Public Sculpture at the Busch Campus

Busch Campus is notable for its math- and science-based disciplines and its many athletics venues. The sculpture here, some of Rutgers’ newest, is mostly abstract, which helps convey the campus’s energized, future-oriented persona. A few pieces are deliberately representational: a football player in midstride and a collection of biological organisms.

1. Chichen Itza Blue (1986) by Igał Tumarkin
   Donated by Philip and Muriel Berman, this work is an abstract-geometric piece by world-renowned artist Igał Tumarkin. Born in Dresden, Germany, he immigrated to Israel at a very young age and is famous for his Holocaust memorials. This sculpture consists of a handcart painted blue on a short track of rails, possibly alluding to the cattle cars used to transport prisoners to concentration camps. It was recently restored to its original brilliant blue color.

2. Reflections (1982) by Reuben Karol
   As a gift from the Engineering Class of 1982, Reuben Karol, a former professor at Rutgers, designed Reflections. This sculpture depicts an abstract female figure, slightly larger than life size, in a thinker pose sitting on top of a makeshift seat of oversized books. In opposition to the dramatic verticality that defines most of the structures on Busch Campus, the concrete figure is composed of distinct lateral segments that allude to a relaxed and harmonious connection to the earth. This figure’s intense contemplation and association with the pile of books she is posed on hold a deep connection with the university setting.

3. Split and Twisted (1980) by Paul Sisko
   The outline of a massive steel rectangle painted red has been split on one side and twisted outward, thus breaking the two-dimensional plane the shape would have occupied. This illusion is common in Paul Sisko’s “Fractured” series, in which the artist manipulates simple and solid geometric shapes to create new and exciting visual effects. Philip and Muriel Berman donated several Sisko sculptures to various universities across the United States, including Split and Twisted as a gift to Rutgers in 1980. Rutgers installed the sculpture in 1981.

   With Signal, Ralph Helmick aimed to create a sculpture that complements the function of the architectural structure it surrounds. Even the sculpture’s title is a reference to the engineering term “signal-to-noise ratio” and alludes to the Biomedical Engineering Building where this work stands. The artist chose to suggest a human form in motion, without creating a statue that actually moves. To do this, Helmick used hollow steel pipes of various lengths to change the viewer’s perspective of the figure as he or she moves around it. The frontal view of the sculpture implies a lightweight, fast-moving figure. As the viewer moves around the sculpture toward the side of the figure, the sculpture appears to slow down until the viewer has reached the side view of a static steel mass. The work was commissioned under the New Jersey Public Buildings Arts Inclusion Act of 1978.

5. The PhD Molecule (2017), Larry Kirkland
   In front of the Chemistry and Chemical Biology Building, a large stainless-steel model of a caffeine molecule balances on a black granite base covered with chemistry symbols. Think of the 27-foot-tall sculpture as an homage to the late-night brainstorming, meticulous experimentation, and endless cups of coffee that fuel groundbreaking research.

   Commissioned under the New Jersey Public Buildings Arts Inclusion Act of 1978, Life Forms is a medium that incorporates bronze figures embedded in gray terrazzo, forming the main floor of the Life Sciences Building. From macroorganisms to microorganisms, Michele Oka Doner has rescaled these figures and integrated them into a harmonious creation, reminding students and researchers of the creatures that are quintessential components of their discipline.

   Located on the southern and northern sides of the Psychology Building, these sculptures were installed by Rutgers under the New Jersey Public Buildings Arts Inclusion Act of 1978. The artist Patrick Strzelec, a current professor at Mason Gross School of the Arts, created them. Strzelec composed the southern stainless steel sculpture as two funnels connected with a curved pipe. The sculpture invites passersby to converse with each other by speaking into the two opposing funnel ends. This activity produces an auditory effect that creates a sensory association with the Psychology Building. On the northern side of the building, two identical spheres sit beside each other on a cylindrical base with cutouts from the bottom portion. Greenery and mulch surround this abstract geometrical stainless steel piece.

