

Art in Rice Library

Art displayed in the David L. Rice Library was created by USI art department faculty as well as by artists from Indiana and elsewhere in the U.S. Artwork created by USI students is also displayed, though only a few examples are identified below. Information about the art is arranged below by the location of the piece within the library.

Library Facade & Public Corridor:

- Tools of the Liberal Art, Education, and Business Programs and Academic Study in General
- Rice Library Sculptural Relief: Objects from Sciences, Nursing and Health Professions
- Rice Library Sculptural Relief: Tools of the Liberal Art, Education, and Business Programs and Academic Study in General
- Rice Library Sculptural Relief: Symbols of the Creative Arts, Engineering and Physical Education

1st Floor Art:

- Cave in Rock
- Martin Luther King
- Eagle in Flight
- Magic Carpet Ride
- 62-07
- Untitled

2nd Floor Art:

- Ishtar Gate
- One Black Flower
- Apoala with Cathedral
- They Stand at Ur
- Love from Nita
- Quiet

3rd Floor Art:

- Portrait of a Man
- Simplicity, a Grace: Jacob Maentel in Indiana

Library Facade & Public Corridor



Tools of the Liberal Arts, Education, and Business Programs and Academic Study in General, 2006

Limestone

John McNaughton, Art Department Faculty 1970--2005

Kathryn Waters, Art Department Faculty 1981--present

Dorothea Johnson Schlechte, donor

Rice Library Facade



Rice Library Sculptural Reliefs, 2006:

Objects from Sciences, Nursing and Health Professions

Tools of the Liberal Arts, Education, and Business Programs and Academic Study in General

Symbols of the Creative Arts, Engineering and Physical Education

Plaster cast mounted on wood

John McNaughton, Art Department Faculty 1970--2005

Kathryn Waters, Art Department Faculty 1981--present

Rice Library Public Corridor

1st Floor Art



Cave in Rock, 2001

Oil on canvas

Michael K. Aakhus, Art Department Faculty 1977-- present
University Purchase, 2004

Rice Library 1st Floor (Printing Station)

Cave in Rock State Park (Illinois) has a large cave which opens onto the banks of the Ohio River, and was sacred to the native people of the area. Cliffs near the cave have deposits of chert, which was used to make arrowheads and other tools. During U.S. westward expansion, settlers used the cave as a trading post and tavern.

Martin Luther King, 2001

Bronze cast sculpture

Willis Clark, artist

Gift of Dr. Tom E. Topper

Rice Library 1st Floor (Reference Collection)

This portrait of Martin Luther King is 20% larger than life size, weighs 40 pounds, stands 15" in height, 12.5" in diameter, and is attached to a marble base. Willis Clark is a former Indiana Arts Commissioner and a founding member of the Fort Wayne African American History Museum, where a copy of the Martin Luther King bust resides.

Eagle in Flight, circa 1970

Wood

Herold Witherspoon

Gift of Mr. Charles E. Hirsch, 2006

Rice Library 1st Floor (Browsing Periodicals)



Magic Carpet Ride, 2006

Wood and paint

John W. McNaughton, Art Department Faculty 1970--2005

University Commission, 2006

Rice Library 1st Floor (Browsing Periodicals)

McNaughton said of this work, "Often, college is a wonderful time that we don't appreciate until we look back on it. It's some of the freest time in our lives, but it can be fleeting, like a magic carpet."



62-07, 1962

Oil on canvas

Stephen Shell Pace

Gift of Stephanie J. Ressler-Hochstat and Michael H. Hochstat, 2006

Rice Library 1st Floor (Maps & Microforms)

Stephen Pace studied at the Institute of Fine Arts at San Miguel Allende (Mexico) and, during the 1940's and 1950's, became involved with the Abstract Expressionism movement and fellow artists Hans Hoffmann, Franz Kline, Willem de Kooning, Mark Rothko and Jackson Pollock.



Untitled, 1977

Mild steel welded construction

Eric G. Nelson, Art Department Faculty 1975--1978.

