



The Public

art

Collection :

at Penn Medicine



Like the historic city

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where it resides, Penn Medicine is an institution of “firsts”

Penn Medicine’s history of patient care began more than two centuries ago with the founding of the nation’s **first** hospital, Pennsylvania Hospital, in 1751 and the nation’s **first** medical school at the University of Pennsylvania in 1765. Our patients benefit from more than two centuries of the highest standards in patient care, education and research.

We are consistently recognized nationally and internationally for excellence in health care. The cornerstone of our reputation is our staff who choose to dedicate their careers to serving the needs of our patients and community.

About Penn Medicine :

Penn Medicine is a \$5.3 billion enterprise dedicated to the related missions of medical education, biomedical research and excellence in patient care. Penn Medicine consists of the University of Pennsylvania School of Medicine (founded in 1765 as the nation’s first medical school) and the University of Pennsylvania Health System.

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pennmedicine.org

to learn more



Ralph Muller



Chief Executive Officer /
Penn Medicine

There's a strong and enduring correlation between the worlds of art and medicine. Artists and physicians each create order out of chaos, changing our lives for the good, whether by a significant piece of sculpture or an innovative approach to cancer. It has been said by others that while the physician labors to heal the body, the artist works to heal the soul. The philosophy at Penn Medicine and the Perelman Center is that patient care is about the total patient experience. Together, we hope the creative energy unleashed in this building through these significant works of art will encourage patients, enchant visitors and inspire all who are engaged in the vital work of healing.

Marsha Moss



Public Art Curator and Consultant /

Penn Medicine

Public art at the Perelman Center for Advanced Medicine is a shared experience: the artist's vision, the impressive architecture, the human values of viewers and the inspiring mission of Penn Medicine—all intersecting in expressive and mutually enriching ways.

As curator, I propose artwork for Penn Medicine that creates moments of surprise and delight, which stirs the imagination and also encourages dialogue and a few smiles between patients and caregivers. The artwork also possesses an enduring quality, a capacity to grow and to develop new meanings for the medical and administrative personnel who pass by multiple times each day.

Penn Medicine values creativity and innovation in its world class research and patient treatment. The presence of public art celebrates those dynamic values.





Lanny Bergner

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Aerial, 2009 /

bronze, brass, aluminum, stainless steel

The seven works in *Aerial* are made of various metals and are hand fabricated using a scissor and pliers. The small colorful elements in several works are created from cold-formed glass frit (crushed glass glued with clear silicone). The pod-like forms do not make use of an armature and their structural integrity is determined by the spiral method of construction.

Aerial is an other worldly installation with references to plant biology, microorganisms, cosmology, undersea forms and the human body.

The interrelated works engage the viewer with glimpses into a primordial genesis where nature and industry coalesce. *Aerial* celebrates the mystery and wonder of it all.

Ground Floor Lobby • Perelman Center for Advanced Medicine

Brower Hatcher

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The Cure, 2010 /

stainless steel, paint, stone, ceramic, glass

The Cure is a sculpture constructed in layers around the form of an egg. Within the egg is the nucleus, with spinning elemental proton forms. Surrounding the egg are layers of structure and imagery signifying life forms from the sea, the land and the sky that make up a zone of life and health adapted to its surrounding world.

Ground Floor Lobby • Perelman Center for Advanced Medicine





Donald Lipski

Spilt Milk #99, 2008 / glass, liquid, metal

This piece is from the series Spilt Milk, 2007–2008.
The following poem is provided:

Spilt Milk

We that have done and thought,
That have thought and done,
Must ramble, and thin out
Like milk spilt on a stone.

— William Butler Yeats

Ground Floor Lobby • Perelman Center for Advanced Medicine

Warren Muller



Orange Crush, 2008 / Luminary

mixed media

There is no categorizing what Warren Muller makes. Chandelier comes to mind, but in fact, his work is not about function. If his pieces happen to bring light to darkness, that's very nearly a happy accident. In the past, as now, Muller's work signifies an ever-escalating worldwide trend: objects that defy a neat definition as art or craft or design. They simply refuse to be put in a box and labeled. Muller's work seeks to transcend these categories, reaching beyond aesthetic appreciation, to become culturally reflective and intellectually inspiring.

Through his manipulations of objects and light, Muller translates notions of romance, mystery, exoticism and even mirth. His sculptural lit assemblages are a sort of performance of mischievous alchemy that turns randomness into order, order into art.

