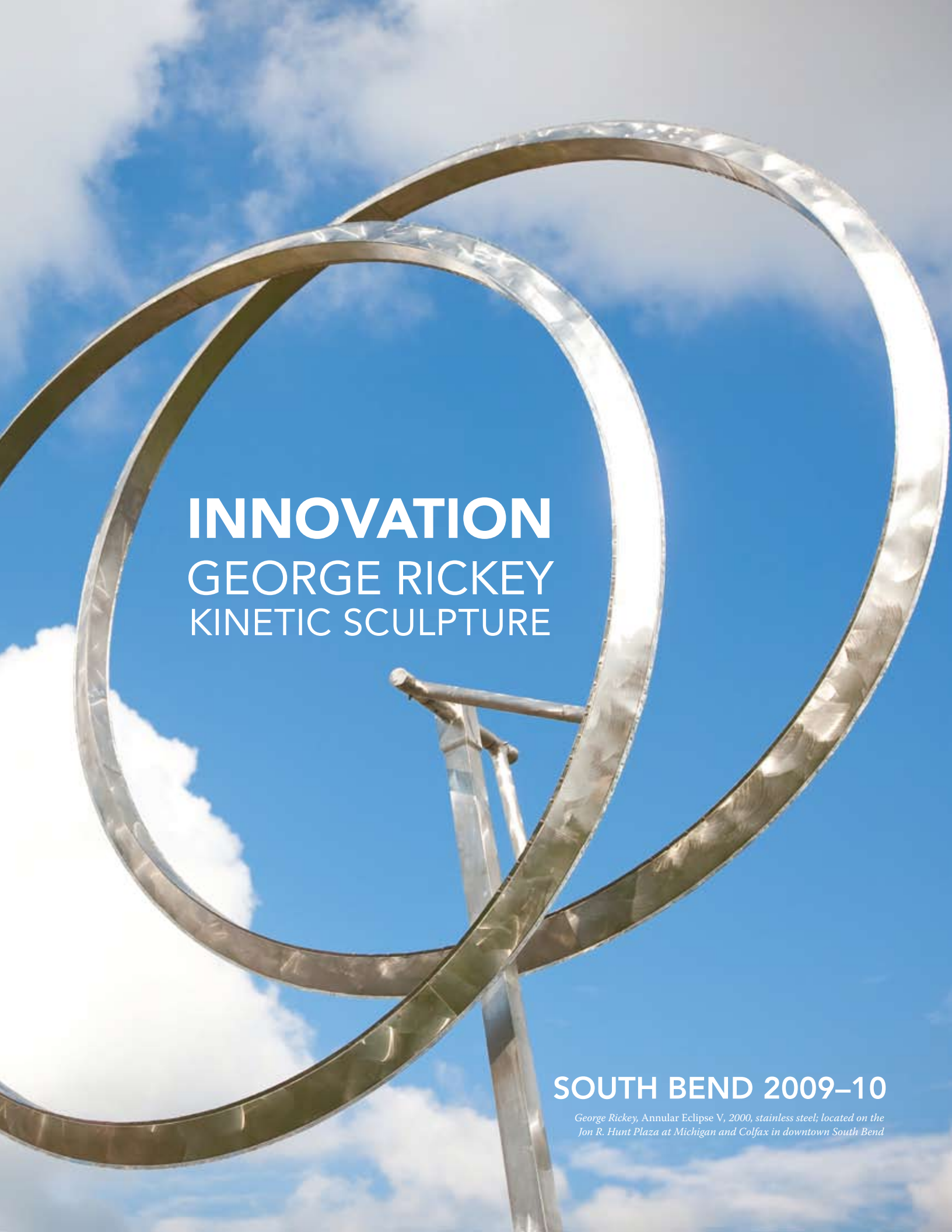


INNOVATION
GEORGE RICKEY
KINETIC SCULPTURE

SOUTH BEND 2009–10

George Rickey, Annular Eclipse V, *2000, stainless steel; located on the Jon R. Hunt Plaza at Michigan and Colfax in downtown South Bend*

Major, community-wide projects such as *Innovation* are only possible when multiple organizations join together to share a vision.

Because of the strength of its core partnerships—the Community Foundation of St. Joseph County's ArtsEverywhere Initiative, South Bend Museum of Art, Snite Museum of Art at the University of Notre Dame, 1st Source Bank, the George Rickey Estate and the George Rickey Foundation—and the invaluable support of the City of South Bend, *Innovation* grew from an inspiration to reality, with exhibitions, events, and educational programs taking place throughout our community during 2009 and 2010.

INNOVATION
Collaborating to Celebrate George Rickey

Innovation's *five primary partners at the VIP opening reception: From left, Philip Rickey, Estate of George Rickey Estate and George Rickey Foundation; Charles R. Loving, Executive Director of Notre Dame's Snite Museum of Art; Rose Meissner, President of the Community Foundation of St. Joseph County; Christopher J. Murphy, Chairman and CEO of 1st Source Bank; Susan Visser, Executive Director of the South Bend Museum of Art*

What comes next? That's the question one can't help but ask when looking at George Rickey sculptures dance on the wind.

