dimensions and very clean lines, the lamp is ideal as a recessed wall lamp, especially for passage lighting and down lighting.





# Journal



## Classic Text Re-released

According to Bruno Zevi, architecture has too long been judged in the same manner as paintings and sculpture. As Zevi makes clear in *Architecture as Space: How to Look at Architecture*, painting functions in two

hollowed-out sculpture that man enters and understands by moving about within it.

This insightful and informative book examines space as it developed through societies, its vital role as the protagonist of architectural history, and the varied interpretations of architecture. Originally published in 1948, *Architecture As Space* has increased in reputation as a challenging interpretation of architecture, a wise meditation on the nature of space, and an illuminating guide to viewing afresh the buildings that serve us, calm our spirits and transform our environment. De Capo Press is now offering an unabridged publication of this classic at \$17.95.

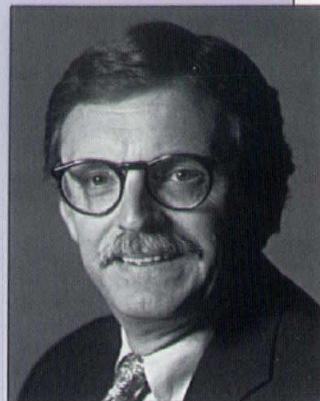
dimensions, even if it can suggest three or four. Sculpture works in three dimensions, but man remains apart, looking on from the outside. Architecture is more than the floors, roof, interior and exterior walls that form a building. Zevi contends that its essence lies in the void enclosed by those structural elements. A building is like a great

## Medal of Honor Recipient

H. Kennard Bussard, FAIA, was awarded the AIA Iowa Medal of Honor at the 1993 AIA Iowa Convention. Bussard was acknowledged for his distinguished service to the profession of architecture; the Medal of Honor is the highest professional honor an architect can receive at the state level.

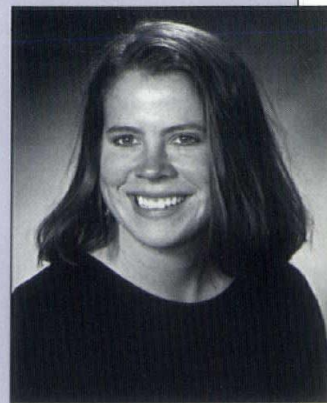
Bussard graduated from Iowa State University in 1960, became founding partner of Wilkins and Bussard Architects in 1966, and is currently president of the Renaissance Design Group with offices in Des Moines and Omaha. Bussard has dedicated his energies and skills to serving his profession and community. He has served on numerous state and national AIA committees, and volunteered for a variety of community boards and organizations. Bussard was president of AIA Iowa in 1976, and AIA Central States Region Director from 1985-1987. He helped initiate a Peer Review Program for the AIA and establish a Sister Firm Network for architectural firms throughout the United States.

Bussard has led his firm to regional and national prominence, and has been honored by numerous state, regional and national awards. Bussard continues to be a leader and a visionary for the architectural profession, with special interest in strategic planning, education and management excellence.



## New Staff Joins AIA Iowa

Kelly Roberson has joined the AIA Iowa office as assistant director of marketing and public relations. A 1992 graduate of Drake University with a bachelor's degree in Journalism and Mass Communication, Roberson was previously marketing director at T-Shirt Graphics Company. One-half of her time will be spent working on *Iowa Architect*, and the other half devoted to enhancing the communication efforts of AIA Iowa.



MICHELLE KAUFMANN

Correction: The photographer of "Enhanced Site — Carney/McFarland Residence" in Issue 93:205 of *Iowa Architect*, was incorrectly listed as Studio AU, King Au. Credit should have been given to Chris Ostlund. *Iowa Architect* apologizes for the error and any inconvenience it may have caused.