Ground Floor Lobby • Perelman Center for Advanced Medicine





Warren Seelig



Blue Oval, 1994 / stainless steel, vinyl coated blue mesh

The large central spiral form, suspended from the ceiling, is a marked and engaging presence to visitors approaching the Perelman Center. Its spokes radiate with procession from a circular architectural component.

Ground Floor • Perelman Center for Advanced Medicine

MaryAnn Baker



Butterfly Delight, 2010 / aluminum, paint

Butterfly Delight is an exhilarating celebration of the evolution of life and healing. Metamorphous of the caterpillar to the beautiful butterfly is still a mystery, as is the art of healing.

The caterpillar spins its cocoon and emerges to spread its wings and fly upwards toward the heavens.

First Floor Lobby • Perelman Center for Advanced Medicine





Linda Brenner

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Composition of 4 Poles, 2009 / wood

Since 1991 Linda Brenner has been carving city trees that have been cut down and would have been discarded.

The carvings are inspired by and become a remembrance of the places from which they fell.

The forms are the result of Brenner's ongoing exploration of growth patterns found in leaves, flowers and human anatomy.

First Floor Lobby • Perelman Center for Advanced Medicine

Fritz Dietel

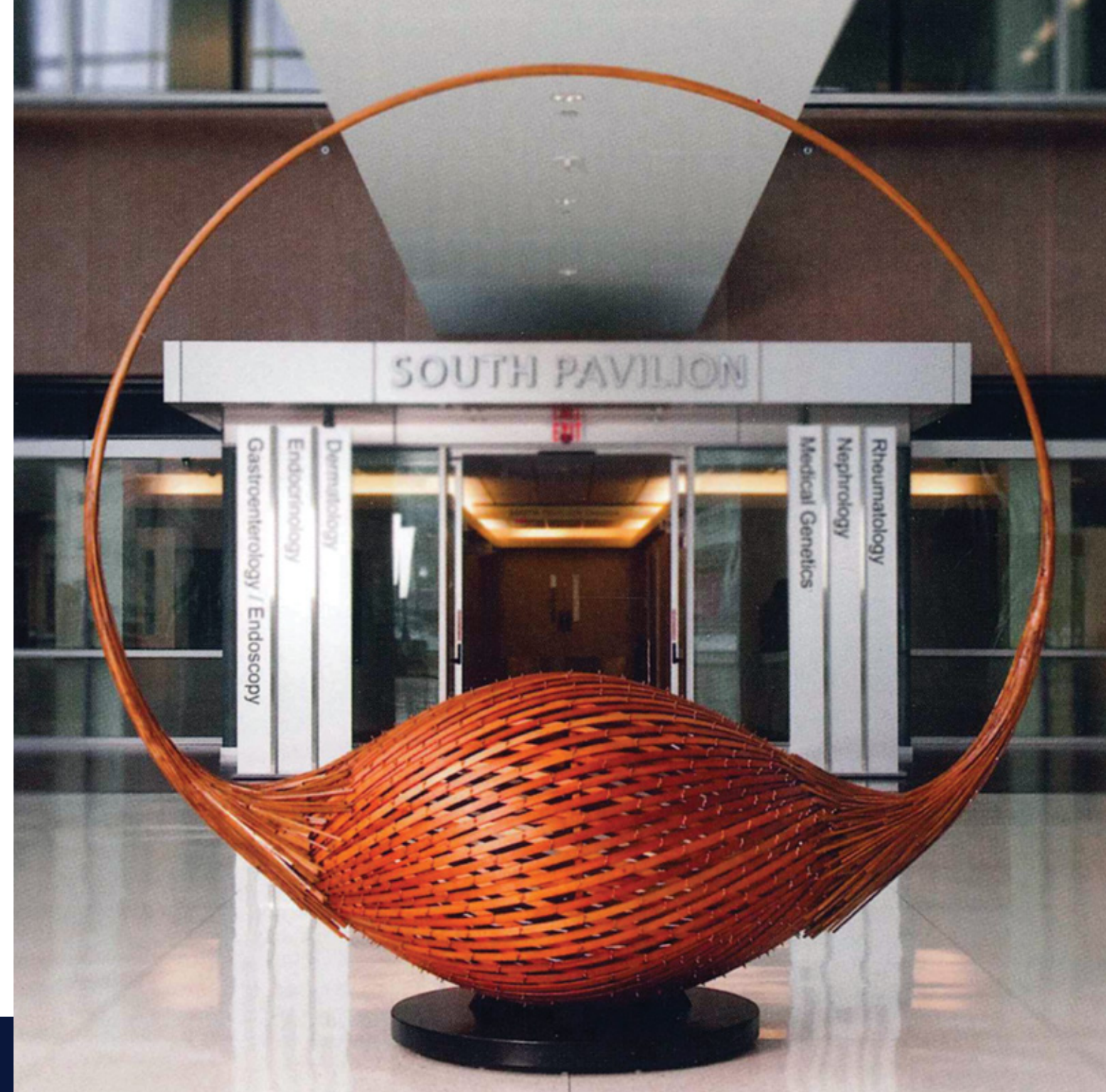


Cradle, 2009 /
spanish cedar, white oak, copper and epoxy

Fritz Dietel's work is an expression of forms. *Cradle* is an expression of fatherhood, embracing...holding...protecting.

The twisted copper ties, tapered oak handle and thickened epoxy joinery are intended to reflect a sensitivity to detail. These details are just as important as the formal form.

First Floor Lobby • Perelman Center for Advanced Medicine





Mara G. Haseltine



Homologous Hope, 2014 / metal, fiberglass, paint, automated LED lights

Mara G. Haseltine used accurate sub molecular data as the armature for this sculpture, which depicts key activity of the BRAC2 protein, correctly joining the broken ends of DNA. Some inherited forms of cancers, breast, ovarian and prostate arise as a consequence of defects that render the protein incapable of performing this essential function.

Homologous Hope is a delicate work of art that floats like a cloud above the atrium. Patients and their families entering the building look up and see hope on the horizon, hope inspired by the generosity of the Grays for whom this sculpture was dedicated.

Atrium • Perelman Center for Advanced Medicine

Jun Kaneko



Untitled (Dango), 2002 /

glazed ceramic

Untitled (Dango), 2013 /

glazed ceramic

Dangos, (the Japanese word for dumpling) are painted and patterned ceramic sculptures which are part of an ongoing series that began in 1983. These distinctive works seem to have appeared a long time ago, and yet are strikingly contemporary as they engage in quiet conversation with each other as well as with viewers.