Gift of the Artist, 1978

Rice Library 1st Floor (Stairwell)

2nd Floor Art



Ishtar Gate, 2005

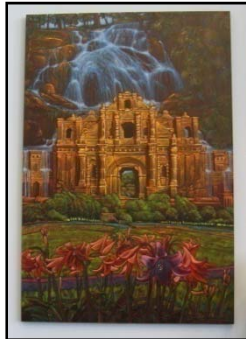
Oil on canvas

Michael K. Aakhus, Art Department Faculty 1977-- present

On Loan from the Collection of Michael and Patty Aakhus

Rice Library 2nd floor (Grand Reading Room)

Ishtar Gate was created for the 2005 USI Liberal Arts Colloquium "The Ram in the Thicket," and is based on an illustration by Eckhard Unger from *Babylon: Die Heilige Stadt nach der Beschreibung der Babylonier* (Berlin; de Gruyter, 1931). The image is of the gates to the city of Babylon during the Neobabylonian Empire. Its blue tiles towers were decorated with images of lions and mythical animals.



One Black Flower, 2003

Oil on canvas

Michael K. Aakhus, Art Department Faculty 1977-- present

On Loan from the Collection of Michael and Patty Aakhus

Rice Library 2nd floor (Grand Reading Room)

One Black Flower is a homage to Vincent van Gogh's *Iris* (1889), a painting with one white Iris among several violet and red flowers. The flowers that inspired Aakhus' painting are in Apoala Valley (Oaxaca, Mexico), during the time he and some USI students visited the area. People of the Mixtec culture believe the first rulers of Mixteca were born from trees around the sacred site of Apoala. The original flowers in the photograph were white, but Aakhus changed them to red, orange, and the single purple-black. The Baroque gate is from a coffee plantation in Antique, Guatemala (also a USI student trip destination), while the waterfall is from Agua Azul in Chiapas, Mexico. Mexico is a dry country, but the image of water appears in this series of Aakhus' paintings, symbolizing the possibility of life for the people and cultures that have flourished when it is present.



Apoala with Cathedral, 2003

Oil on canvas

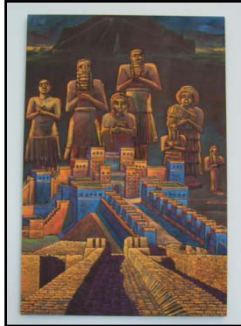
Michael K. Aakhus, Art Department Faculty 1977-- present

On Loan from the collection of Michael and Patty Aakhus

Rice Library 2nd floor (Grand Reading Room)

This painting is a collage of images from Mexico which include scenes from

the Apoala Valley in Oaxaca, waterfalls from the rain forest in Chiapas, and the Baroque Cathedral in Mexico City. The composition captures the culture that has developed from the mix of indigenous cultures and European civilization.



They Stand at Ur, 2005

Oil on canvas

Michael K. Aakhus, Art Department Faculty 1977-- present

On Loan from the Collection of Michael and Patty Aakhus

Rice Library 2nd floor (Grand Reading Room)

This painting was created for the 2005 USI Liberal Arts Colloquium "The Ram in the Thicket." It uses images from ancient Ur, archeological materials from the Oriental Institute of the University of Chicago, and a model of the Ishtar Gate in the Staatliche Museen zu Berlin.

Love from Nita, 1990

Acrylic on canvas

Elizabeth Snider Carter, USI Graduate 1992

Student Art Exhibition Purchase Award, 1990

Rice Library 2nd floor (West wall)

This painting is based on a photograph taken in the garden of family friend Nita Roberts. While Ms. Roberts' granddaughter was a student at USI, she studied near this painting.

Quiet, 2001

Oil on wood



Charlotte LeVee Rodenberg, USI Graduate 2005

Student Art Exhibition Purchase

Rice Library 2nd floor (West wall)

3rd Floor Art

Portrait of a Man, Mid-19th Century

Watercolor, pen and pencil on paper

Jacob Maentel, Mid-19th Century resident of New Harmony, Indiana

Gift of Mr. Charles E. Hirsch, 2006

Rice Library 2nd floor (Special Collections, Communal Studies Room)

Jacob Maentel was a German-American folk artist who lived in New Harmony, Indiana during the mid-19th century. It is believed that Maentel's simple renderings provide an accurate recording of small town life during the period in which he painted.

Simplicity, a Grace: Jacob Maentel in Indiana, 1840

Watercolor, pen, and pencil on paper

Jacob Maentel, Mid-19th-century resident of New Harmony, Indiana

Rice Library 3rd Floor (Special Collections)

Simplicity, a Grace: Jacob Maentel in Indiana was the title of an exhibition at the Evansville Museum of Arts and Science, and of a book written about Maentel. James Maidlow, a New Harmony resident and the subject of this painting, was an English farmer who purchased land from Robert Owen (second owner of New Harmony) to set up a community. Maentel's paintings are predominately full-length portraits of subjects in familiar surroundings. He created a mirror image of this composition in pen and pencil.