That's the question we must ask about our community, too. With the creation of Innovation Park and Ignition Park, our community is challenged to apply the skills of our past to the opportunities of the future. We need to prove we can combine innovative, creative thinking with good old-fashioned technical know-how, just as George Rickey did when he produced the beautiful, masterfully engineered sculptures that now adorn downtown South Bend.

Innovation: George Rickey Kinetic Sculpture also demonstrates the power of collaboration, bringing together a world-class exhibition and many related resources that far surpass what any of the partners could accomplish alone. Thanks to the many people who through their generosity, expertise, and genuine enthusiasm for the art of George Rickey made this memorable event possible.

Rose Meissner
President
Community Foundation
of St. Joseph County

The title of the SBMA exhibition, *George Rickey: Arc of Development*, is based on a phrase used by Philip Rickey in discussing the meaningful nature of this particular collection of work. The exhibition begins with the still life and portrait drawings from Rickey's early career in the 1930's, then progresses through his mid-career work, which was sculptural and kinetic, but lyrical in nature. In contrast is the work at the peak of his career, the simpler, geometric forms moving in space. Finally, the show comes full circle, back to the flower still lifes from Rickey's final years, creating a comprehensive educational experience and an extraordinary aesthetic journey.

Many thanks to *Innovation* partners—Philip Rickey, Christopher J. Murphy III and 1st Source Bank, Rose Meissner, Chuck Loving—and the corporations, foundations and individuals who provided additional funding for *Arc of Development*.

Susan Visser
Executive Director
South Bend Museum of Art

Innovation is the result of model collaboration between the institutions and individuals listed above. First among these is George Rickey's son Philip Rickey, executor of the Estate of George Rickey and president of the George Rickey Foundation. He enthusiastically devoted time and resources essential to these exhibitions. In doing so, he furthered a family tradition begun in 1985 when his father lent kinetic sculptures to an outdoor exhibition installed throughout South Bend and Notre Dame.

Through an additional act of generosity, Philip and the Foundation have made permanent the family's connection to our community; they thoughtfully gave 20 Rickey sculptures—the George Rickey Sculpture Archive—to the Snite Museum of Art.

That is, a tangible part of George Rickey's legacy has forever returned to his birthplace, where it might challenge and inspire present and future generations to innovate.

Charles R. Loving
Director and Curator
George Rickey Sculpture Archive
Snite Museum of Art

George Rickey works on one of his large Crucifera *sculptures in this photograph by © Carl L. Howard, Ballston Lake, NY*

Once you have two of something, they immediately start a dialogue. —*George Rickey*

INNOVATION

Connecting the Dots

A treasure trove of stainless steel sculptures appeared on the streets of downtown to coincide with the start of South Bend's 2009 Art Beat celebration. They're impossible to miss: Each stands between 12 and 20 feet high, and, as you watch, you'll notice that they move, gently, with the wind, their burnished metal surfaces reflecting flashes of sunlight.

You're looking at *Innovation*.

These sculptures are the work of artist George Rickey, one of the world's most recognized kinetic sculptors. During 2009 and 2010, our community will host *Innovation*, a year-long series of Rickey-related exhibitions, events, and educational programs. In collaboration with the City of South Bend, the Community Foundation of St. Joseph County has placed the five works described above in a "Rickey Trail" through the heart of the downtown business district. The University of Notre Dame's Snite Museum of Art—home to the Rickey archives and to 20 of his sculptures—convened a national symposium about Rickey and public sculpture in late September 2009 and has published *Passages of Light and Time: George Rickey's Life in Motion*, a catalog of his work. The South Bend Museum of Art has mounted *George Rickey: Arc of Development*, a major exhibition featuring some 100 paintings, drawings, and sculptures that explore the spectrum of Rickey's life work.

Why Rickey? And why now?

First, George Rickey has a close personal connection to our community: He was born in South Bend. The son of a Singer Sewing Machine mechanical engineer and the grandson of a clock maker, Rickey assumed he'd be an engineer, too. But he became entranced by art—first by painting and later by the grace of kinetic sculpture. He took his knowledge of engineering and his love of sailing and connected both to the art world, creating sleek, stainless steel sculptures that use the wind's power to stay in fluid, ever-shifting motion.

Rickey's story relates to our story in other ways, too.

In South Bend today, we're reinventing ourselves through a new type of industry that we hope will take us beyond our Rust Belt past. It's a return, in some ways, to the creativity of the Olivers, the Singers, and the Studebakers—with a twenty-first century emphasis on collaborating across disciplines and industries.

George Rickey understood the rich potential of the spaces that exist *between* disciplines, and he knew that collaboration was the tool he needed to mine them. While teaching at Indiana University in the early 1950s, Rickey worked closely with his friend David Smith—who, as a former Studebaker riveter, shared a South Bend connection with his fellow sculptor—to learn advanced welding techniques. And his decades-long, highly synergetic relationship with engineer Roland Hummel made it possible for Rickey to create multi-ton sculptures such as those that line South Bend's Michigan Street today.

