Public Sculpture at the College Avenue Campus

The artwork found on the College Avenue Campus preserves the presence of the university’s history in everyday student life. It also conveys the energy of life in New Brunswick, Rutgers’ home for more than 250 years.

1. Untitled (1993) by Mary Miss
   By the main entrance of Alexander Library is a complex creation, commissioned under the New Jersey Public Buildings Arts Inclusion Act of 1978. Artist Mary Miss composed this work using several different elements radiating from a central circular pavement that depicts a rough map of the city of New Brunswick. The meaning behind the wooden staircase, chain-link fencing, and concrete cylindrical piece that holds some form of a metal pipe is puzzling to many passersby. But once the intent of the artist is known, the work is appreciated as a place for self-reflection that connects the library and the university to the city that surrounds them. Students are invited to sit on the wooden steps that replicate the many stoops that characterize New Brunswick housing. The mesh fencing evokes pages turning in a book. Ideas are unfolding while every piece radiates outward from the center map of the city, integrating to form a coherent whole.

2. Untitled (1974) by George Kuehn
   This concrete and steel abstract constructivist sculpture is the creation of sculptor George Kuehn, who is known for works “stacked and wedged together” that “set up an internal system of forces.” The piece consists of two concrete columns of different lengths, pierced by a circular steel object about 10 inches from the top. The columns are secured with heavy steel chain across the width of the object. George Kuehn is the brother of Rutgers’ Mason Gross School of the Arts professor Gary Kuehn, also a sculptor. Gloria Erlich donated the work to Rutgers in 2011.

3. William the Silent (1928)
   by Toon Dupuis
   The bronze statue of William the Silent (1533–1584), Count of Nassau, Prince of Orange, and national hero of the Netherlands, unveiled on the present Voorhees Mall on June 9, 1928, stands as an apt reminder of the university’s Dutch origins. The 2,000-pound statue was the gift of Fenton B. Turck, a prominent physician and biologist who had acquired the statue in the Netherlands shortly after World War I. Dr. Turck stored William in the basement of his laboratory in Manhattan for eight years. Together with Leonor F. Loree, Class of 1877 and Rutgers trustee, Turck conspired to anonymously present the statue to the university, selecting the Holland Society as the agent to perform the deed. Known affectionately to the students of Rutgers as “Willie the Silent” and “Still Bill,” the Prince of Orange has kept a watchful eye on the university scene for more than eight decades.

   by Thomas Jay Warren
   As a gift in honor of its 25th reunion, the Class of 1968 commissioned Thomas Jay Warren, famous for his bronze sculptures, to create the Mason Gross Memorial in 1994. Mason Welch Gross, the 16th president of the university, played a crucial role in the expansion of Rutgers’ New Brunswick, Newark, and Camden campuses. The Mason Gross Memorial offers students a comfortable perch on a semicircular granite bench connected to the side of the granite-framed bronze relief bust.

5. In Side Out (1982) by Buky Schwartz
   Donated by Muriel and Philip Berman in 1982, In Side Out by Buky Schwartz previously stood outside of Voorhees Hall, near the Jane Voorhees Zimmerli Art Museum. The sculpture consists of a large block of granite, sliced into roughly even corners, and then turned inside out, thus making the smooth interior cuts of the sculpture the exterior. In 2007, for the 65th anniversary of the Class of 1942, this abstract-geometric sculpture was restored and relocated to the World War II Memorial Plaza. A semicircle of plaques surrounds the sculpture. The largest and center plaque dedicates the memorial to all those “whose lives were turned inside out by their service in World War II” and the surrounding plaques name those Rutgers alumni whose lives were lost during the war, chronologically by year of graduation. The reinstallaation of In Side Out adopted the spacing of the original sculpture so that a person could walk in between the four major components, integrating the viewer into the art space.

   by R. Allan Christianson
   The Class of 1965 alumni association erected the Vietnam War Memorial in remembrance of the 12 Rutgers graduates who died serving in the Vietnam War and the three who are missing in action. R. Allan Christianson, an architect, designed the Vietnam War Memorial. Christianson, who won the commission as the result of a design competition, successfully integrated the piece into its surrounding environment. Three concrete steps flanked by two bold pedestals invite the passerby to step up and view projecting black granite rectangles. Here the viewer will find the names and class years of the 15 United States soldiers, as well as a map of Vietnam etched into the granite.

7. Walking Man (1988) by George Segal
   Walking Man can be found outside of the Jane Voorhees Zimmerli Art Museum at the corner of George and Hamilton streets. The bronze sculpture was first cast in 1988 by Rutgers graduate George Segal and donated to the Zimmerli in 2011 by the George and Helen Segal Foundation, which supported the preparation of the sculpture for its Rutgers debut in April 2015. Segal was known for his human figures, and his Walking Man is positioned directly in mid-stride on the pathway to the entrance of the museum. The figure expresses profound human moments; a pause that suggests reflection, indecision, or even regret in the midst of moving forward. The Zimmerli’s Walking Man is one of only two Segal casts of the sculpture on display to the public. Other works by Segal can be found in the museum itself.
The Tuning Fork Oracle (1997) by Alice Aycock

In *The Tuning Fork Oracle*, Alice Aycock, a sculptor and Douglass College graduate, Class of 1968, uses marble, galvanized steel, aluminum, and plexiglass to create a tipsy-turning table, leaving the viewer vulnerable to a slight sense of disorientation. Located on the plaza of the Civic Square Building, *The Tuning Fork Oracle*, commissioned under the New Jersey Public Buildings Arts Inclusion Act of 1978, has been a prominent component of this structure since 1997.

Inside Hippocrates (1994) by George Greenamyer

In a New Jersey Public Buildings Arts Inclusion Act of 1978 selection process, George Greenamyer was one of four finalists vying to design a sculpture for the front of the Robert Wood Johnson Medical School Clinical Academic Building in downtown New Brunswick. In his winning design, Greenamyer proposed using figures of realistic looking people engaged in an interactive narrative. After photographing the people, designing the layout, and creating the piece, the project was installed in 1994. The figures, which stand on a 35-foot-long I-beam, connote the university’s achievements in education, patient care, and research.

Prayer Feather (2002) by Edward M. Adams

This powerful sculpture was donated in 2002 as commissioned by the Hemophilia Association of New Jersey. Located at the entrance of the Robert Wood Johnson Medical School Clinical Academic Building, the bronze statue, by artist Edward M. Adams, is dedicated to the lives lost to HIV/AIDS and to those who continue to fight the disease. Adams chose as a symbol for hope and pain a feather, referring to Native American beliefs, where a feather is said to hold living energy and connect us with forces greater than ourselves. The side facing the street is polished so that people can see their reflection when they walk by, suggesting that HIV/AIDS does not discriminate. The reverse side shows a textured and open wound symbolizing the pain associated with HIV/AIDS.

Free Fall (2003) by Elyn Zimmerman

Another sculpture resulting from the New Jersey Public Buildings Arts Inclusion Act of 1978 is Elyn Zimmerman’s *Free Fall*, which was donated in 2004 and sits in front of Rutgers Cancer Institute of New Jersey building. Since much of the building’s façade consists of glass windows, Zimmerman thought a “nature-scape” would be something nice for patients sitting in the waiting room to look at, especially given the stress associated with cancer treatment. Made of granite, *Free Fall* includes a waterfall and garden.

To learn more about public sculpture at Rutgers–New Brunswick, visit newbrunswick.rutgers.edu/sculpture.