Kaneko's work has been described as an amazing synthesis of painting and sculpture, simultaneously restrained and powerful, Eastern and Western and intellectual and playful.

First Floor Lobby • Perelman Center for Advanced Medicine





Robert Roesch

• • Moonharp Tower, 2001 / corten steel

The Moonharp Sculptures are meant to symbolize the soaring of human spirit. The birdlike metal shapes first twist like a fan, and then open toward the sky. They are held aloft by architectonic towers that stand on a four sided pyramid. The pyramid—to Robert Roesch—is a man-made symbol of ascension.

Roesch attempts to combine the raw strength of steel with the gentle elegance of formal shapes to create a precarious balance of opposite feelings.

First Floor Lobby • Perelman Center for Advanced Medicine

Krista Bard



Alleluia /

oil, pen, ink, oil pastels

Alleluia is part of a series of metaphysical works on paper, intended as a lens to focus awareness and lift spirits. *Alleluia* is inspired by sacred music from around the world—sounds and sound frequencies to raise levels of consciousness.

First Atrium • East Pavilion • Perelman Center for Advanced Medicine





Dina Wind

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Purples over Black, (I-IV) 1982/2006 /
Ink on paper on foam board

Donated by The Wind Family In loving memory of Dina Wind

Dina Wind repurposed early drawings by tearing and rolling paper into new configurations, echoing the movement and rhythm of waves—and of life. The spirit of exploration and renewed vigor was central to Wind's aesthetic.

First Floor • East Pavilion • Perelman Center for Advanced Medicine

Charles Kaprelian



Diptych – Untitled, 2013 / acrylic

This two-part painting offers an abstract landscape in which the interactions of color elements are discovered through time, much like the sound combinations in a musical score.

Smilow Center for Translational Research





Robert Woodward

Five Slices of Life, 2013 / resin, mixed media

All life is cyclical. After four decades of making diverse three-dimensional artwork, this installation has allowed Robert Woodward to return to a physical place (University of Pennsylvania) and source material (microbiology) for inspiration. *Five Slices of Life* is an abstract interpretation and vestige of his formative years spent at Penn conducting research embedding bacteria in resin and then slicing them up for electron microscopy. The under and outer worlds invisible to the naked eye have always been a fascination to him. Using familiar raw recycled materials and colorful epoxy resin, he has synthesized his vision of a magical microscopic world.