At the center of our community's reinvention is a collaboration with the University of Notre Dame and its new Innovation Park, the heart of an "innovation ecosystem" that will transform creative ideas into viable business ventures. These new ventures will be able to expand and

George Rickey, Breaking Column, *1989, stainless steel; located at the southeast corner of Michigan and Colfax in downtown South Bend. Shot from the back, this photo shows the joints that allow the sculpture to change shape so dramatically, shifting from vertical to nearly horizontal with the movement of the wind.*

George Rickey, Two Conical Segments, Gyratory Gyratory II*, 1979, stainless steel; located at Notre Dame's Snite Museum of Art*

develop in South Bend's Ignition Park, a 143-acre site southeast of Sample and Chapin streets at the center of the city's former Studebaker Corridor. Together, Ignition Park and Innovation Park make up Indiana's first two-site state-certified technology park—a partnership so noteworthy that it convinced the nation's leading computer chip manufacturers to locate the Midwest Institute for Nanoelectronics Discovery (MIND) at Notre Dame, one of 30 research centers that competed for the honor.

It's these types of connections that made Christopher J. Murphy, Chairman and CEO of 1st Source Bank, decide to get behind *Innovation*.

"1st Source is supporting the Rickey exhibition," Murphy explains, "because it clearly demonstrates the links between the math and engineering that drive the sculpture, and, in parallel, the math and engineering that drive new inventions."

Students from Good Shepherd Montessori and their teacher investigate Rickey's Annular Eclipse V, *located on the Jon R. Hunt Plaza at Michigan and Colfax in South Bend*

Because South Bend's new inventions will come, in large part, from a new generation, another important aspect of *Innovation* is encouraging our community's children to learn from George Rickey. Gordon Berry, professor of physics at the University of Notre Dame, is leading one of the many efforts to do this. Working with university colleagues and teachers from throughout the community, Berry has developed a series of lesson plans that help students from kindergarten to high school understand the math and science that make these sculptures "work." It's a good fit, because Rickey's works enthrall children. These lesson plans build on this natural attraction, connecting principles of math and science such as the impact of gravity, differences in types of energy, and geometric formulas (all linked to specific state-wide education standards) to specific aspects of the sculptures.

Many other *Innovation* programs use George Rickey's work to reach out to students, including team-teaching collaborations between arts and math teachers at local magnet schools, a self-guided "Math and Science Rickey Walk" created by Amanda Serenevy and Andrea Vollrath at the Riverbend Community Math Center, a kinetic sculpture contest for junior high and high school students, sculpture tours for students organized by individual schools such as South Bend's Good Shepherd Montessori, and numerous educational workshops created by the Snite Museum and the South Bend Museum of Art. Teachers and parents can find information and support materials for these programs at no cost at ArtsEverywhere.com.

While *Innovation* is in South Bend, Rickey's works will inspire us on many levels, reminding us daily of those rich spaces *between* disciplines—art and engineering, biology and physics, computer science and mathematics, or biomedical science and engineering. Using the tools developed by Gordon Berry and others, local teachers will incorporate Rickey into their curriculums, helping students understand principles of physics and natural sciences through these larger-than-life models. And visitors from near and far will see our community's commitment to our future alongside our respect for our rich past through the art of George Rickey, who understood that the greatest of innovations grow out of unlikely combinations.

While *Innovation* is in South Bend, Rickey's works will inspire us on many levels, reminding us daily of those rich spaces between disciplines—art and engineering, biology and physics, computer science and mathematics, or biomedical science and engineering.

An earlier version of this essay appeared in the Summer 2009 issue of ArtsEverywhere *magazine.*

INNOVATION

George Rickey: Perpetual Motion

Commissioned specifically for Innovation, *this essay by Valerie J. Fletcher is an excellent introduction to Rickey and his work. Fletcher, Senior Curator of Sculpture at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., is known for her work on Rickey, David Smith, Alberto Giacometti, and Henry Moore.*

Just over a century ago, the artist George Rickey was born in South Bend, and now his hometown is celebrating his life and work with *Innovation: George Rickey Kinetic Sculpture*, a collaboration that includes five large-scale works on the streets of downtown, five garden-scale works, a major indoor exhibition, a symposium, and many Rickey-related programs.

Above: George Rickey, Mother and Child *(mural sketch), no date (circa 1940), gouache on board; on exhibit inside the South Bend Museum of Art as part of* George Rickey: Arc of Development

The son of a mechanical engineer, Rickey initially intended to become an engineer too. But at Oxford University in England, he became more interested in art. In his twenties during the Great Depression he worked as a history teacher and as a painter of portraits and still-lifes first in New York and in the Midwest. Troubled by the elitism of the urban art world, Rickey believed that art should serve the general public rather than the privileged rich. In several large paintings in 1938-41 he celebrated the dignity and importance of ordinary working people, ranging from factory and agricultural laborers to teachers and technicians. The young idealist even went to Mexico to participate in the public mural program led by Diego Rivera, the controversial Communist painter [see *Mother and Child*, left]. Although not a political activist, Rickey would always believe in the importance of art for people of all economic and social classes.

