SELF-GUIDED PUBLIC ART TOUR

The University of Arizona Museum of Art maintains over 40 public artworks around campus. Follow the dotted path on the map to discover some highlights of the collection, and learn more about the artworks and artists on the reverse page.

For more information about public art on campus visit artmuseum.arizona.edu or register for a guided tour with UAMA docents at the UA Visitor Center: visitorcenter.arizona.edu/events/public-art-tour
Self-Guided Tour: Highlighted Route (approx 1 hour)

1. **Lesson of a Disaster, Jacques Lipchitz, 1961, Bronze, 1990.028.001**
Lipchitz created this sculpture after a fire destroyed his studio, artwork and most of his personal art collection. He uses the imagery of a phoenix at the top of the sculpture, rising from the flames, as a metaphor. This sculpture is part of a collection of 61 pieces donated by Jacques’ wife Yulla to the UAMA. The other pieces of the Jacques and Yulla Lipchitz collection can be seen inside of the museum.

What other shapes or metaphors do you see in the sculpture?

2. **Mujer de pie con manos en la cara (Standing Woman with Hands on Face), Francisco Zúñiga, 1976, Bronze, 1978.025.001**
Zúñiga’s work often focuses on and shows a respect for Central American people, customs and traditions. He frequently used this model, whose name is Evelia. The artist describes her: “She is from Veracruz. She is a true native, the prototype of the Mexican woman.”

Notice the environment around the sculpture and what the sculpture is facing - how do these elements impact the meaning of the sculpture to you?

3. **Front Row Center, Barbara Grygutis, 1998, Fabricated Sheet Bronze, PA10**
Front Row Center is a site-specific artwork that creates the Fine Arts Oasis, the landscaped, seating area in front of the Marroney Theater. Grygutis invites you to interact with the cast bronze chairs scattered throughout, sit on the blue tile benches, and discover the theatrical props, also cast in bronze, that are displayed on the awning of the theater.

What is the way you prefer to experience the artwork - sitting in a chair? walking through it? looking in?

4. **Hudson Bay, Lyman Kipp, 1968, Painted Steel, 1985.033.001**
Hudson Bay has strong vertical and horizontal lines created by machine-cut steel. This is a minimalist sculpture. Minimalism in art means that the artist uses only the basic aesthetic forms of art (shape, color, line) without being concerned with content. It is painted with auto-body paint in bright, primary colors.

How does being outside impact your reaction to the sculpture? How would you think about this work differently if it was inside or in a gallery?

5. **Border Dynamics, Taller Yonke (Alberto Morackis and Guadalupe Serrano), 2003, Metal and Mixed Media, PA12**
The original concept for this artwork was to display it at the actual border fence separating the U.S. and Mexico, but due to border security concerns it traveled to the U of A as a temporary installation on the campus mall. It was installed permanently at this location in 2005. Border Dynamics speaks to the tensions of fear, misunderstanding, and resistance to change on both sides of the border.

What is the sculpture; get closer to the figures and the wall and then step away. What questions would you ask the artists if they were here?

6. **Holocaust Memorial, Edmund Bier, 1984, Bronze**
Accessibility note: This artwork is in a courtyard only accessible by stairs. However, it can be viewed clearly from the sidewalk on 2nd St. next to the Meyer Agron Student Center.
This memorial’s alternate title is Driftwood, a metaphor to commemorate and remember the struggle of the Jewish people. Artist Edmund Bier died in Tucson and is buried, with his family, in Evergreen Memorial Park Cemetery.

Memorials are important because they ask us to remember and reflect on history. How is this sculpture different from those you have seen so far?

7. **USS AZ Memorial, Santa Theresa Tile Works (Susan Gamble), 2002, Mixed Media, PA3**
Accessibility note: This sculpture is in the middle of the roundabout behind the Student Union; please use caution when approaching the sculpture.
This sculpture consists of 1,511 military-style identification tags - one for each of the sailors who were on board the USS Arizona December 7th, 1941, when it went down at Pearl Harbor. They act as a wind chime, using wind to activate the sculpture and add an element of sound.

It is difficult to read the names on the ID tags, why do you think the artist chose to create the sculpture this way?

8. **Armillary Sphere, Dennis Jones, 1979.092.001**
Dennis Jones is a local artist who was a professor and served as director of the School of Art at the University. He uses stainless steel in his work to complement, “an equally contemporary environment”. Because stainless steel is reflective, his sculptures become a part of the environment. A mastery of his welding process allows him to avoid having seams in his work. Three other Dennis Jones pieces can be seen on campus in front of the Cancer Research Center, the College of Law, and by the School of Dance.

What are three adjectives you would use to describe this sculpture to someone who has not seen it before?

9. **Curving Arcades (Hommage To Bernini), Athena Tacha, 1981, Painted Cor-ten steel, 1981.031.001**
Curving Arcades survived a long, heated controversy in the public media. People were opposed to what the sculpture looked like and why funds were being used to put it on campus. Despite the controversy, the sculpture has become one of the icons of the campus. The concept for the sculpture came to Tacha as she cut and sketched cardboard strips in three dimensions—an exercise which she has noted is often given to art students. There is a similar sculpture by Tacha at the Douglas Road Metrorail Station in Miami.

Why do you think the size of this art piece was important to Tacha? How is it different to experience than the other art you have seen?