

The background of the cover is a photograph of the Cranbrook Academy of Art's outdoor sculpture garden. In the center, a large fountain with multiple jets of water is active. Several bronze statues of human figures are positioned around the fountain, some standing and some in dynamic, expressive poses. The background shows a brick building with large windows under a clear blue sky. The text is overlaid on the image in white, with red dots scattered around it.

CRANBROOK

ACADEMY

OF ART

OUTDOOR

SCULPTURE

GUIDE

CRANBROOK ACADEMY OF ART
OUTDOOR SCULPTURE GUIDE, 2014

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CARL MILLES

(1875-1955) was 55 years old, and a famous sculptor in Europe when he became the head of the Sculpture department at the Cranbrook Academy of Art in 1931. He was particularly well known for his large-scale fountains that graced Stockholm and several other cities in his homeland of Sweden. Greek and Roman mythology, the Bible, and Scandinavian history and folk tales were often sources for the subjects of his works. Milles also had a personal collection of plaster castings of Greek sculpture that influenced his work. In 1934, George G. Booth, the founder of Cranbrook, purchased bronze castings of most of Milles's sculptures. Many of these are scattered across the Cranbrook campus today. Milles taught at the Academy of Art until 1950. After leaving Cranbrook, he divided his time between the American Academy in Rome, and Millesgården, his home in Lindigö, Sweden.



01

THE CHINESE LION (DOG)
WEI DYNASTY
386-557 C.E., MARBLE

Chinese guard lions (Shishi) were believed to have powerful protective abilities. During the Han Dynasty, they were traditionally placed in front of palaces, government offices, temples, and homes of the wealthy. This lion, carved in black marble with veins of white quartz, has its front paw on a ball that is carved with the "Flower of Life," a geometric pattern which symbolizes fundamental forms of space and time.

02



ORPHEUS FOUNTAIN
CARL MILLES
CAST 1937, BRONZE

In Greek mythology, Orpheus was a musician and poet who could calm wild beasts and coax rocks and trees to dance with the beauty of his songs. His wife, Eurydice, was killed by the bite of a serpent. Orpheus, stricken with grief, descended into Underworld in search of her, where his music charmed Hades, the lord of Underworld. The circle of eight figures in the Cranbrook version of the fountain could represent shades (or souls) from the Underworld, or as Milles himself has been quoted as saying, simply "people listening to music." The only identifiable figure in the group is that of Beethoven, who, in his deafness, raises his arms in a gesture of despair because he cannot hear Orpheus's music. The original *Orpheus Fountain* in Stockholm, Sweden, has a 38-foot figure of Orpheus in the center, which is omitted from the Cranbrook version.

03



HORSE'S HEAD
CARL MILLES
1927, BRONZE

This piece is a larger version of the horse's head found on the *Folke Filbyter* on a *Horse* sculpture (#7). The smaller sculpture was completed as a study for the *Folkunga Fountain* in Linköping, Sweden. This horse's head is fabricated at the scale used in the fountain.

04



ENGELBRECHT
CARL MILLES
 1927, BRONZE

Engelbrecht Engelbrechtsson (or Engelbrekt Engelbrektsson) is a Swedish national hero. In 1434, he led an army of miners and peasants in a rebellion against Eric of Pomerania, the King of the Kalmar Union (the united countries of Denmark, Norway, and Sweden) to protest unfair taxation, pillaging, and foreign rule. Milles presents Engelbrecht as a warrior, defiantly thrusting his sword into the air.



05

OSSABAW ECHOES
HARRY BERTOIA
 1962, BRONZE

Harry Bertoia (1915-1978) was born in Italy and immigrated to the US in 1930, settling in Detroit. He first studied at the Detroit Society of Arts and Crafts (now College for Creative Studies) and came to Cranbrook to study metalsmithing from 1937 to 1939. He taught metalsmithing and graphic design until 1943, when he left Cranbrook for California to assist Charles and Ray Eames (also graduates of the Cranbrook Academy of Art). Bertoia was a metalsmith, sculptor, printmaker, and designed jewelry and furniture (for Knoll). Later in his career, Bertoia made "sound sculptures" that, when manipulated, produce melodic tones. An example of one of his sound sculptures is in the collection of the Cranbrook Art Museum. *Ossabaw Echoes* is an example of an experimental casting process called "spillcasting" where the molten bronze is poured onto sand. Some of the textures and colors in the bronze happen naturally or are produced by various means -- for example, the hot liquid bronze is sprayed with cold water, or chemicals are applied to the surface.