During World War II, Rickey worked with Army Air Corps engineers who devised navigation and guidance systems for planes. He also kept informed of artistic developments in New York, most importantly the exhibition of Alexander Calder's kinetic sculptures at the Museum of Modern Art in 1943.

Calder's hanging and standing mobiles consist of one or more horizontal rods from which smaller components hang in delicate balance. Simple *C* or *S* loops at each juncture allow the rods and their dependent elements to rotate in partial or full orbits. Calder's compositions were propelled into gentle motion by ambient air currents, like drafts from an open window or indoor ventilation systems. The combination of visual complexity and child-like playfulness in Calder's constructions appealed to many viewers, and this impressed Rickey [see *Diptych: The Seasons*, p. 13].

After the war Rickey returned to teaching art and attended classes at the Institute of Design in Chicago. Lecturers included the American futurist Buckminster Fuller, who had designed prototypes for mass-produced, stainless-steel modular housing, and the Russian sculptor Naum Gabo, who had created some of the earliest abstract sculptures in the 1920s. While teaching at Indiana University from 1949 to 1954, Rickey decided to become a sculptor. He was encouraged by David Smith, the foremost American proponent of constructed-metal sculpture. In 1951-52, Rickey visited the studios of both Calder and Smith to learn more about their techniques and welding equipment. When Smith came to teach at Indiana University in the fall of 1954, he helped the novice sculptor define his goals.

Rickey made his first mobiles from sheets of glass, brass, copper, and steel. By early 1955, when he headed the art department at Tulane University in New Orleans, he realized that modern art should reflect the dominant role of technology in the modern Machine Age, which was intimately linked to the rise of the postwar consumerist society. His aesthetics would be grounded "in a wider popular context of round-the-world flight, instantaneous communication, X-ray vision, space travel, accelerator under every foot." His mobiles would "move like machines, and do absolutely nothing useful." The lack of practical utility was his antidote to the growing American obsession with efficiency and productivity. Yet Rickey insisted that lack of pragmatic purpose did not indicate lack of meaning; rather, his sculptures have metaphorical meanings. "They can suggest a range of poetic thoughts in addition to delight in the forms and movement themselves." In viewers there is "a level of response . . . to delicacy of balance, complexity of movement, defiance of gravity, organization of shapes, periods of oscillation."

Rickey embraced the idea of sculpture as analogous to machines but refused to incorporate actual machinery. While other kinetic sculptors began to power their abstract metal works with electric motors, he insisted on the fundamental role of nature—specifically random air currents. Instead of motors he relied on low-tech, age-old devices: the pivot, gimbal, and pendulum. Elements mounted on a pivot can easily rotate 360-degrees. A gimbal consists of two sets of bearings mounted at right angles to each other. Each bearing allows a swinging motion in one direction (back and forth, side to side); by attaching two bearings at 90 degrees, the entire mounting can move in any direction. Gimbals are used to mount lamps and compasses on boats so they can stay horizontal while the vessel itself pitches and rolls. A pendulum—a vertical rod mounted to a pivot or fulcrum and weighted at one end—swings back and forth in a shallow plane. When the pendulum is weighted entirely above the fulcrum (as in a metronome) or below the fulcrum (as in a grandfather clock), the duration of the swing is constant. Compound pendulums, in which the axis extends both above and below the fulcrum, can have more varied swings, especially when weighted in different places along the axis. When smaller elements are mounted on pivots on the pendulum's axis, those elements have their own movements while sharing in the overall swing. The sculpture in motion therefore presents a contrast of large and small, slow and fast, regular and unpredictable. Throughout the late twentieth century, Rickey developed increasingly complex and subtle harmonies of transient movement.

In the early series known as *Little Machines of Unconceived Use*, multiple concentric elements rotate within very tight parameters. The orbital near-misses engender in viewers a subliminal tension. In later works the possibility of collisions would become more dramatic, with larger elements moving in multiple directions. The narrow escapes are precisely calculated, and when we watch his works in motion over long periods of time, the apprehension of damage or disaster morphs into the certainty that the sculptures cannot harm themselves—a reassuring, comforting realization in a world plagued by high-speed accidents.

By 1958, Rickey began attaching independently pivoting elements onto slender vertical rods mounted as pendulums. As the main axis tilts and swings, the ancillary parts spin easily. Because each rotor has its own center of gravity, they can spin at different speeds. Their polished metal surfaces also catch and reflect ambient light in unpredictable and even dazzling patterns. Rickey soon worked almost entirely in stainless steel; its low-key silvery hue tended to blend easily into almost any

George Rickey, Two Lines Oblique*, 1967, stainless steel; located at Notre Dame's Snite Museum of Art; an example of one of Rickey's "blade" sculptures*

environment, its durability outdoors is exceptional, and the surface can be lightly sanded or highly polished to a mirror-like sheen. The optical effect becomes quite dazzling when many pivoting elements are seen in bright sunlight, as in the tree-like *Crucifera* sculptures [see photos of *Cruciferas* on p. 4 and p. 10].

