to help celebrate the inauguration of the Sr. Madeleine Sophie Cooney Library, Barat College has been most fortunate to present the first Sculpture on the Green exhibition—a group of 15 sculptures from Chicago’s Pier Walk 1997, selected and installed on the Barat Campus. This culmination of works serves to reaffirm Barat’s tradition of support for the Fine Arts—a innovative way to expand cultural life on campus.

This broad spectrum of works by sculptors from across the country is the good fortune of both Barat College and the Lake Forest community. It provides the opportunity to see what is being done by today’s brightest and most talented sculptors. The selected pieces continue the time-honored tradition of sculpture, yet also push the parameters of what is perceived in sculpture today. Truly timeless art elevates the viewer in spirit, makes us take time to re-examine our existence and contemplate how we view the world around us.

First and foremost, Barat College gratefully acknowledges and appreciates the artists for their time and efforts—without which we would not be able to present Sculpture on the Green. Barat College is indebted to Mary K. O’Shaughnessy ’74, a trustee and most generous benefactor who graciously underwrote this ambitious project. A concept of this scope could not have been realized without her energies, insights, and generosities. We also wish to thank those who have contributed time and energy to this exhibition: Barbara Wiesen, for her efforts and patience in organizing, selecting and installing the works; Peggy Froh Asseo for her dedication to this project; Dan Becker for this handsome catalogue; and last, but not least, we are indebted to the Barat College Maintenance Department which has obliged us with installation logistics and hard work.

We are fortunate to bring these works to the Barat College community. It was installed to be seen and experienced. Take advantage of this wonderful opportunity, stroll through the beautiful campus, and relax, enjoy, study, contemplate, meditate.

Irmfriede Lagerkvist
Chair, Barat College Studio Arts Department
Chair, Campus Sculpture Committee
the garden party
john adduci

1997
bronze
10'H x 8'W x 7'L

Artist’s Comment:
The concept of The Garden Party is to activate an outdoor setting, to enliven it with abstract visual music. The instruments are cubist inspired, using the essence of each for position and gesture. I guess you might call it a Cubist Three Piece Combo.
This piece consists of five granite blocks, a traditional material preferred by sculptors throughout history. The raw stones were shaped into five geometric cubes then smoothed and polished to a high gloss. In four metamorphic stages, the artist attempts to return the granite to its natural state, cutting away to release the essence of raw material. —FL

procesa al cubo
leslie patricia bunt
1988
marble
each 1'8"H x 1'8"W x 1'8"L
Artist’s Comment:
The goal was established long ago:
The transformation of daily life into
an existence rich in spirit, thought,
memory and beauty. Creativity is
the catalyst for this change. Working
in my studio, reading, traveling,
cultural interchange, family time at
the dinner table. I do not distinguish
between these experiences. All of
them enlighten and captivate. I have
attempted to utilize my creativity as
a bridge between the physical and
the metaphysical. The physicality of
making sculpture lends itself well to
this endeavor. Through the develop-
ment of corporeal objects I hope to
achieve an aesthetic that serves as
a portal for ethereal experiences. To
bring oneself to the table in peace,
to learn, to share. These two quali-
ties are inextricably linked. We each
decide when to bring ourselves to the
table of humanity. To approach our
world with tenderness.
the big frame
michael davis
1997
steel, fiberglass, brass
6'8"H x 8'9"W x 4'D

This piece asserts its presence on the front lawn of Barat College. It is site specific and was strategically positioned to showcase the imposing facade of the Main Building. This picture frame is constructed of gilded metal molding on a grand scale of nearly 7-feet high and 9-feet wide. The subject matter appropriates traditional aesthetics, confiscating and at the same time, conserving a familiar image, thereby endowing the installation with renewed significance. ——FL
Artist’s Comment:
A Zen-like quality emerged in this sculpture of steel and stone, with an attention to simple proportions and natural materials. Stones rise triumphantly, appearing precariously balanced, or seem to float on air as if suspended in gravity defying weightlessness, creating internal tensions and surprising relationships that challenge one’s expectations. Balance, tension, calm and energy coexist. The work’s overt formalism immediately gives way to a rich series of associations that evoke living things. Nature has been tamed, isolated, and reassembled, but not controlled - a life force persists and emerges, perched in flux, ready to bloom or float away.
monument to artists who’ve had to get other jobs because of recession

guy dill

1997
painted steel
20’H x 6’W x 3’D

This piece focuses on art’s relationship to society, heightening tensions between the political and the aesthetic mission of art. The strength of steel and the elegance of lines are endowed with the artist’s beliefs, reflecting on the state of the arts in our culture. ——FL
the space between
the stars where
noise goes to die
gene montez flores