06



ST. PAUL ON A HORSE
CARL MILLES
 1926-27, BRONZE

The story of the Conversion of St. Paul is told in the Acts of the Apostles. Saul, as he was called then, was on his way to Damascus to persecute Christians. In this sculpture, Milles illustrates the moment as described in the Acts "... and suddenly there shone round about him a light out of heaven: and he fell upon the earth, and heard a voice saying unto him, Saul, Saul, why persecutest thou me? ..." The frightened horse rears back, and the awe-struck St. Paul, shielding his eyes with his hand, is about to tumble to the ground. The terror of the situation is intensified by placing the horse and rider on a precariously small wedge of ground.

07



FOLKE FILBYTER ON A HORSE
CARL MILLES
 1927, BRONZE

Carl Milles was inspired by Nobel Prize winning author Verner von Heidenstam's book *The Tree of the Folkungs* which included the legend of Folke Filbyter. Filbyter's saga takes place in Medieval Sweden during a struggle between heathens and Christians. Monks kidnapped his grandson and Filbyter spent 25 years searching for him. The sculpture shows him as an old man near the end of his search, on his horse crossing a stream.

09



MORAY EEL AND FISHES
MARSHALL FREDERICKS
 1941, GREEN GRANITE

Moray eels are long, snakelike fish. They hide during the day and come out at night to hunt for small fish. Here Fredericks is playing with the proximity of his granite sculpture to the *Triton Pools*. He was known for incorporating lighthearted humor and a gentle humanist spirit into his works.



08

THE THINKER
MARSHALL FREDERICKS
 1940, BLACK GRANITE

Carl Milles invited Marshall Fredericks (1908-1998) to Cranbrook in 1932 as his studio assistant and to teach at the Academy of Art and at Cranbrook and Kingswood Schools. Fredericks had studied previously at the Cleveland School of Art and received a traveling scholarship to work with Milles in Sweden. He left Cranbrook in 1942 to join the armed forces. After World War II, he built a studio in Royal Oak, Michigan. Fredericks received commissions from all over the world, but there are many examples of his work in Michigan. These include *The Spirit of Detroit* (1958), located in front of the Coleman A. Young Municipal Center in Detroit, the four-ton figure of *Christ on the Cross* (1959) at Indian River, and the *StarDream Fountain* (1997) in Royal Oak. There is a museum dedicated to the work of Marshall Fredericks at Saginaw Valley State University in University Center, Michigan (www.svsu.edu/mfsm). Cranbrook's founder, George G. Booth (1864-1949), was active in several local cultural institutions including the Detroit Institute of Arts. The DIA has a copy of French sculptor Auguste Rodin's famous bronze *The Thinker* located on the front steps. Booth decided that "a thinker" should sit near the entrance of the Cranbrook Art Museum as well. He asked Marshall Fredericks to sculpt his own version. Fredericks's unique carving of a great ape deep in thought depicts his humorous reply to Booth's request.



TORSO OF FOLKE FILBYTER
CARL MILLES
 1927, BRONZE

This piece is a larger version of the rider's body found on the *Folke Filbyter on a Horse* sculpture (#7). The smaller sculpture was completed as a study for the *Folkunga Fountain* in Linköping, Sweden. This torso is fabricated at the scale used in the fountain.

10



TRITON POOL
CARL MILLES
 CAST CIRCA 1926, BRONZE

Tritons are mythological sea creatures with human torsos and dolphin tails. They are often depicted as carrying conch shell trumpets with which they control the climate of the sea. Part of their mythological role was to accompany gods and goddesses crossing the ocean. In this case, they are escorting Europa and the Bull (Zeus) on their journey to Crete.

12



EUROPA AND THE BULL
CARL MILLES
 CAST 1935, BRONZE

In Greek mythology, Europa was a Phoenician woman with whom the God Zeus fell in love. He turned himself into a white bull and joined her father's herd of cattle. Europa saw the bull and finding it tame, climbed upon its back. The bull headed for the sea, and swam with her on its back to the island of Crete, where Zeus revealed his true identity. In Milles's version, Europa shows no fear as she reaches playfully to touch the tip of the enamored bull's tongue.

11



13

**OLD CENTAUR AND YOUNG CENTAUR
ANCIENT GREEK REPRODUCTIONS
PURCHASED IN 1927**

Centaur is a creature of Greek mythology. Often, they are portrayed as untamed, wild beasts, but in other myths, Centaurs can be wise, honorable teachers. These examples, purchased in 1927 by Cranbrook founder George Booth, are contemporary bronze reproductions of Roman marble statues from the villa Hadrian, now in the Capitoline Museum, Rome, created by Artisteas and Papias (known for copying Greek statues).



