PUBLIC ART at Emory:
Stewardship and Development
Emory Public Art Collection

• Over the years, the Emory community has acquired a small but significant collection of public art;

• Added to the beauty of the campus;

• Enhanced academic enrichment:
  – Visual and liberal arts instruction
  – Art conservation and collections care
  – Programs involving visits by artists
  – Quality Enhancement Program on Primary Evidence
The Public Art Committee
A subcommittee of the Emory University Campus Development Committee

- Guides, develops, promotes and protects public art on campus
- Advocates for public art on campus
  - ensuring adequate funding
- Identifies artists whose work complements specific initiatives
- Public Art Committee invites collaboration and input
Collection Highlights

“Source Route”
George Trakas

“The Wave”
James Clover

“Director’s Chair”
George Beasley

“Construction #200”
Jose de Rivera

“Whisper Chair”
Jim Gallucci

“Tower One”
Sol LeWitt
George Trakas: 2011

Worked with students to restore Source Route

Gave public lectures

Received honorary degree
Challenges Now
Challenges Ahead

- Plans formulated over the years for upkeep and acquisition of public art
- None have been sustained
- Need for clear direction and commitment from leadership
  - The Carlos Museum and other entities do not have the resources, nor mandate to undertake this mission
Challenges Now
Challenges Ahead

- Public art requires a program of regular professional expert maintenance

- Yet over time, our campus treasures face disrepair
  - lack of overall funding
    - costs for upkeep and acquisition are continuously rising
Outdoor conditions and public access cause

- Corrosion
- Staining
- Coating Failure

Staining on Lewitt’s *Tower One*

Corrosion on Thompson’s *Woodruff*

Peeling paint on Clover’s *Wave*
Challenges Now
Challenges Ahead

• *This state of affairs may affect Emory’s ability to be a good steward of our resources*

• *Could have downstream impact on contributions for the arts and other programs*
Program for maintenance and treatment is needed

• Annual condition survey & minor treatments
• Biennial cleaning of all sculptures & waxing of bronzes
• Conservation treatment of individual works as needed

Interns wax Yoder’s Side Chairs

Volunteers wash Nonas’ Stone Grove

Condition survey diagram

MAINTENANCE & INTERVENTION
Pilot Program

• Beginning 2011, with funding from Creativity & Arts Initiative

• Completed full condition survey of all public art on campus

• Completed conservation of some works with a timetable for others

EMORY PUBLIC ART
Pilot Program

- Relocation planning
- Website development
- Plans for improved signage and walking GPS tour
- Developed budget to continue this work
CONSULTING CONSERVATOR

KATHERINE SINGLEY
Conservator, Nalpac
1940 South Lawn Drive
Indianapolis, IN 46202

Email: singleky@pacific.net
Tel: 402-555-0000

TREATMENT REPORT

Object: Ceremonial(?

Klyde
2184 (1)

bronze

Examination:
The chair was first examined in 2003 during the survey of works of art on the campus. At that time, areas of varnish/film damage were noticed on the chair. Additionally, there were horizontal cracks on the reverse, in the carving of the "swag" forming the back of the chair, the finish appeared to be unaltered. The varnish is

warm, with a spot now in a depression on the PR seat (photo). Water had collected in the

was during an early morning rain (photo). There are scratches and dust markings on the

seat underside.

Proposed Treatment:
Remove bird droppings and dirt emanations from chair surface with soft brushes and

wood spudger without damaging paint. Gently wash all surfaces using Oasis liquid and

a power washer at low pressure. Avoid washer taps in hot weather. Avoid washer taps in hot weather, especially on the reverse back. Treat postural or breast damage with silk-stain or

Bonacollate. Dry all surfaces with soft ironing before applying 3-4 coats of wax by

hand, buffing the surface between coats.

Treatment Steps:
The chair was first treated with a rinse at 3000 rpm. The polished surface was then

washed with a liquid soap solution (Oasis) using soft brushes. A soft cloth was then

wound with a damp cloth and washed. The seat was then washed with a soft brush and

soap solution. The seat was then washed again by hand, and rinsed again with

warm water. Care was taken to be about 3 feet away from the chair in operating

washes.

The surfaces were dried with a dry towel.

DT: application and buffing of wax layers by team members; mechanical reduction of trapped wax in tooling of costume.
STUDENT INVOLVEMENT
Student production about Emory's public sculpture to raise awareness and advocacy.
Crisis Point

• Temporary funding has now run out

• With the loss of visual arts programs on campus, the presence of art, including public art, is needed now more than ever
• Online donations?

• Certainly have a role…

• Not a viable solution in itself without a demonstration of commitment on the part of the campus and Emory leadership.
public art

The Awareness Project

Artist-in-residence Ruth Dusseau’s senior studio will open a campus-wide exhibition of site-specific installations on Friday, Nov. 6.