Smilow Center for Translational Research

Jake Beckman & Lizzy Hindman-Harvey

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Carried Across, 2013 /
maple, aluminum, dichroic resin

Translation forms a bridge between disparate parts, allowing researchers and physicians to share data, information and knowledge across disciplines. On a much smaller scale, translation enables cells to transform snippets of genetic code into life-sustaining molecules of protein. With these ideas in mind, the artists conceived of *Carried Across*. The information encoded within the structure of its base forms a scaffold that supports a floating mass of ever-changing color. The sculpture creates a glowing terminus to the walkway from the Perelman Center and strives to provide a breath of inspiration for researchers, doctors and patients alike.

Smilow Center for Translational Research

photos by Debbie Foster





Kate Kaman & Joel Erland

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Advance, 2013 /
mica and cast resin

In keeping with the culture of innovation of the Smilow Center for Translational Research, artists Kate Kaman and Joel Erland have created a cluster of dynamic neuron sculptures. This artwork is dubbed *Advance*—a reference to the foundational role of neurons in slowly shaping human civilization and consciousness through the formation of each individual human brain. The beauty of natural and complex neural networks—the electrochemical mechanisms of memory, forethought and inspiration—is celebrated with fluid lines and subtle, pearlescent color.

Smilow Center for Translational Research

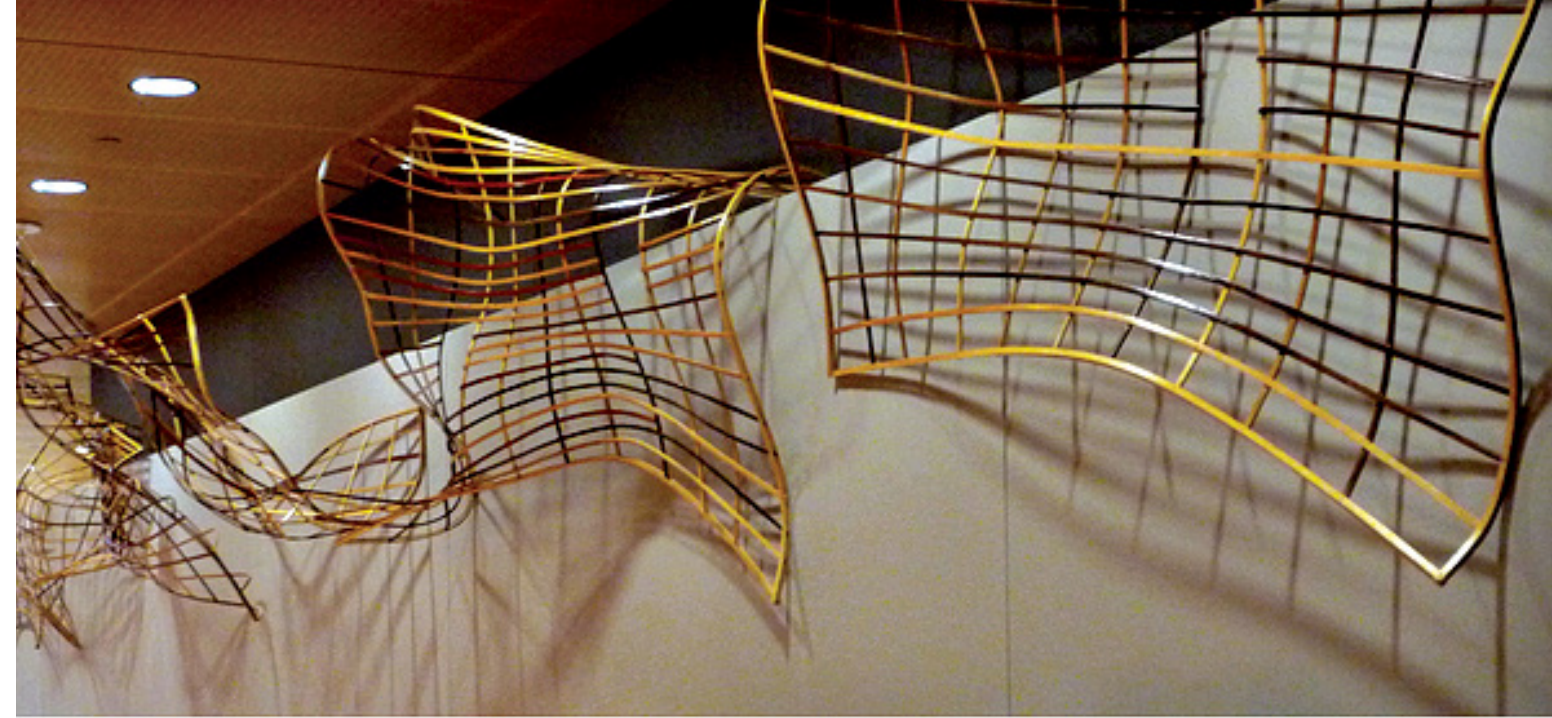
Daniel Ostrov & Stephanie Ostrov

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A Reflection of Stillness, 2013 / steam bent mahogany, walnut and ash, mixed media