8. Quaternion I & II (1992) by Livio Saganic
   Commissioned under the New Jersey Public Buildings Arts Inclusion Act of 1978, Quaternion I and Quaternion II were created by Livio Saganic in 1992. Both sculptures are located outside of the Environmental and Occupational Health Sciences Institute building. “Quaternion” implies groups containing four members. In Quaternion I, four vertical stripes composed of panels of Vermont gray slate and Vermont blue slate alternate in color. Four abstract figures, each adhering to its matching slate color, project from the previously two-dimensional wall to create a strong sense of verticality. Quaternion II contains four major pieces that create the abstract sculpture, carved out of northern Québec Province granite and alluding to the meaning of the name “Quaternion.” It is not known why Saganic chose “four” as a theme.
Synergy (2013) by Julian Voss-Andreae
Situated at the entrance to the Center for Integrative Proteomics Research, Synergy, by Julian Voss-Andreae, is an impressive 19 feet of handmade colored sheet glass and stainless steel. Based on the structure of the collagen molecule, the human body’s most abundant protein, three protein strands entwine, creating a metaspiral, an allusion to the center’s interdisciplinary research. Voss-Andreae’s sculpture comes to life during the day, offering beautiful optical effects as light passes through it. In the evening it is illuminated, a beacon of the inherent beauty of proteins and a guide to the Protein Data Bank housed in the center.

Hippocrates (1973) by Costos N. Georgakas
Hippocrates stands at the entrance of the Research Tower/Kessler Teaching Laboratories of Robert Wood Johnson Medical School. It is one of five similar statues created by artist Costos N. Georgakas between 1967 and 1979 and donated to universities across the country. This one in particular, which stands at about 6 feet tall, was donated in 1973 by Mr. and Mrs. Peter Sideris, whose names are inscribed on a bronze plaque at the base of the statue. Hippocrates, often referred to as the “father of modern medicine,” emphasized the morality and ethics of practicing medicine. At the base of the statue another plaque is inscribed with the Hippocratic Oath.

Barcelona (2002) by Toshiko Takaezu
Near the main entrance of Robert Wood Johnson Medical School (RWJMS) is the bronze bell Barcelona, suspended from a wooden framework and modeled on a traditional Japanese temple gateway. The bell got its name while artist Toshiko Takaezu was traveling in Spain and could hear the mellow sounds of a church bell from her hotel, reminding her of her unfinished work back home. Donated in 2002 by Lynanne Malamed in memory of her late husband, Sasha Malamed, RWJMS professor of neuroscience and cell biology, the bell symbolizes “his approach to teaching, which was both painstaking and innovative and was permeated with artistic fervor and love.”

Chiron (1983) by John L. Goodyear
Walk across the outdoor plaza in front of the Robert Wood Johnson Medical School building and you’ll notice some dark square pavers among the light ones. The pavers are arranged in an image of Chiron, a centaur in Greek mythology renowned as a “the wounded healer” and a teacher skilled in archery and medical arts. The image is visible when viewed from above.

Neither Whales nor Turtles (1990) by Jene Highstein
Too small to represent whales although too large to depict turtles, two rounded mounds of painted ferroconcrete rise out of the ground in the courtyard of the Center for Advanced Biotechnology and Medicine. Rutgers installed Jene Highteen’s Neither Whales nor Turtles as part of the New Jersey Public Buildings Arts Inclusion Act of 1978. The scale of these massive oblong hemispheres implies an intrusion of the object into the viewer’s space. The viewer is not only meant to see the sculpture, but also walk around and interact with it on a more personal level.

RevolUtionary Monument (2015)
A token of friendship from Johnson & Johnson in honor of Rutgers’ founding, the installation comprises the word “revolutionary” in large white steel letters, with the first R and the U painted scarlet and capitalized. Unveiled on Charter Day, November 10, 2015, the movable monument plays off the university tagline “Revolutionary for 250 years.” During the anniversary year, the monument was installed at key sites throughout New Jersey and now has a home at the Visitor Center.

The First Football Game Monument (1997) by Thomas Jay Warren
Rutgers is famous for being the birthplace of college football. This bronze sculpture was installed as a gift from the Class of 1949. The sculptor Thomas Jay Warren captures the action and suspense of that first football game against Princeton. This sculpture depicts a Rutgers football player during an intense play running down the field full of determination.

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