In 1961, Rickey made the first of his "blade" or "line" sculptures [see photo of *Two Lines Oblique* on p. 9]. These consist of thin, tapering verticals mounted as pendulums, usually with most of their length above the fulcrum and the weight almost entirely below the fulcrum. The specific amount and location of the weights determine the distance and speed of each blade's swing. Through trial and error Rickey learned how to distribute the weights unevenly, so that each blade moves differently in the same breeze: one might swing in a wide arc while another shifts only a little. In blades of equal length he could create swings lasting as little as two seconds and as long as twenty. Rickey's first blades moved in an arc of about 90 degrees; later, he gradually extended the range to 120 degrees. He also contrived to hide the mounting mechanisms and to make them quiet. Silence is an essential component in his sculptures; they operate in peaceful pantomime.

Prior to 1963, Rickey's sculptures could be shown only indoors, because strong winds caused the components to swing so violently that they hit the ground or came off their pivot mountings.

Prior to 1963, Rickey's sculptures could be shown only indoors, because strong winds caused the components to swing so violently that they hit the ground or came off their

George Rickey, Crucifera III*, 1964, stainless steel; on exhibit inside the South Bend Museum of Art as part of* George Rickey: Arc of Development

pivot mountings. Determined to create works for public display, the sculptor devised simple yet durable devices to limit and control extreme fluctuations of movement. His dual-action shock-absorbers stretch out to decelerate a moving element at its outer limit, preventing it from going too far, and then contracts to slow the component when it swings back. Rickey was interested in technology only to further his aesthetic goals, and he usually managed to conceal these mechanisms from viewer so that the motions of the forms appear effortless, random yet ordered, fluid and silent.

The early 1960s brought recognition to Rickey's work, allowing him to stop teaching. He settled in rural upstate New York where he could work in peace and exhibit in prestigious Manhattan art galleries. After his monumental two-bladed sculpture was shown in 1964 at *Dokumenta III*, the prestigious exhibition of contemporary art in Germany, and then exhibited again at the Museum of Modern Art in New York, he became the most prominent kinetic sculptor in the world.

George Rickey, detail of Chevron Theme*, 1990, stainless steel; located outside the South Bend Museum of Art's rotunda (main entrance)*

Without viewers being conscious of it, Rickey's sculptures remind us of the passage of time. The back-and-forth movements of his pendulums can evoke metronomes and clocks—devices for measuring and marking divisions of time. The varied motions of Rickey's compositions entice passersby to pause and observe the almost musical cadence of the moving elements. We observe the seemingly random movements and note that fluctuating air currents cause different actions. Some appear to defy logic and the laws of physics, even as they operate within those laws. Why do three identical blades move at different speeds, with different arc widths and rebound distances? Will the lines eventually synchronize? When they do, will the first pattern repeat or will a different one begin? With patience we discern some patterns but also realize that they are not consistently predictable; patterns evolve in an open-ended process. By the time we have watched the motions through several changing cycles, the sculpture has had its intended effect: we have slowed down, stopped, become gradually detached from the demands of our busy lives. The direct visual satisfaction experienced temporarily banishes other thoughts and concerns. We are liberated to enjoy the moment, which is a rare treat in today's frenetic, multitasking world. We may even question (if only briefly) how we choose to spend our time, at what pace, and why. Thus, within the optical pleasure of Rickey's sculptures lurks a philosophic humanism.

Rickey restricted the forms of his sculptures to only a few basic geometric shapes, which he varied endlessly in his search for an infinite range of direction, motion, and temporal relationships. He was interested in art "that has human relevance . . . that reveals, dramatizes, and even preaches deep values in human action." His sculptures offer metaphors for the incomprehensible relationship between order and randomness, perhaps even the dilemma of predestination versus autonomy.

During the 1970s and 1980s, Rickey expanded his repertoire to planar—rather than linear—geometric shapes. Flat squares, rectangles, and triangles added another kind of movement: the optical flashes of light generated by the polished steel surfaces. In the early 1960s, his friend David Smith had started using a hand-held rotary sander to etch very shallow patterns into the surfaces of his stainless-steel sculptures. Smith considered this burnishing work to be tedious, and he often delegated it to an assistant. Rickey, on the other hand, used the whirling wheel to create more prominent and calligraphic patterns of curving and circular lines. The burnished areas, being more highly polished and very slightly recessed, catch and intensify light differently from the adjacent areas [see photo of *Two Planes Vertical Horizontal (gyratory)* on p. 12]. Some curving patterns are more deeply or more shallowly recessed, so that each becomes visible in different lighting conditions. Even at rest on an overcast day, the burnished surface catches the pale sunlight. The combination of these rapid-fire, transient flashes of light with the deliberately sedate rotations of the main forms is both stimulating and soothing.

