1. **Title:** Oregon Landscapes  
**Artist:** Thomas Hardy  
**Year:** 1962  
**Location:** 724 SW Harrison St., Park Blocks side of Neuberger Hall

Hardy’s biggest piece, this bronze sculpture on the exterior of Neuberger Hall took a year to complete. The sculpture depicts the landscape of Oregon from west to east and includes sea life, the coast range, the Willamette Valley, the Cascades, and John Day Fossil Beds.

2. **Title:** Functional Installations  
**Artists:** Brandon Flores, Suyama Peterson Deguchi, Brennan Connaway, Fix Studio, Merkled Studio, Matthew Bietz, Sean Healy and Joe Thurston  
**Year:** 2010  
**Location:** 1914 SW Park Ave., Shattuck Hall, throughout the building (indoor location)

A series of functional, durable elements and site-specific works of art focused on material inquiry. The pieces are situated throughout the building in ‘art zones’ and communicate both visually and through the body.

3. **Title:** Salmon Cycle Marker  
**Artist:** Lillian Pitt and Ken Mackintosh  
**Year:** 2005  
**Location:** 710 SW Jackson St., West of the Native American Student and Community Center

The marker draws on the vertical nature of the traditional sculptures we recognize as totems. Using a salvaged fire and river carved cedar, the salmon cycle is elevated in abstraction and intertwined with bronze and stainless steel elements. The mated pair of Chinook salmon top the marker as the salmon dance and near the base, the local region is represented with young salmon and eggs. The marker is a metaphor of regional symbolism.
4. **Title:** Juicy II  
**Artist:** Steven Beatty and Laurel Kurtz  
**Year:** 2008  
**Location:** 527 SW 6th Ave., Ondine Residence Hall stairwell (indoor location)

The piece is part of a series of hyper-process sculptural works called Juicy. Juicy, in its many manifestations, is a large-scale sculpture sewn together using thousands of post-consumer plastic bottle caps and lids collected from communities in Portland, Oregon and Arcata, California. The lids, mostly made from Polypropylene plastic, are not collected in curbside recycling in the United States. Instead, they are thrown away and end up in our landfills and oceans. Experts from advertising firms select the colors of the plastic caps. They spend countless research hours to painstakingly select the perfect color to represent health, happiness, freshness, purity, and strength. These colors of vitality, although discarded, still hold the same messages and carry through in this work. The shape references natural occurring swirling patterns found in rivers, lakes, and oceans.

5. **Title:** TECOTOSH  
**Artist:** Ed Carpenter Studio  
**Year:** 2006  
**Location:** 1930 SW 4th Ave., outside the Engineering Building

A graphic illustration of four basic engineering principles: Tension, Compression, Torsion and Shear. The title is composed of the 2 first letters of each term. The piece is animated by the incorporation of laminated dichroic glass (dichroic = multiple layers of metal oxide transmits color in distinctly different shades by reflection from altered light wavelengths) playing in the light. The integration of structure and light represented the joining of the engineered world with the natural world, science and nature. The piece also reflects that engineering at its best is a science and an art.
6. **Title:** The Knowledge  
**Artist:** Harrell Fletcher and Avalon Kim  
**Year:** 2010  
**Location:** SW 5th Ave., between SW Hall and SW College

This mural depicts a series of book titles that represent the educational community and local sustainability efforts. The books are also topics of interest to the diversity of students who live and learn nearby. People were invited to submit title ideas and a committee selected the book titles that were then photographed.

7. **Title:** Urban Hydrology  
**Author:** Fernanda D’Agostino  
**Year:** 2009  
**Location:** SW 6th Ave., between SW Hall St. and SW Mill St.

Twelve oversized diatoms carved in granite are sited in the biofiltration strips unique to the the southern portion of the transit mall. Placing them in the water filtration strips adds a supporting layer of content to the landscape and reflects environmental science research at Portland State.

8. **Title:** Creation Myth  
**Artist:** Vibeke Skov  
**Year:** 2007  
**Location:** 1800 SW 6th Ave., Academic and Student Recreation Center atrium (indoor location)

The Creation Myth is a unique artwork of kiln formed glass and iron in the form of a Viking ship. Pictographic compositions are set against symmetrical glass panels within the iron frame of the ship. The theme of the piece relates to the university’s mascot, the Viking.
9. Title: Urban Plaza Sculptures

Artist: John Aiken
Year: 2000
Location: SW Montgomery St. between SW 5th Ave. and SW 6th Ave., throughout the Urban Plaza

These marble sculptures co-exist with the environment, generate a sense of place through careful siting and awareness of location, and emphasize features, routes and pathways. The granite blocks are constructed for maximum use of the color and textures in the granite. They each have ‘shadows’ of slabs that are flush with the pavement – and they aim to frame sculptures but also echo the forms of the TriMet track system, the foundation, and the amphitheater.

