and individual expression are implied. A native of Chicago, Ryden taught and served as artist-in-residence at several Midwestern universities, including Southern Illinois University and the University of Missouri. He is currently artist-in-residence and professor of art at Anderson University and lives in Yorktown, Indiana. On the second floor of Esch Hall stands Big Red Prop Flower, a composite of found objects altered and painted. This sculpture by Jennifer Meyer, Lansing, Illinois, was inspired by ecological and environmental concerns. The collection and assemblage of these found objects that were once discarded is her attempt “to clean up the planet.”

On the second floor of Esch Hall stands Big Red Prop Flower, a composite of found objects altered and painted. This sculpture by Jennifer Meyer, Lansing, Illinois, was inspired by ecological and environmental concerns. The collection and assemblage of these found objects that were once discarded is her attempt “to clean up the planet.”

On the north side of Esch Hall, facing Smith Mall, is another work by Jennifer Meyer, Stand of Poppies, a composite of found objects assembled painted and altered.

Macy Dorf’s sculpture, Quit Whining, is on the second floor of Esch Hall, outside the offices of the School of Education and opposite Big Red Prop Flower (see above). Dorf lives and works in Denver, Colorado. He has been represented by many galleries and his work can be found in numerous private and corporate collections.

Along Hanna Avenue in front of Esch Hall sits Precautions, a welded steel and cast iron sculpture by Bernie Carreño. Precautions represents the need of individuals to consider whether they or the world they live in are ready for one more child. The intent is to provoke thought and make parenting a deliberate decision, rather than an accident of passion.

On A Worldly Roll by Garry Bibbs is made of stainless steel & bronze and welcomes visitors to campus from the west on Hanna Avenue. Garry Bibbs is on the faculty of the University of Kentucky. His work can be seen in numerous public and private collections.

Totem to Aging sits in the main hall of the Christel DeHaan Fine Arts Center. This steel, bronze, and iron sculpture by Bernie Carreño represents the culmination of the change that occurs as we move from our youth through the middle years and into the “golden years.” Although the golden years have much to offer, they are also a time of physical deterioration and pain. The cast iron and bronze parts represent bones, while the steel portions represent joints and radiated pain.

Northeast of the Christel DeHaan Fine Arts Center and near the Krannert Memorial Library sits Connected, a bronze and steel sculpture by Bernie Carreño (see description #1). The steel portions represent individuals, countries, or groups and their tendency to be isolated. The cast bronze section is the connection that keeps these entities from floating completely apart. This is the state that keeps us from ever being disconnected from our past involvements and relationships. The bronze represents flexibility and can move closer and farther apart depending on time and situation.

At the northeast corner of Good Hall facing Hanna Avenue is Brian Ferriby’s painted steel sculpture, Caterpillar, Ferriby, from Berklem, Michigan, uses copper and steel mined in the Upper Peninsula. He employs techniques elemental to the region, from those of the earliest blacksmiths to the ironworkers who built factories, skyscrapers, and bridges.

“I believe my sculpture is a continuation of these innovations,” Ferriby says.

Near Good Hall on the corner of Hanna and Otterbein avenues is K. Brunett & K. Thielking’s Source. Source depicts an abstracted river, whose wave forms flow and change through their intersection with the wind. Brunett & Thielking each have an MFA from the University of Wisconsin-Madison and work collaboratively in a variety of media.
Near the west entrance of campus, next to the Fifth Third Bank, stands the bright yellow steel sculpture, **Sol y Sombra**, by Bernie Carreño. The sculpture was inspired by brilliant sunlight at a bullfight in Madrid, Spain. Carreño received his BFA and MFA in sculpture from the University of Wisconsin-Milwaukee. He is currently the head of the Sculpture Department at the Indianapolis Art Center. In addition to his role at the IAC, he is a working sculptor with numerous commissions and awards to his credit.

Close to the west entrance of the Christel DeHaan Fine Arts Center is artist Shawn Phillip Morin's sculpture, **Dot to Dot**, made of granite, steel, and stainless steel. Morin, who received his MFA in sculpture from the University of Georgia at Athens, now heads the sculpture program at Bowling Green State University in Ohio. Morin's work has been widely exhibited and collected throughout the U.S.