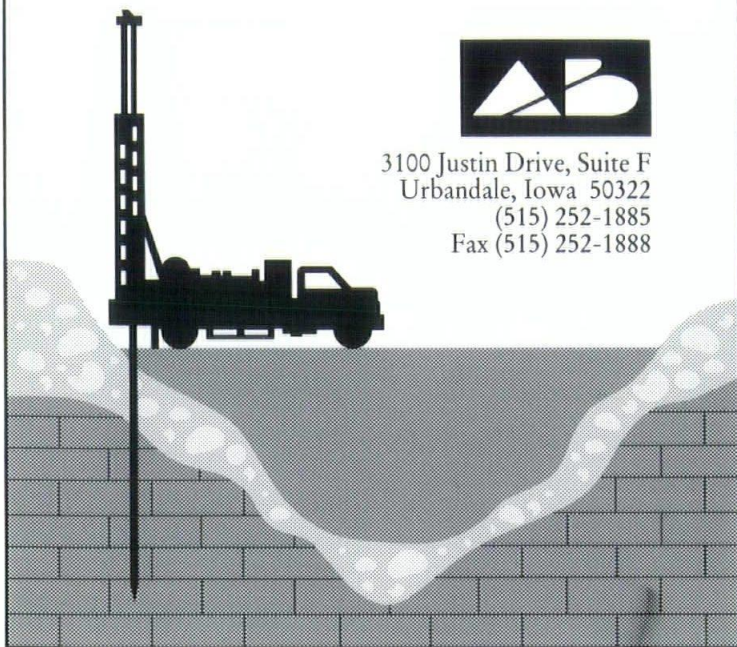


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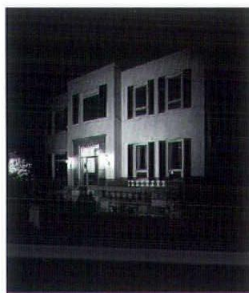
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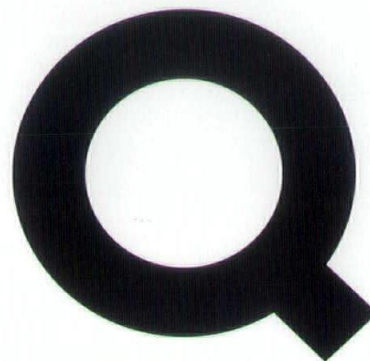
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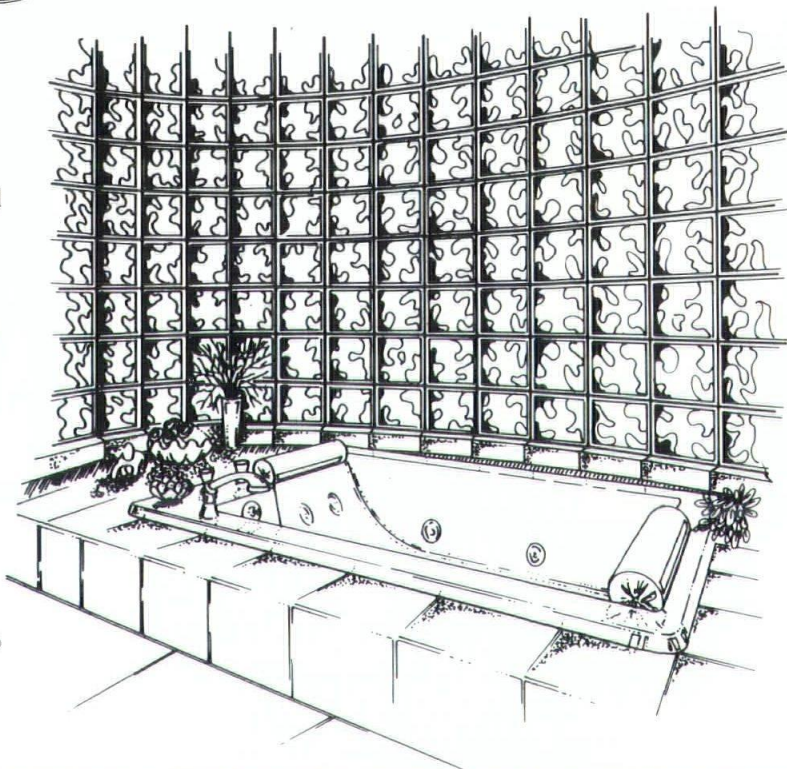
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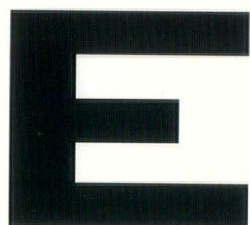
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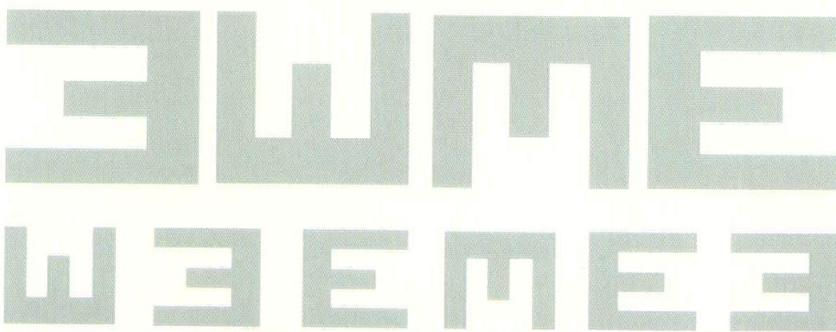


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