10. Title: Conduit
Artist: Emily Ginsburg
Year: 2009
Location: SW 6th Ave. between SW Mill St. and SW Montgomery, on the University Services Building

The pieces speak to the metaphors for the fluid space between thinking and communicating which are integral aspects of learning. Various conjoined scaled forms are in motion and moving along a path in different directions as if tethered together by a cable line to the road. The piece can be seen by all who pass by and the graphic reading is the movement back and forth between thought bubbles.

11. Title: Score
Artist: Heather Watkins
Year: 2014
Location: 1620 SW Park Ave., Lincoln Hall north atrium (indoor location)

Inspired by movement, trial and flow in performance – the artist says “the movement of line and its specific arcing and twisting energy derives from the qualities of the cored when soaked and dried - lyrical, semi-rigid, awkward, honest”. Score evokes an organic choreography of drawing navigating an expansive space. There is a sense of arrested movement in each sculptress and a suggestion of potential connection or interaction.
12. **Title:** Farewell to Orpheus  
**Artist:** Frederic Littman  
**Year:** 1968  
**Location:** South Park Blocks, near Cramer Hall

A cast bronze sculpture depicting Eurydice, the wife of Orpheus. In Greek mythology, most of the stories about Orpheus centered on his ability to charm all living things with his music. It is said that the statue represents Eurydice saying goodbye to her husband. Blumel, Portland State University President from 1974 to 1986, dedicated sculptor Frederic Littman’s piece for the university, "Farewell to Orpheus." The fountain surrounding the sculpture is not original, it continually recycles 227 gallons of water when it is operating.

13. **Title:** Cornelius, Zira and Friends in Hemispheres  
**Artist:** Bruce Conkle and Marne Lucas  
**Year:** 2009  
**Location:** 1825 SW Broadway, Smith Memorial Student Union, second floor (Indoor location)

Exploring the concept of the artists 'Eco Baroque' art form, this installation conjures an environment that transcends visual decadence through simple or natural materials. The artists hope the public draw analogies between the beauty of simplicity as found in nature and the luxury goods with which mankind seeks in order to try and separate himself from the animals. This series of abstract sculptures offers a glimpse of a transitory, liquid bubble time-frame contrasted with the solidity of earth and stones, just as the two are locked in an improbable dance.

14. **Title:** Entrim Light Cloud,  
**Artist:** Thom Faulders Studio  
**Year:** 2014  
**Location:** 1719 SW 10th Ave., Science Research and Teaching Center entrances

Entrim Light Cloud places a perceptually dynamic overhead permanent canopy at the main entrance to the PSU Science, Teaching, and Research Center. Inspired by the light-filtering effects and spatial layering formed by the arboreal canopies in the adjacent Park Blocks, Entrim Light Cloud creates a compelling zone of passage for students, faculty and public visitors at the center’s main access route: a space where the outside world is linked daily to the intellectual activity within.
15. **Title:** Knight of Tomorrow 574  
**Artist:** Linda Stein  
**Year:** 2011  
**Location:** SW Harrison St., between SW 10th and SW 11th Ave., Walk of the Heroines

The sculpture represents the heroism of all women by signifying an “everywoman” who has met the challenges of history and contemporary life. It is partly a response to running from the artist’s Ground Zero studio during 9/11. This experience—combined with childhood fears, her feminist abhorrence for gender inequality, and contemporary culture of Perpetual War—led her to contemplate themes of Protection, Parity and Peace.

16. **Title:** Memorial inscription  
**Artist:** Margot Voorhies Thompson  
**Year:** 2005  
**Location:** 1136 SW Montgomery St., east side of Stephen Epler Hall

Dedicated to the memory of Dr. Stephen Epler, founder of Vanport College and PSU, Memorial inscription provides a focused gathering place outside Epler. The artwork use grids and proportions of athletic fields, board games and scroll from written history to celebrate Dr. Epler (an accomplished scholar and athlete). The piece consists of seven granite benches and ten etched stainless steel panels mounted on the retaining wall.

17. **Title:** Cobbletale  
**Artist:** Jerry Mayer  
**Year:** 1992  
**Location:** 1705 SW 11th Ave, outside Joseph C. Blumel Hall

Historic cobblestones, unearthed during Blumel Hall’s construction, create a raised walkway that transforms the courtyard into a topographic landscape. The concept of Cobbletale is to metamorphose the Blumel Hall courtyard into a topographic and kinesthetic artwork – to be experienced by touching, as well as sight, that will become a site-specific metaphor of history’s layers and transformations. Several words are sandblast-engraved into individual cobbles and these allude to the basalt’s journey from inside Mt. St. Helens to its cooling and eventual quarry site (wetlands on the edge of the Columbia River) to the streets of Portland.
18. Title: Fauxcilitator
Artist: Pae White
Year: 2014
Location: 2730 SW Moody Ave., Collaborative Life Sciences, building atrium (indoor location)

Fauxcilitator is an invented word describing an imaginary power – the ability to elevate one’s mood through the exposure to the spectrum of daylight. The artwork is the hypothesis in an environment where speculation is part of the curriculum. Fauxcilitator immerses users of this five story atrium in six temperatures of white LED light, creating a sort of Seasonal Affective Disorder (S.A.D.) lamp, compensating for the lack of sunlight in Portland.