14

**GATES
THEODORE LUDEROWSKI
CIRCA 1949**

Theodore Luderowski (b. 1911) studied architecture at the Cranbrook Academy of Art under Eliel Saarinen and worked in Saarinen's architectural office. He joined the Navy in World War II, and after the war came back to Cranbrook to teach in the Design Department from 1949 to 1956.



15

**PAIR OF SITTING BOARS (OR WILD BOARS)
CARL MILLES
CAST 1929, BRONZE**

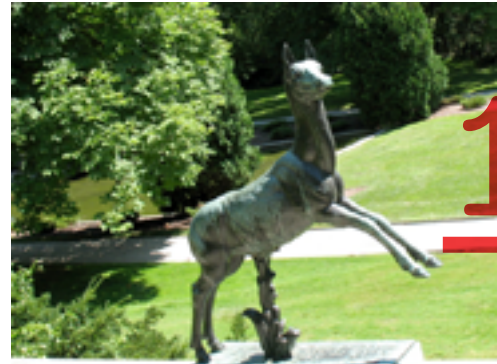
Carl Milles designed variations of sitting and running boars. In many cultures, the wild boar symbolizes courage, leadership, and fierceness in battle; however, female boars (or sows) symbolize abundance, nourishment, wealth, and discovery. The boar has played notable roles in mythology, religion, and fiction due to these qualities. Here, the boars stand guard over the painted iron Nichols gate, designed by Eliel Saarinen.

16



NICHOLS GATE
DESIGNED BY ELIEL SAARINEN
WALTER NICHOLS, BLACKSMITH
CIRCA 1932, WROUGHT IRON

Elieel Saarinen designed many of the gates on Cranbrook's campus which were then fabricated by John C. Burnett, and later, Walter Nichols. These gates were named in honor of the 35 years of service Mr. Nichols gave to Cranbrook.



17

RUNNING DEER (OR GAZELLES)
CARL MILLES
1925, BRONZE

The original design for this pair of deer was made about 1925 for the courtyard of the Swedish Match Company Building.

18



SUNGLITTER
CARL MILLES
1918 (RECAST 2002) BRONZE

Sunlitter, purchased in 1929, was the first of 71 sculptures by Carl Milles collected by Cranbrook's founder George Booth. This work depicts a Naiad on a dolphin. A Naiad is a nymph that presides over bodies of fresh water. Elieel Saarinen incorporated this piece into his architectural planning of Cranbrook, carefully positioning it to maximize the impact of the forced perspective of the vaulted passage that frames the piece when viewed from the Maija Grotell Courtyard.



19

CRANBROOK GATES
GARY GRIFFIN
1996-2000, STEEL

Gary Griffin was the Artist-in-Residence in Metalsmithing at the Cranbrook Academy of Art from 1984 to 2006. The recipient of two National Endowment for the Arts grants, Griffin has exhibited extensively in the United States, Mexico, South America, Japan and Europe. He currently lives in El Rito, New Mexico. In 2013 Griffin was given a Lifetime Achievement Award by the Society of North American Goldsmiths. These entrance gates feature a web-line design with a series of decorative arcs on three different planes. As in many of his other pieces, Griffin attempted to create an abstract design rooted in nature.

20



TRITON WITH SHELL
CARL MILLES
 1918, BRONZE ON GRANITE BASE

In Greek mythology, Triton was the son of Poseidon, god of the sea. He had the form of a human torso combined with a dolphin tail, much like a mermaid or merman. Like his father, Triton carried a triton, or three-pronged spear. He also carried a conch shell that functioned as a trumpet that could calm or stir up ocean waves.

21



NAIAD WITH FISHES
CARL MILLES
 1918, BRONZE

Naiads are nymphs that preside over fresh water—fountains, wells, springs, streams, and brooks. This Naiad would be classified as a Krenaiad, a Naiad of a fountain. In Greek mythology, Naiads were immortal deities; however, a Naiad's vitality was bound to her spring, so if a Naiad's body of water dried up, she would die.

22



SLEEPING PAN AND SLEEPING FAWN
CARL MILLES
 1928, WHITE MARBLE

These two figures are mounted on either side of a gate designed by Eliel Saarinen. In Greek mythology, Pan is the god of shepherds, flocks, hunting, and music. He is identified as being part human and part goat, with the torso of a man and the hindquarters, legs, and horns of a goat. Pan is often associated with fertility and the season of spring. *Fawn* is the sculpture adjacent to *Pan*. In many cultures, deer symbolize gentleness, grace, beauty, and balance. They exemplify keen observation and sensitivity as well as harmony with nature.



