

Brenton Center, Curtiss Hall

*Germination Triptych  
From Winter to Spring*

**titles**

*Through Day and Night*

**artist**

**Richard Leet**

Location:

**Brenton Center for Agricultural  
Instruction and Technology Transfer,  
Conference Room, Curtiss Hall**

Material:

**watercolor**

Size:

***Germination Triptych, (each) 58"X 18"***

***From Winter to Spring, 36"X 56"***

***Through Day and Night, 56"X 36"***

Date:

**1995**

Made possible by:

**Iowa Art in State  
Buildings Program\***

Collection:

**Art on Campus Collection,  
University Museums,  
Iowa State University**



**About the Project**

The Brenton Center's public art philosophy statement expresses that public works of art will reflect the dynamics of teaching and learning. Teaching is an active, interactive process among individuals who exhibit desire and excitement to intellectually grow and develop professionally as members of society. Learning occurs when individuals internalize concepts, principles and skills in such a way that they will never be the same. Technology represents a means for enhancing the teaching-learning process rather than an end in itself. Technology can improve interaction, stimulate interest and desire, unlock avenues to learning, help clarify and interpret data and ideas and often innovation in addressing content.

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

## Artist Statement

Each painting is more or less in the form of a landscape and reflects in a semi-abstract manner my appreciation for and curiosity about life and living as both are tied into the energy flow of the universe. Each painting focuses to some extent on the miracle of life, the cycles of natural phenomena, and especially on the transitional state in which everything exists. The paintings are also related to or reflect the patterns or dynamics of teaching and learning. They should be stimulating, suggestive of many things, and open to exploration and personal discovery. Though there will be representative forms, the paintings will never spell out exactly what they are about. They are intended to be visually challenging, attracting...esthetically pleasing and open to endless conjecture.

The painting on the east wall, *Germination*, is a triptych, three separately framed paintings working as one unit. Colors and patterns flow from section to section with three embryonic forms pulsing with light and energy. Symbolically, these three focal points represent biological seeds in a state of sprouting, or intellectually, the incubation of ideas (the thought processes). The ripple effects represent physical or spiritual growth; increasing spheres of influence (teaching); expansion of knowledge (learning); and interaction with other forces (stimulus-response). Less a landscape than the other paintings, this watercolor has cut-away soil, with some references to root-like lines. These lines and a few representative branches in the upper areas signify seeking...reaching out for nourishment and food for thought.

On the south wall is *From Winter to Spring*, which captures a feeling of transition or transformation. It depicts, from left to right, a gradual change in seasons. There is movement from darkness to light (from not knowing to knowing) and a feeling of awakening\reawakening...regenerative\rejuvenation. The sensing of new light can be a reminder of the opportunities that come with each new day, each new season and with the extension or resurgence of life. These waves of light can also represent new ideas or the dynamics of one idea leading to another, or again, the passing of knowledge from one entity to another.

The north wall painting is *Through Day and Night*. The two elements of our natural time cycle are present, with forceful forms flowing from one into the other just as in reality they do with each dawn and dusk. Each, of course, has special significance to the processes of life and living. The driving forces of nature, which have so much to do with agriculture, are apparent and the fertility of the earth will be symbolized by rich tones of green, brown and black. A unique feature in this painting is the inclusion of a star constellation from June's night sky. Bootes, the herdsman, will be ever present (appropriate in the College of Agriculture). His main star is Arcturus, the brightest in the Northern Hemisphere. Bootes can be regarded as one who helps find the way, cares for, and remains ever vigilant, watching over and looking after all that takes place in this Brenton Center. Arcturus, the bright star, can serve, as it has in the past, as a beacon, lighting the path to new places and things.

Technology is presented in these paintings by some types of material and techniques used in their creation. Its presence can also be felt through its contribution to our ability to study and understand the kinds of phenomena represented and alluded to in the art. Without computers, telescopes, seismographs, rockets and an infinite variety of other instruments, tools and equipment, the borders of our understanding would not have expanded by any stretch of the imagination to where they are now. We would not be able to measure the velocity of the wind; the temperature of the air or soil; the movement of the earth; the speed of light; or the beat of our hearts. Technology, from its primitive stages in the days of the caves to its current advanced state when we land people on the moon, is integral to all we do and experience. Tomorrow will be different from today. We will continue to develop new tools, make new discoveries and apply knowledge and communicate knowledge in many new and different ways. Looking at these paintings we can be reminded of all this as we look into and through the forms, letting our inner eye lead our minds to new understandings.

***Richard Leet, 4/9/95***

### **About the Artist**

1936 Born, Waterloo, Iowa  
1958 B.A., University of Northern Iowa  
1958-65 Art Instructor, Oelwein Community Schools  
1961-64 Graduate study, University of Iowa  
1965 M.A., University of Northern Iowa  
1965 Director, (founding and current), Charles H. MacNider Museum,  
Mason City, Iowa

### **Selected Collections**

Des Moines Art Center; El Paso Museum of Art; The Sioux City Art Center; Waterloo Municipal Galleries; Mills Gallery, Central College, Pella, Iowa; The Pillsbury Corporation, Minneapolis; State of Iowa, University of Iowa, Carver Hawkeye Arena, and several others throughout the nation.

### **Represented By**

**Percival Galleries, Inc.**, Des Moines, Iowa, **Henry W. Myrtle Gallery**, Cedar Falls, Iowa, and **Suzanne Kohn Gallery**, St. Paul, Minnesota

**GERMINATION TRIPTYCH** **U95.56abc**  
**FROM WINTER TO SPRING** **U95.57**  
**THROUGH DAY AND NIGHT** **U95.58**

Additional information about *Germination Triptych*, *From Winter to Spring*, and *Through Day and Night*, 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!**