Northwest of the Christel DeHaan Fine Arts Center are two sculptures, **Wave Form Two**, by Gary Gresko of Oriental, North Carolina, consists of salvaged wood from docks destroyed by hurricanes. “Art for me is an exploration in both style and materials,” he says. “The journey, the surprises, the excitement comes with the unexpected.”

Closer to the entrance to the Department of Art and Design office is the large red steel sculpture, **Temple XVIII**, by Austin Collins. Collins received an MFA from Claremont (Cal.) Graduate University and a Master of Divinity degree from the Graduate Theological Union in Berkeley. He is a professor in the Department of Art, Art History, and Design at the University of Notre Dame. His work is included in a number of public and private collections, including the University of Evansville and the Sheldon Swope Art Museum located in Terre Haute, Indiana.

Lee Benson is the chair of the Department of Art and Design at Union University in Tennessee. His ceramic work, **Adam & Eve**, stands between the Christel DeHaan Fine Arts Center and Esch Hall.

Three sculptures stand in front of the Kranert Memorial Library building. Schlebecker is an art educator and graduate student at the University. Schaad, a professor in the Department of Art and Design at the University of Indianapolis, has installed a clay sculpture, **Totem**, outside the ceramics classroom. His work is included in a number of public and private collections, including the University of Evansville and the Sheldon Swope Art Museum located in Terre Haute, Indiana.

Lee Benson is the chair of the Department of Art and Design at Union University in Tennessee. His ceramic work, **Adam & Eve**, stands between the Christel DeHaan Fine Arts Center and Esch Hall.

Churchill is an art educator and artist living in Colorado.

The metal and glass sculpture, **Universal Continuum**, is by Beverly Precious, internationally known for her site-specific large-scale pieces that incorporate dichroic glass to produce a dramatic kinetic effect.

Anatomy Vessel, by Eric Nordgulen, chair of the Fine Arts Department and associate professor of sculpture at the Herron School of Art and Design at IUPUI, Eric's work can be seen on Massachusetts Avenue in Indianapolis and in numerous public and private collections.

Southwest of Martin Hall is **Rain**, by Kevin Lyles. Rain uses steel and stone to capture Lyles's impression of a rainstorm. His work is inspired by the inherent patterns, contrasts, textures, and contradictions in nature. He combines natural properties with the elements and principles of art and design to create work that interests and challenges him. Lyles has been a professor of art at the University of Rio Grande in southwest Ohio since 1990. He has a BFA from Abilene Christian University and an MFA in sculpture from Bradley University. Lyle's work is included in private and public collections both regionally and nationally.

On the northwest corner of Smith Mall, near Martin Hall, sits Jake Webster's **The Train I Ride: Observation**, a painted red oak sculpture. Webster is a sculptor, mixed media artist, and spoken-word performer. His work addresses his community and his environment. He uses the tradition of direct carving and applies a contemporary attitude by creating art with whatever is at hand to tell his story. “I use simple tools to cut simple shapes,” he says, “to make a simple statement about a simple world we have made more complex.” His work is included in many private and public collections. He lives and works in Elkhart, Indiana.

At the southeast corner of Lilly Science Hall is Lee Badger's forged and hot-worked structural steel sculpture, **Firefly**, by Badger, from Hedgesville, West Virginia, “has a close working relationship with fire, a challenging artistic subject. Using high-tech fires from an electronic torch, and a gas jet furnace to cut and bend an I-beam into a form suggesting an opening zipper, adding forged steel flames finished with an oxide patina because rust is the way steel burns in air.”

South of the Schwitzer Student Center are two additional artworks. The stone-wor sculpture **Modular Tower**, by Barry Barnes, is the result of a spontaneous approach to the ceramic surface. Each modular block is approached as an individual “canvas” investigation—a collage of textures, line, shape, pattern, color, and recognizable images. Engobes and underglazes are layered on stoneware clay and fired to cone 7 in oxidation. Barnes has a BFA in ceramics from the Kansas City Art Institute and an MFA from Arizona State University. He owns a private studio, Birch Grove Clayworks, for working and teaching. He also teaches ceramics at Vincennes University.

**Freedom's Folly**, by Barry Barnes, is an aluminum fabrication by artist Kenneth Ryden, depicting the contrasting definitions of the term “freedom.” Self-determination