23



AMARANTH
MICHAEL HALL
 1980, PAINTED STEEL

Michael Hall was Artist-in-Residence in Sculpture at the Cranbrook Academy of Art from 1970 to 1990. Constructed of steel and painted aluminum panels, *Amaranth* references the shape and volume of Hall's studio at Cranbrook, the same studio used decades before by Carl Milles. Hall became well known for integrating architectural forms into his sculptural practice. In particular, he drew inspiration from the vernacular and industrial architecture of the Midwest. Hall considers the monumental *Amaranth* to be one of his most important experiential sculptures.



24

JONAH AND THE WHALE
PAIR OF SEA LIFE URNS
CARL MILLES
 1932, 1929; BRONZE

Jonah was an Old Testament prophet. God wanted Jonah to travel to Nineveh and warn the people to change their ways or face destruction. Jonah refused and sailed off in a different direction. During a storm at sea, Jonah was swept overboard and swallowed by a large fish or a whale. After a few days, the whale spat him out, depositing him on the shores of Nineveh. It is this moment that Milles depicts in this fountain with Jonah, an astonished look on his face, balanced on the massive tongue of the whale. This fountain demonstrates Milles's mastery of the interplay between water and bronze, the many jets of water giving movement to the solid yet buoyant figures. The fountain is flanked by a pair of bronze *Sea Life Urns*, Milles's 1929 reinterpretation of his Poseidon fountain basin relief in Gothenburg, Sweden.

25



FOR MOTHER TERESA
MARK DI SUVERO
 1998, STEEL AND STAINLESS STEEL

Mark di Suvero (b. 1933) was born in Shanghai, China, to Italian parents who later immigrated to California. After receiving a degree in philosophy at the University of California, Berkeley, he moved to New York City to concentrate on his sculpture career. Severely injured in an accident on a construction site where he had a part-time job, he used his recovery period to perfect his welding skills. Over a long career, he has become one of the most important American sculptors, with his works installed internationally. He was awarded the National Medal of the Arts in 2010.

Di Suvero has created a number of sculptures honoring culturally significant people. Others made monumental by di Suvero include poet Marianne Moore, composer Beethoven, and ancient Chinese philosopher Lao Tzu. Each sculpture expresses qualities of the individual to whom the piece is dedicated. *For Mother Teresa* was originally installed in Chicago at Navy Pier, 1998-2000.



26

CANNON
JULIUS SCHMIDT AND SCULPTURE STUDENTS
 CIRCA 1965, BRONZE

Julius Schmidt was Artist-in-Residence in Sculpture at the Cranbrook Academy of Art from 1964 to 1968. He was nicknamed "the grandfather of iron" for introducing iron casting to the fine arts while at Cranbrook. *Cannon* was created collaboratively by Schmidt and his students. The work was dedicated to Zoltan Sepeshy, president of the Academy of Art from 1946 to 1966. *Cannon* was first fired at convocation in 1966, and again as part of a performance in 1991.



27

TAKAROO
PETER VOULKOS
 1969, ALUMINUM

Although known primarily as a ceramist, Peter Voulkos experimented with large-scale bronze sculpture in the 1960s while living in Berkeley, California. In 1961 he was joined by Julius Schmidt, a sculptor who operated the foundry at Cranbrook Academy of Art. Voulkos's pieces are see-through constructions that reach horizontally into space. The sculptures were based directly on the ground rather than on platforms. His basic vocabulary consisted of the cylinder, the elbow, the dome, the flat sheet, and the rectangular cube.

28



LYNX AND HER YOUNG
JUSSI MÄNTYENEN
 1935, BLACK GRANITE

Born in Helsinki, Finland, Jussi Mäntynen (1886-1978) was a professional taxidermist as well as an artist. He specialized in sculpting animals native to Finland and often studied them in the wild. Earlier in his career, his sculptures of animals were executed in a realistic manner, but later he became more abstract in his work. This abstraction can be seen here where the musculature of the cats is reduced to rounded curves and forms. *Lynx and Her Young* is also called *Moderstolthet* (*Mother's Pride*) and was purchased by Eliel Saarinen for Cranbrook Foundation in 1938.

