

Durham Center

title

Garden of Stone and Light

artist

Keith Achepohl

Location:

Durham Center Atrium

Included Works:

Granite column
Two oil on linen murals
Terrazzo floor

Date:

1989

Made possible by:

Iowa Art in State
Buildings Program* and
The Class of 1939



About the Project

The atrium of the Durham Center houses Keith Achepohl's multifaceted creation: *The Garden of Stone and Light*. This project consists of several artistic elements created to enhance the interior atrium space.

When entering the building the first recognizable feature is the granite column rising from the center of the floor. The pointed cap of the classical column echoes the surrounding architectural columns and then points up into the space sided by two large painted murals with imagery reminiscent of ancient Mediterranean architectural forms. This concept fits in well with the Durham Center's basic vertical post and horizontal lintel architectural design. The colors within the paintings bring to mind the somber Mediterranean earth and sky that Keith Achepohl undoubtedly witnessed during his visits to that area. Also important to the architectural effect of the paintings is the appearance of cut blocks of marble. This of course refers back to the column rising from the terrazzo floor also designed by Achepohl. When viewed from the floors above, the floor's pattern moves through the space to create a climax at the base of the column. The pattern mirrors garden reflecting pools of the Mediterranean- a place of retreat, solitude, reflection and refreshment, to nurture the soul and intellect.

**University Museums/Art on Campus Program
Iowa State University**

Ames, Iowa

Artist's Comments

The Garden of Stone and Light considers the nature of the building housing the garden as one which reflects the world of dualities, permanence and transience. Human beings as part of an organic universe, idea as part of a continuum, however complex or simple each may be, momentary and forever. Stone, permanent and durable, part of the beginning of time, light constantly shifting, yet providing a way to see into the future as the past is also reflected. Real material, illusion. Real space, created space. A locus. The arch, columns. Mnemonic conjuring providing the real and fantastic in one space. The passage through the arch, in and out of another time.

The building itself seems to be a dynamic mixture of simple post and lintel with brilliantly conceived rusticated stones as the only ornament.

The Garden of Stone and Light is intended to bring the exterior architectural elements inside - reinforcing the simple classical and contemporary co-mingling of ideas, providing an exhilarating reminder of the passage of ideas through stone and light.

Keith Achepohl

More About the Artist

Articles

Schwabsky, B. "Outside in Between: Keith Achepohl's Watercolors."

Arts Magazine. September 1984: 106-7.

Stegmaier, M.E. "Keith Achepohl."

American Artist. July 1984: 62-5.

Reproductions

"Egypt: Day and Night No.202" (1981). *Arts Magazine*. December 1982: 70.

"Places in Time" (1986). *Art in America*. April 1987: 146.

"Waiting in the Bone" [untitled]. *Fine Print*. July 1986: cover.

Other Works on Campus

Walking the Landscape. Oil on Belgian Linen.

Black Engineering Building, 2nd Floor.

GARDEN OF STONE AND LIGHT

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Additional information about *Garden of Stone and Light*, 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!

Garden of Stone and Light

Crowds of students must separate around
this high school jock's dream of phallic symbol,
pillar of stone that screams domination,
rocket-shaped in a hall dedicated
to mathematics, where trajectories
are planned, programs written for missile paths
that may blow up villages, hurl children
like ragged dolls through exploding houses.

When Freud thought he found penis envy in
Vienna, he disguised the male myth
of superiority in slick pseudo-
scientific jargon.

What woman would
covet the decoration which in art
is green-veined marble, but in real life looks
like a naked turkey neck? I am sick
to death of solipsisms of old men,
sick of the society made of math,
that plots azimuth of murder, washes
the hands of mathematician, far
removed from the little girl running down
the jungle path, aflame with napalm.
Oh, science, how can I believe you when
I see her mouth burned away to a black hole?
The world of power uses computers
as pimps and whores. Real power resides in
goodness, which cannot be measured, graphed, or
recorded. It never shakes seismographs,
never lights up telescopes, or appears
in predictable curves of anything.

Here in the Durham Computation Center
numbers are not gods, neither archaic
Roman numerals nor subtle Arabic
whorls. Logic is a dissembler. Pascal
worked out the formulæ for finding a
cylinder's surface dimensions, trying
to forget his toothache. Controlled family's'
money; refused to pay a dowry fee
to convert where his sister yearned to
profess here vows. She spent years scrubbing the
scully, a lay sister. Psychology
which claims "to explain everything, explains
nothing."

Nothing is neutral when in use,
even the lotus, floating like Buddha
across the abacus, umbilical
cord adrift through muddy pond that is both
and neither time and space. Mathematic
tradition is not rock but sea; deep in
the waters of faith Euclid swims, his arms
metronomes for his backstroke. Computers,
must be turned toward building the better
city, must abjure power, the other
face of genocide.

The force of peace is
mostly untried. Above this massive stone
hangs two canvases, intensifying,
repeating the same colors, except each
displays a window of sky, small spaces
brushed with horse tail clouds, cirrus, promising
three days from now rains will fall like blessings.

Ann Struthers, 1992
Cedar Rapids, Iowa