

The background image shows a sculpture in an outdoor setting. The sculpture is a large, abstract, red, angular form. It is situated on a stone wall or platform. In the background, there are trees, a brick building, and a sky with some clouds. The overall scene is dimly lit, suggesting dusk or dawn.

2016-18

SCULPTURE GUIDE

---

URBANA, IL



# THREE RED HOUSES

Andrew Arvanetes



Boneyard Creek Crossing



Andrew Arvanetes is fascinated with the common house form and how it symbolizes family, security and the “American Dream.” The color red is associated with danger, and in this case, it refers to the uncertain times common to many in our society. These two conflicting ideas are presented in a visually dynamic bouquet arrangement.

Arvanetes attempts to connect with his audience by utilizing universal visual details. Because of his formal approach to fabrication, rational functionality might be expected. On the contrary, the combination of physical scale, personal references and visual details often results in a whimsical and absurd reality.

# KEEP IT TOGETHER

## Benjamin Pierce

This series explores Benjamin Pierce's personal history and showcases the skills and trade that defined his family. As the son of a third generation stone mason, he has used brick as an element, expressing his heritage.

Brick homes are some of the strongest and most durable, and people cover brick with other materials, often cheaper and less durable, just to match some recent design craze.

*Keep It Together's* use of brick is more than a design element. Not only does it represent the artist's background, but the linear and geometric qualities also accentuate his personal design aesthetic.



Leal Park on University Avenue



# MONOLITH

Timothy Jorgensen



Corner of Broadway & Elm Streets



Timothy Jorgensen is driven to find beauty in the mundane and thrives in exploring what goes unnoticed by many. As a part of his creative process, he deciphers these events by determining the instances that lead up to that specific moment or natural phenomena; the inner workings of daily life.

*Monolith* is created with the idea of monolithic formations found throughout history. As the shifts break the piece into sections, it creates a sense of shifting time. The piece creates the notion of a human figure to exemplify existence. It encompasses the idea of time we as humans have spent on Earth as well as the trials we have experienced.

# A NEW LEAF

Don Lawler

Sprouts and new plant growths are a recurring theme in Don Lawler's body of work, which brings delight to the child inside all of us. As the title suggests, it is his intent to remind the viewer that every day brings the potential to put behind the mistakes of the past and move forward on the right path. The image of the sculpture is reminiscent of a victory laurel. If one uses their imagination, they may also see the intentional allusion to bird wings about to take flight.

Don created the sculpture with the idea that it would invite interaction - it is to be used functionally as seating and the highly polished and rounded forms are meant to be touched.



Corner of Water & Race Streets





# HORSE AND THE HOUND

Jim Collins



Corner of Griggs & Race Streets



Jim Collins primarily sculpts in a figurative manner. His sculpture style has been characterized by the use of silhouettes of people and animals constructed of stainless steel, aluminum, and other metals, best exemplified by his long running series the WATCHER.

Collins' colorful silhouettes of figures and animals can be seen from the Emerald Isle to Plano, Texas with the latest additions in Balbriggan, Ireland and Colorado Springs. Recently, he has added complex polychrome enamel painting to selected silhouettes, such as the female figure.

# BYWAYS TO EQUALITY

Preston Jackson

*Byways to Equality* deals with American history during and after the civil rights movement, acknowledging the legacy of Dr. Martin Luther King, Jr. and honoring those who worked with him. The structure points upward at different angles, supporting each other, with a middle brace with strengthens the piece and creates interesting light and shadow effects.

An important component of the piece is a stainless steel image of the Edmund Pettus Bridge, the site of events leading up to the signing of the Voting Rights Act of 1965. Other identifiable images featured include buses from the Montgomery bus boycott, the Birmingham Sixteenth Street Baptist Church, the Lorraine Motel, and Dr. King's Nobel Peace Prize.



King Park on Lincoln Avenue



# SPIRIT TREE

John David Mooney



Corner of Vine & Green Streets



Just north of the Urbana City Building at 400 S. Vine Street, find an oasis of calm in Art in the park. Designed by Champaign County-born artist John David Mooney, the park pays homage to Urbana's long-time status as a Tree City U.S.A. with two permanent public sculptures.

*Spirit Tree*, immediately visible from Vine Street, heralds the park with its commanding presence and abstracts the size and form of a mature tree in a new artistic way. The piece comes alive at night with LED lights, invented by Urbana resident and University of Illinois professor emeritus Dr. Nick Holonyak. The light colors change seasonally.



# FALLING LEAF

John David Mooney

Tucked within the circular mound that makes up the interior of Art in the Park, *Falling Leaf* invites a more quiet, reflective experience.

Like *Spirit Tree*, *Falling Leaf* changes according to season and time of day: it functions as a fountain during the summer months, casting shadows in a circular arc. The leaf motif is echoed by a picnic table just steps from Art in the Park.

Mooney's work has included a 133-foot-long rooftop light sculpture in Los Angeles, light sculptures in the Chicago Tribune Tower and Adler Planetarium, and a 48-story sculpture for the 1996 Atlantic Olympics Games.



8

Corner of Vine & Green Streets



# STRANGER REDUCTION ZONE

Timothy C. Flood



In front of The Urbana Free Library



*Stranger Reduction Zone* is an interactive public intervention piece designed to help break down barriers between individuals and bridge the gap of anonymity between peers in busy city settings. It attempts to build stronger communities through one-on-one interaction. The piece mimics the familiar aesthetic of city street hardware, and is carefully designed to be non-obtrusive and even familiar in a downtown setting while remaining exciting and playful.

The purchase of *Stranger Reduction Zone* by the City of Urbana was made possible by the generosity of Jack and Virginia Waaler.

# FANFARE

Shawn Morin

*Fanfare* is an appropriate title for the first sculpture to be installed through the program. As its name suggests, the piece refers to an announcement, or a spectacular public display. While complimenting the music playing inside the Iron Post, and announcing the arrival of more public art in Urbana, this granite sculpture is also worth viewing on its own.

The artist always prefers granite to other materials such as clay, which is more compliant, and alabaster and soap, which are also easier to carve. The top section of the piece looks like a segment of the diamond saw blade used to cut this resistant material.



Corner of S. Race & Elm Streets



The City of Urbana Public Arts Program was established in 2008 by the Urbana City Council to foster a city where all residents can engage in the arts and where artists can thrive and feel valued.

The sculptures in this guide were brought to Urbana in a number of ways and processes, including through partnerships with local nonprofit Public Art League, the Urbana Park District, and Urbana Public Works. Many of the program's sculptures are sponsored by generous individuals and organizations in the community.

[www.urbanaininois.us/arts](http://www.urbanaininois.us/arts)