By the 1990s, Rickey had defined more diverse and sophisticated movements, which he called "jointed," "gyratory," and "excentric." *Jointed* means two or more linear elements are attached end-to-end, each with an elbow-like joint [see photo of *Breaking Column* on p. 5]. This progressively amplifies the original speed so that the last component can whip around much faster than the one closest to the main center mount. *Gyratory* means that the elements or the entire composition can move in a circular way [see photo of *Two Conical Segments, Gyratory Gyratory II* on p. 6]. *Excentric* means "outward from the center;" an element is attached at one end to a ball-bearing that allows the element to turn in a three-dimensional way. Instead of the simple back-and-forth of a pendulum or circular rotation around a pivot, an excentric form describes a cone in space. Two or more excentric elements in one sculpture, each inclined at a different angle, produce encompassing movements that enliven the surrounding space to an astonishing degree. When two forms swirl conically at different angles, they may avoid each other completely or overlap dangerously. Rickey sometimes delighted in bringing their movements so close that they appear to meet. As we watch the gyrations of forms in multiple directions at different speeds, we wonder if the whirling elements will crash into one another. The sedate rotation of one form can suddenly accelerate. Our passive state of mind instantly changes to one of surprised delight or an uneasy apprehension of possible danger. Then we realize that the elements never collide. The threat of chaos is always subsumed into a controlling order. Rickey's sculptures promise us that, despite momentary qualms to the contrary, there is a reliable system in place and everything is okay. Like Rickey's sculptures, we try to keep the various parts of our lives in balance, but that balance can suddenly change and we strive to find a new equilibrium. In a world that may seem dangerously out of control, Rickey's art offers an implicit guarantee of safe passage.

Like Rickey's sculptures, we try to keep the various parts of our lives in balance, but that balance can suddenly change and we strive to find a new equilibrium. In a world that may seem dangerously out of control, Rickey's art offers an implicit guarantee of safe passage.

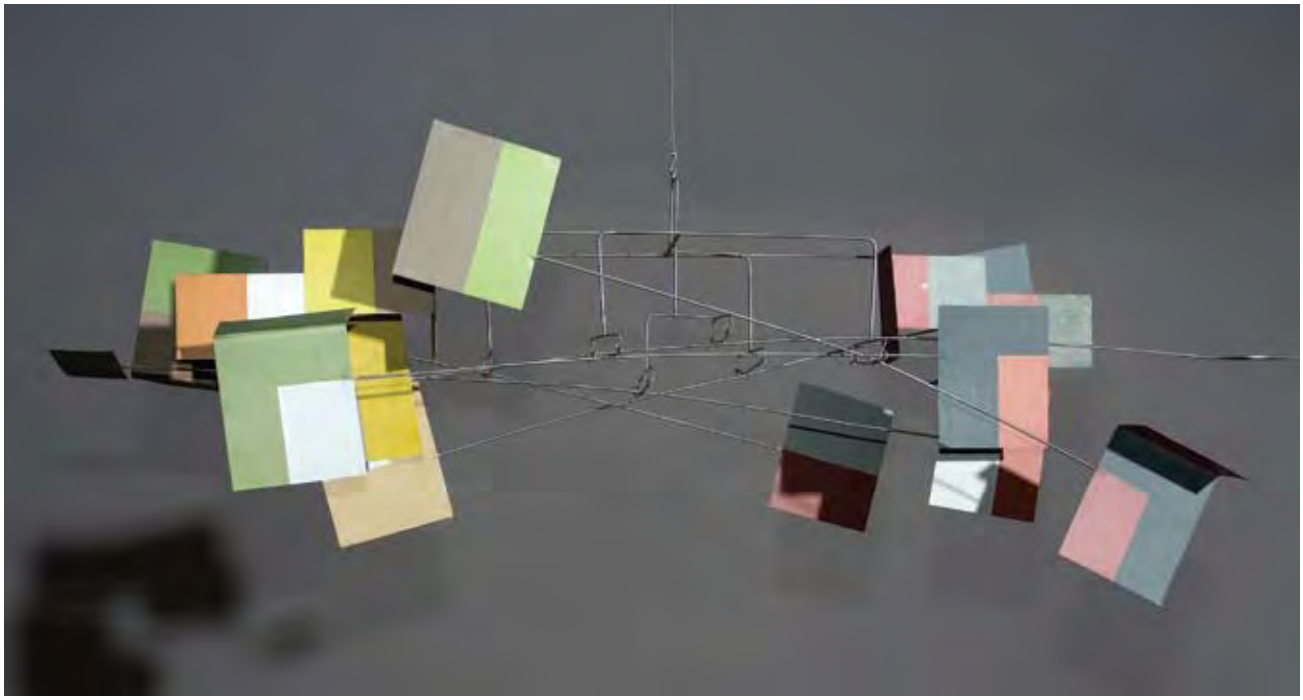
When Rickey combined these motions with simple linear contours, as in *Annular Eclipse V* [see photos on front, inside front, and back covers], or in angular shapes resembling letters like *L, M, N,* and *W,* the simplicity of the forms emphasizes the remarkable choreography of their movements. At rest, some compositions may appear uninteresting, but in motion they become fascinating, even mesmerizing. Sometimes Rickey placed the main composition atop a stationary supporting rod, for example two pairs of "L-s" stacked one above the other in *Four L's Excentric II* [see photo on p. 11] or the three vertical rectangles in *Breaking Column* [see photo on p. 3]. Their mounting mechanisms that allow each element to move with surprising autonomy, tilting from side to side, leaning backward and forward, and gyrating three-dimensionally.