This exhibition is a result of a senior studio in the College of Architecture, in which students explored the Georgia Tech campus and chose different sites to research and interpret. In response to places, they designed and created temporary site-specific art installations. The Awareness Project was chosen as the exhibition name because it enhances our awareness of the campus we all love.

read more

Public art at Yale

Exceptional museum collections are the foundation of the public life of art at Yale, but the University’s commitment to art as a public trust does not end at the museum door. From the Old Campus to Science Hill, from Branford College to Memorial Hall, works of art sit in courtyards or plazas, lobbies or lecture halls, inspire reflection and offer aesthetic pleasure. Hallmarks of the remarkable cultural life of this institution, they lead a public face to Yale’s educational mission. The much beloved statue of Revolutionary War hero Nathan Hale, Claes Oldenburg’s pop art iconic Lipstick (Ascending) on Caterpillar Tracks, and Maya Lin’s The Women’s Table are but three of the many treasures visible around the campus. We invite you to learn more about them on this Web site, and to visit them yourself using the self-guided tour available here.

Statement from the director of the Yale Art Gallery

Welcome to the MIT Public Art Collection Map
Explore campus art and notable MIT architecture online...and then come see it in person.
Proposal

• Dedicated line item added to the University Architect’s budget and administered at that cost center

• Oversight and input of the Public Art Committee who reports to Campus Development and the University Senate
Proposal

- We can then continue the work we have started in the pilot program
  - Ensure the upkeep of our public art
  - Demonstrate good stewardship by Emory
  - Sow the seeds of growth for new art

Emory Public Art
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<tbody>
<tr>
<td>Work Study student</td>
<td>$1,000</td>
<td>$1,500</td>
<td>$2,000</td>
<td>$2,500</td>
<td>$2,500</td>
<td>Increased student involvement as projects increase</td>
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<td>Office Supplies</td>
<td>$500</td>
<td>$500</td>
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<td>$500</td>
<td>$500</td>
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<tr>
<td>Annual Maintenance Budget Summary - based on a 3 year rotating schedule:</td>
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<tr>
<td>Annual Condition Survey, Routine Cleaning, Minor Treatment, &amp; Associated Supplies involving professional conservation labor and unpaid interns and volunteer students, faculty &amp; staff</td>
<td>$3,300</td>
<td>$3,300</td>
<td>$3,500</td>
<td>$3,500</td>
<td>$3,500</td>
<td>These figures need to be constantly reviewed and updated as necessary as the number of art pieces increases</td>
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<td>Washing &amp; Waxing of Outdoor Bronzes 2 days/ sculpture ($800/day); 3 of 5 sculptures annually</td>
<td>$4,800</td>
<td>$4,800</td>
<td>$5,000</td>
<td>$5,000</td>
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<td>Treatment of Individual Sculptures (Major Work Fund Accrual)</td>
<td>$2,000</td>
<td>$2,000</td>
<td>$2,200</td>
<td>$2,200</td>
<td>$2,200</td>
<td>This figure should be routinely reevaluated as the collection increases.</td>
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<td>Campus Services materials &amp; routine and unscheduled/ unplanned maintenance</td>
<td>$500</td>
<td>$500</td>
<td>$1,000</td>
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<td>Website management and development</td>
<td>$500</td>
<td>$250</td>
<td>$250</td>
<td>$250</td>
<td>$250</td>
<td>Indicates a change in technology, use of social media &amp; etc.</td>
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<td>Signage and voice tours</td>
<td>$1,000</td>
<td>$500</td>
<td>$500</td>
<td>$500</td>
<td>$500</td>
<td>These amounts may vary as projects increase</td>
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<td>Outreach to potential donors (misc office expenses, printing, etc.)</td>
<td>$500</td>
<td>$500</td>
<td>$1,000</td>
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<td>$1,000</td>
<td>These amounts will increase as projects increase and more donors are recognized</td>
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<tr>
<td><strong>Total Expenses:</strong></td>
<td><strong>$14,100</strong></td>
<td><strong>$13,850</strong></td>
<td><strong>$15,950</strong></td>
<td><strong>$16,450</strong></td>
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Proposal

• If we demonstrate this support
• Can then seek out donated works and funds
  – if potential art donors can appreciate campus commitment
• Create excitement for public art which may lead to future donations for not only the arts but also for other Emory programs

EMORY PUBLIC ART
Whereas Emory University has numerous examples of public art including some works considered of high artistic and educational value, the University should exercise good stewardship of the works.

We believe that these works should be properly maintained and that funds be allocated for this in the University Architect’s Office to be overseen with input from the University Public Art Committee who reports to the University Senate through the Campus Development Committee.

These funds can not only be used to maintain the current collection but also create an environment in which a donor may consider contribution of worthy pieces of public art with knowledge that they would be adequately maintained.

It is proposed that the University leadership work with the University Senate in support of this goal.
We need your help to ensure the vitality of our existing public art works and the capability to move forward with future development.
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