1997
steel, stainless steel
12'6"H x 12'6"W x 12'6"D

Artist's Comment:
The idea for the pavilion sculpture came to me in church one day. My poet/preacher was reading a new work Don't Try So Hard, by Stephen Philbrick, and this one line (the sculpture title) instantly conjured up a physical place to ponder such a phantasm. For the last few years, I have been involved in making a series of sculptures with a sense of place, of gathering of seclusion without isolation. All offer a place to pause, are sensuous to the touch, and invite the public to become participants rather than onlookers.
Artist’s Comment:
The sculpture was conceived as a tip o’ the hat — well, really more of a back of the hand — towards the Speaker of the House. It was originally built for an exhibit at Socrates Sculpture Park in New York. Like many of my larger sculptures, it is intended to be a meeting place, a playground, seating, a locus for the public. The basic form itself is inspired by the American landscape, with other iconographic inputs coming from the terms “ship of state,” “memento mori,” and “snake in the grass” — “of course, with a flag waving where any self-respecting snake would have a rattle.”
Artist’s Comment:
This work was conceived as my response to the environment at Navy Pier in Chicago. I was interested in constructing a spatial form that would relate to the primary elements of water and sky. Its title and color both make reference to these elements as an abstract and integral part of the work. The particular form that is shared is consistent within the body of my work by employing basic conceptual dichotomies with circular order. It is a sculpture for interaction by the natural elements present within its environment, including physical experience and response by the viewer.
a cargo-cargo cult
with stalin’s
mustaches —
post-grad edition!
fred nagelbach

1997
steel, wood, aluminum, plastic
6’H x 10’W x 10’D

Artist’s Comment:
The “germ” that started this piece
was a story about Osip Mandelstam.
Mandelstam was reported to have said
that Stalin’s mustaches reminded him
of cockroaches; whereupon the secret
police took Mandelstam into custody.
At the same time, the visage my mirror
presented in the morning sported what
I saw as Twainian hirsuteness. Also,
the heretofore winged shapes recur-
ring in my studio took on new mean-
ing. The overall shape of the finished
piece resembled nothing so much as a
cargo container. The misplaced faith of
the Cargo-Cultists then seemed an apt
metaphor for much of what passes for
political and artistic life. This inward-
looking structure was made specifical-
ly for the mega-carnival of Navy Pier.
An overt attempt to draw the viewer
into a space apart — an effort to avoid
competition with reality (the hub-bub
of pier life).
in and out of the blue

dann nardi

1997

1997

cast concrete

2'2"H x 12'3"W x 12'6"D

Artist’s Comment:
This work was conceived as my response to the environment at Navy Pier in Chicago. I was interested in constructing a spatial form that would relate to the primary elements of water and sky. Its title and color make reference to these elements as an abstract and integral part of the work. The particular form that is shared is consistent within the body of my work by employing basic conceptual dichotomies with circular order. It is a sculpture for interaction by the natural elements present within its environment, including physical experience and response by the viewer.
Andraecium evolved from a series of maquettes exploring primary structures intrinsic to the architectural and botanical worlds. The title derives from the Greek root words Andros (male) and Oikas (house). Botanically, the word refers to the male system of a flower — the assemblage of the stamens. Rope was chosen as a medium because of its linearity and the conical form because it is found both in nature’s patterns and in man-made sacred and ethnological structures. The construction of the work involves wrapping hawser rope around an infrastructure in a spiraling pattern, alluding to the most fundamental of all patterns governing plant development and growth. In general, the sculpture is formed by my interest in the microbiological universe. In combination with construction techniques, I use an approach related to the textile arts of wrapping, coiling, weaving, and thatching.
**big step**

---

**a portrait**

mary seyfarth

1997

hydrocal, concrete

1'8"H x 6'W x 6'D

<table>
<thead>
<tr>
<th>Artist’s Comment:</th>
</tr>
</thead>
<tbody>
<tr>
<td>This piece is an enlargement of an earlier, similar sculpture, which is an expression of an experience I had while working on an archeological dig in northern Greece in 1987. The foot/boot prints the workers left in the soil as they went about making order out of the scattered remains was curious to me. The juxtaposition of the living human impressions amid the scattered “living” ancient marble fragments and medieval shards was interesting. This piece was made specifically for Navy Pier in Chicago. The sculpture is also a self-portrait. At that time I was taking a big step professionally and emotionally. At 50, I am stepping out of a past and proceeding boldly into the future.</td>
</tr>
</tbody>
</table>
A multimedia installation of formalistic and conceptual concerns, consisting of aluminum, steel, concrete and eight shoes. As a challenge to the conventional practice of sculpture, a snapshot of a four-member family unit is attached to the main enclosure which undoubtedly relates to the eight shoes which have been painted to simulate the aluminum enclosure. This assemblage confronts the viewer with many unanswered questions of private family concerns, issues that the artist chooses not to reveal.

—FL
In this obviously abstract work, the material, technology and aesthetic concept come together. I deal with reflection and transparency, light refracted by edges and curves, visions of multiple images seen through surfaces. My work is represented in many corporate collections including The First National Bank of Chicago, Borg Warner and KPMG Peat Marwick. My public commissions include a sculpture for Ravinia Park, 12 eight-foot light sculptures in Capital Commons Plaza in Indianapolis, and most recently, “High Tech Tapestry” — a three dimensional wall hung sculpture 72" x 46" x 4" installed in the Winnetka Public Library. By invitation, I exhibited twelve iconic figures rooted in mythology at World Expo '88 in Brisbane, Australia.