George Rickey, Four L's Excentric II, *1978–1990, stainless steel; located at the south-west corner of Michigan and Colfax*

Many of Rickey's late sculptures feature slow, graceful, sweeping cadences that have a remarkable dignity and gravitas. The two circles in *Annular Eclipse V* move with exquisite slowness, overlapping in ever-changing relationships. When they reach maximum horizontal extension, they intersect in a crescent shape. When they overlap completely and appear to become one, the gleaming outline suggests a new or full moon. The stately rotations of the metallic circles appear to echo those of the earth, sun, and moon. Yet these sculptures also contradict the obvious orbital reference; one or both of the circles will reverse direction for no apparent reason, reminding us that this is a man-made machine intimately connected to nature but not subservient to it.

By the end of his life, Rickey saw his sculptures installed outdoors in many cities around the world, ranging from Berlin, London, and Rotterdam to Omaha, Oakland, and Osaka, where they entice viewers into their reality. Unlike the public scorn heaped upon many kinds of abstract sculpture, Rickey's works appeal to nearly everyone who watches them for more than a few minutes. They allow the rhythms of nature to manifest themselves, even in urban jungles. As the pace of social and personal change continues to accelerate exponentially, Rickey's sculptures remind us that the natural world maintains its own tempos, and that ours are artificially imposed. This native son of South Bend offers us the gift of time spent in purposeless pleasure.

George Rickey, Two Planes Vertical Horizontal (gyratory)*, 1974, stainless steel; located at the northwest corner of Michigan and Jefferson*



George Rickey, Diptych: The Seasons*, 1956, painted steel; Snite Museum of Art*

Innovation Resources

Innovation
Downtown South Bend
Five large sculptures line South Bend's Michigan St. between the Jon R. Hunt Plaza (north) and Jefferson Blvd. (south)
Exhibition runs through September 2010

George Rickey: Arc of Development
South Bend Museum of Art
120 S. St. Joseph Street, South Bend
Gallery hours: Wed.–Sun., noon to 5 p.m.
Indoor exhibition runs through January 10, 2010; outdoor sculptures through April 4, 2010

George Rickey Sculpture Archive
Snite Museum, University of Notre Dame
Gallery hours: Tues.–Wed. 10 a.m.–4.p.m.; Thur.–Sat. 10 a.m.–5 p.m.; Sun. 1–5 p.m.
Permanent Collection

Self-Guided George Rickey Math and Science Family Walk
Downloadable brochure available online at ArtsEverywhere.com or through the Riverbend Community Math Center

Curriculum Support Materials for Teachers
Downloadable materials available online at ArtsEverywhere.com that pair George Rickey's work with Indiana's educational standards for elementary, junior high, and senior high students; developed by Gordon Berry of NISMEC (the Northern Indiana Science Mathematics and Engineering Collaborative) a team of local science and math teachers

George Rickey Innovation Kinetic Sculpture Awards
Cash awards offered for outstanding kinetic sculpture through the 2010 Northern Indiana Scholastic Art Awards; information available through ArtsEverywhere.com

For full, up-to-the-minute details on all *Innovation*-related programs, visit:

ArtsEverywhere.com

INNOVATION
Checklist of Selected Work Exhibited

Urban-Scale Works
Downtown South Bend
September 26, 2009—September 26, 2010

All works are Collection of the George Rickey Estate or George Rickey Foundation

Two Planes Vertical Horizontal I (gyratory), 1974
stainless steel
H. 20 ft.

Four L's Excentric II, 1978–1990
stainless steel
H. 17 ft. 8 in.

Breaking Column, 1989
stainless steel;
H. 18 ft. 10 in.

Two Rectangles Horizontal Jointed Gyratory, 1994
stainless steel
H. 15 ft.

Annular Eclipse V, 2000
stainless steel
H. 15 ft. 6 in.

George Rickey: Arc of Development
South Bend Museum of Art
Gallery exhibition: September 26, 2009—January 10, 2010; outdoor exhibition: September 26, 2009—April 4, 2010

All works are Collection of the George Rickey Estate or George Rickey Foundation.

Garden-Scale Sculptures
Two Open Trapezoids Excentric III, 1977, 0/3
stainless steel
H. 7 ft.

Triple L Excentric Gyratory Gyratory, 1979, 0/3
stainless steel
H. 12 ft. 8 in.

Two Open Rectangles Horizontal III, 1983, 3/3
stainless steel
H. 65 in. to 117 in.

Chevron Theme, 1990, unique
stainless steel
H. 13 ft.

Two Lines Up Excentric Gyratory II, 1998, unique
stainless steel
H. 10 ft. 6 in.