This site specific sculpture was inspired by wave movement and distortion of surface. It can be seen as a reflection and interpretation of the strong linear elements on the opposite facing wall. The viewer is free to imagine the light waves from these elements bend and curve as they emanate outward from a source point and contort to surfaces they encounter.

Smilow Center for Translational Research





Robert Roesch



SolarBoat, 2013 /

solar panels, stainless steel, cast bronze, LED lights

Robert Roesch's adventures on sailboats have fostered a deep appreciation for the synergy of the vessel, the wind and the water. The gimbaled support system—similar to that used on boats, references the way that objects on a sailboat rotate around a single axis to stay level with the horizon. The stainless steel spire suggests order, calm and an aspiring spirit. There is a pendulum inside the spire that counterbalances the weight of the gimbaled sailboat. Pendulums are elements of timekeeping, and thus refer to the passage of time. The blue LED lights represent drops of water glistening on the ocean.

Second Floor Lobby • Perelman Center for Advanced Medicine

Marianne Lovink



Beacon, 2017 /

acrylic polymer, high density polyurethane, pigment, steel

(To be installed in Fall, 2017)

The complex spatial relationship of these multiple shapes, playful patterns and brightly colored forms convey a sense of uplifting dance-like suspended animation.

2nd Atrium • Perelman Center for Advanced Medicine





Janet Biggs

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Untitled /
chrome, Astroturf, rubber

Biggs depicts ordinary objects in unexpected relationships to each other and, thus, creates a new reality from this curious combination of objects and sites.

CC • *Perelman Center for Advanced Medicine*

Stoney Lamar



Water Tower, 2014 / ash, steel, milk paint

Lamar's sculptures explore the natural movement, balance and tension of asymmetrical wood forms combined with steel accents. A multiple axis approach has allowed him to draw from a wider range of influences and to develop a more personal imagery and narrative.

EO • Perelman Center for Advanced Medicine





Warren Seelig



Silver Double Ended, 1994 /
aluminum, powder paint over tyvek, stainless steel

Metallic elements play with light and shadow as the sculpture's two precise architectural forms are poised to spin, yet, at the same time, are seemingly frozen in place.

CC • *Perelman Center for Advanced Medicine*

Larry Spaid

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Pre-L #19 /
acrylic

Spaid has a naturalist's eye for the relationship of colors and the precision, balance and harmony of line and form. His surfaces and media choices enhance his work by creating heft and physical presence.

EO • Perelman Center for Advanced Medicine





Tula Telfair

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Rationalizations & Transformation, 1999 / oil

Although vividly detailed, this epic-scale vista that Telfair depicts is not found in nature; it is conjured from memory and imagination. Informed by her experiences growing up on four continents, Telfair combines stillness with motion and solitude with universality, while drawing attention to the power and fragility of nature.

EO • Perelman Center for Advanced Medicine

Daniel Ostrov & Stephanie Cole

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Her Fingers Move like Water, 2012 / ash, walnut

The movement of the sculpture is affected by the existing flow of air as well as the occasional movement of viewers, passing under the various pieces. Throughout the day, the different sculptural elements change as light from the windows is captured in the mono-filament patterning, interspersed with the steam-bent wood.

South Tower • Jordan Medical Education Center





Paul Oberst

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Herring Cove, 2015 / acrylic on panels

Herring Cove consists of 28 blocks, bringing to bear accumulated efforts delineating the lines between drawing, painting, sculpture, the playful, the curious, the mysterious and the very architecture of space.

South Tower • 15th Floor

Delainey Barclay

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Into The Fold, 2017 / paper books

Into The Fold is abstract and process oriented, with a repetitive quality and a muted palette. The artwork explores the material itself. In order to keep it relatable, Barclay utilizes childhood craft projects as inspiration. In using books that can be found in any school, this not only lends a familiarity to the work but it also makes it more approachable.

South Tower • 15th Floor





Penn Medicine