29



CRANBROOK IN-GATHERING
TONY ROSENTHAL
 1980, CORTEN STEEL

Rosenthal worked at Cranbrook with Carl Milles from 1939-1940. This is the first time Rosenthal had been commissioned to do a piece in a "non-urban" setting.



30

RUNNING HORSE
CARL MILLES
 1929, GRANITE

Concerning this piece, Carl Milles stated, "This horse is not a memory of the war, but a portrait more of myself, running without a rider."

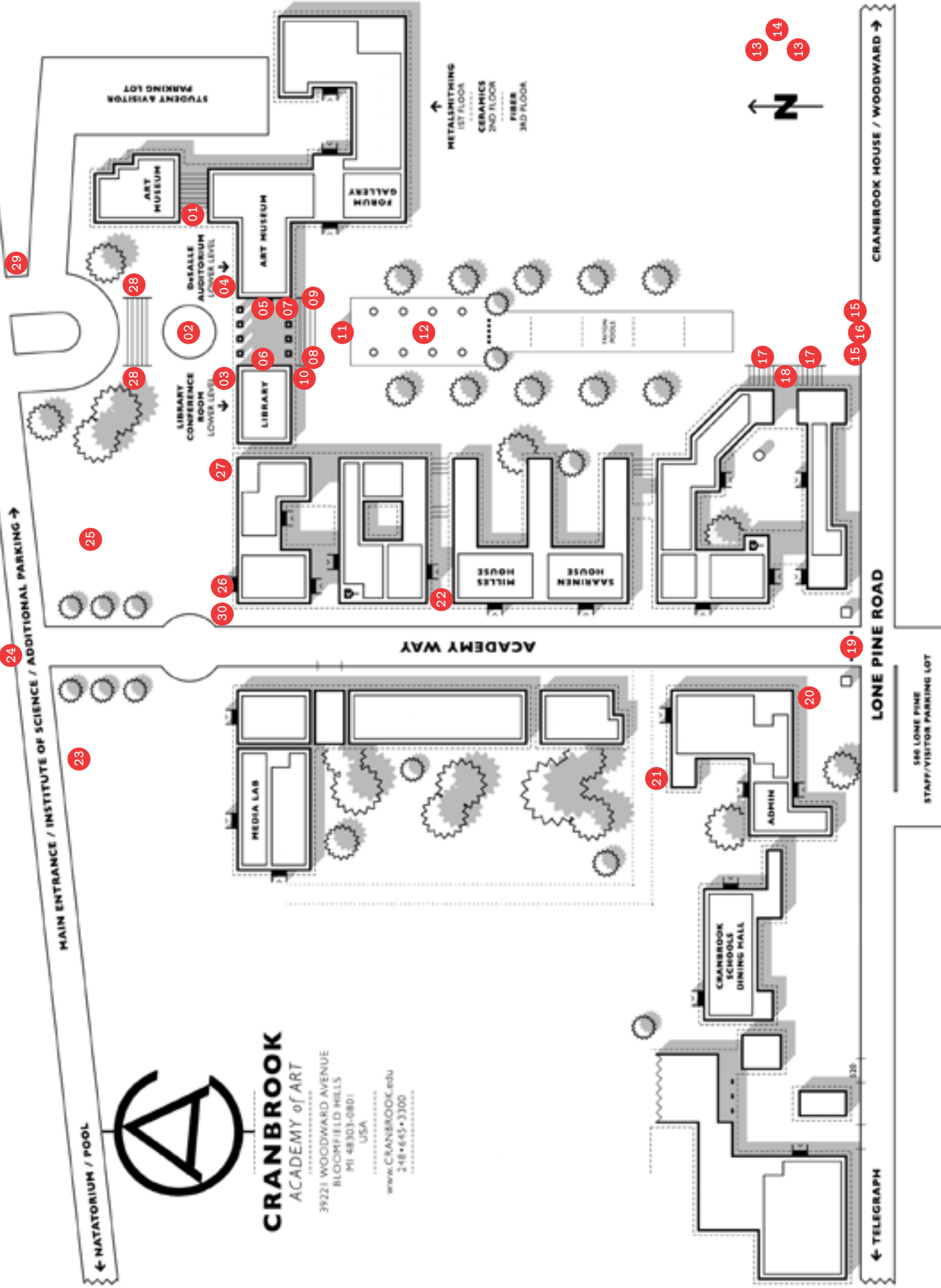
← NATATORIUM / POOL



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ACADEMY WAY

STUDENT VISITOR
PARKING LOT

↑ METALLSMITHING
1ST FLOOR
CERAMICS
2ND FLOOR
FIBER
3RD FLOOR

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