

Black Engineering Building

title ***Walking the Landscape***

artist **Keith Achepohl**

Location:
2nd floor
Material:
Oil on Belgian linen
Size:
**6 feet high
by 18 feet long**
Date:
1988
Made possible by:
**Iowa Art in State
Buildings Program***



detail

About the Painting

The artist, Keith Achepohl, stated in his mural proposal, "The idea [expressed in the mural] centers around the concept of wandering the landscape, secure in being part of it and passing on what has been gleaned from being part of it. A kind of generative existence... [the mural] is quite literal and I hope a poetic way of seeing ourselves as eternal pilgrims, discoverers, and transmitters."

The rich, time-worn wall surfaces hold the carved, heroic figures and contrast greatly with the landscapes inviting a true spatial difference between the feeling of proximity of a human event with the timelessness of the landscape. As Achepohl states "it all becomes a play on time and event, act and contemplation." The Black Engineering mural depicts the wall with the sky breaking through the landscape and human structures to present a way into another existence.

Walking the Landscape

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Additional information about *Walking the Landscape*, other Art on Campus information sheets, and Art on Campus maps are available at the University Museums office-290 Scheman Building (2nd Floor) 515/294-3342. Or visit us online at <http://www.museums.iastate.edu/>

*The **Iowa Art in State Buildings Program** was enacted by the General Assembly of the State of Iowa (Chapter 304A, Code 1979. Sections 8-14) to provide for the inclusion of fine arts projects in state building construction projects in cooperation with the Iowa Arts Council. At Iowa State University, the Art in State Buildings Program is administered by University Museums.

This information sheet is intended to be used in addition to viewing the Art on Campus. At no time should this sheet be used as a substitute for experiencing the art in person!

Walking the Landscape (after Keith Achepohl's painting)

Think of civilization as a wall,
of history as graffiti.
Starting with the innocent pornography
of Eden, we can sketch it all

in chiseled stone, in chalk, in berry stains,
or omit the darker parts to paint
only lovers bunched like flowers, faint
along the fractured blocks but luminous.

We can let the tumbled sections stand for war,
the brilliant landscape showing through
the gaps and shattered mortar with a view
that rivals heaven but as near

as breath or touch, through only hearts can move
through such terrain precipitous as love.

Neal Bowers, 1990
Ames, Iowa