Gallery Sculptures
Group 1. Nineteen works, ranging in date from:
Ship #4, 1955
stainless steel
H. 14 3/4 in.
to:
Annular Eclipse Wall Variation V, 1999
stainless steel
H (diam.) 43 in.

Group 2. Ten Wood Sculpture Studies
All Unique, circa 1960 - 1998

Group 3. Seven Small Painted Sculptures
All Unique, Stainless Steel and Polychrome, 1998 –2001

Group 4. Thirty-three Sculpture Drawings and Lithographs
Various Mediums, 1957–1993

Group 5. Eighteen Figurative Drawings
Various Mediums, 1933 - 2002

Group 6. Portraits of George Rickey
By Hal Carney, 1980
Oil on Canvas, 45 X 21 in.

By Ulfert Wilke, n.d.
Oil on Canvas, 16 X 12 in.

George Rickey Sculpture Archive
Snite Museum of Art
University of Notre Dame
Permanent Collection

Outdoor Sculpture Courtyard
Two Lines Oblique, 1967
stainless steel
H. 25 ft.

Two Conical Segments, Gyratory Gyratory II, 1979
stainless steel
H. 10 ft. 3 in.

Two Open Triangles Up Gyratory, 1982
stainless steel
H. 9 ft. 8 in.

Entrance Gallery
Three Vertical Two Horizontal Lines (Pivoting), 1966
stainless steel
H. 56 in.

Column of Nine Rotors with Two Triangles, 1973
stainless steel
H. 27 in.

Acrobats, 1960
steel with enamel
H. 21.5 in.

Two Lines with Spirals, ca. 1973
stainless steel wire, gilded
H. 13 in.

Four Rectangles Oblique, 1972
stainless steel
H. 44 in.

Bubble Chamber I, 1962
stainless steel
H. 41 in.

Two Vertical Two Horizontal Lines, 1974
stainless steel with wood
H. 28.5 in.

Etoile VIII, 1983
stainless steel
H. 4 in.

Abstraction in 4D, 1959
stainless steel with polychrome
H. 11 in.

One Rotor One Counterweight, 1993
stainless steel with polychrome (rotor)
H. 8.5 in.

Planes and Circles, 1957
steel, bronze wire, polychrome
H. 8.5 in.

Diptych: The Seasons, 1956
steel with polychrome
H. 24 in.

George Rickey, Two Open Rectangles Horizontal III, *1983, stainless steel; outside of South Bend Museum of Art, north entrance*

Innovation: George Rickey Kinetic Sculpture could not have occurred without the support of many people and organizations. This project owes special thanks to:

The Community Foundation of St. Joseph County: President Rose Meissner, Communications Director Laura Moran Walton, and Associate Communications Director Robijo Burzynski; the **South Bend Museum of Art**: Executive Director Susan Visser, Marketing Manager Amy Kleinert, the Museum's Curator of Education Jessi Lentych Loyd, and Curator Jason Lahr; the **Snite Museum of Art at the University of Notre Dame**: Executive Director Charles Loving; Jackie Welsh, the Museum's curator of education, public programs, Associate Director Ann Knoll, Professor Erika Doss, and Elyse Speaks, who played major roles in organizing the Rickey Symposium; the **City of South Bend**, especially Mayor Stephen Luecke and Gary Gilot, the City's director of public works, for their invaluable support and assistance; **George Rickey Foundation** and the **Estate of George Rickey**, especially Philip Rickey, for his generosity, expertise, and knowledgeable stewardship of his father's work; **Christopher J. Murphy, Chairman and CEO of 1st Source Bank,** for 1st Source Bank's financial support and its encouragement of the exploration of the connections among art, science, math, and life; Executive Director Marco Mariani and Assistant Director Jitin Kain at **Downtown South Bend**, as well as all of the coordinators of Art Beat; Arts Council of Indianapolis, especially Mindy Taylor Ross for sharing her expertise and content for communications materials; Gordon Berry, PhD, of **NISMEC (the Northern Indiana Science Mathematics and Engineering Collaborative)** and Amanda Serenevy of the **Riverbend Community Math Center** for their vision and enthusiasm in training local math and science educators to use *Innovation* as a teaching tool; **Roland W. Goheen Memorial Trust**; **additional contributors** to *George Rickey Arc of Development*, including AM General, Indiana Michigan Power, Teachers Credit Union and the Florence V. Carroll Charitable Trust Foundation, Alick's Home Medical, The Inn at Saint Mary's, Palmer Funeral Homes, Progress Club of South Bend, South Bend Art Center Foundation, Northern Indiana Artists, and numerous individual donors; **Chris Minnick, Peter Ringenberg, Santiago Flores, Eric Nisly,** and **Amy Bradburn** for project photography; **Burkhart Advertising, Inc.**, for their ongoing commitment to keeping the rtsEverywhere Initiative in front of the public's eye through their attractive and engaging ArtsEverywhere.com billboard campaign; **VAGA**, New York, NY, for permission to license these images of George Rickey's work.

George Rickey, Annular Eclipse V, *2000, stainless steel; located on the Jon R. Hunt Plaza at Michigan and Colfax in downtown South Bend*

a collaboration among

Community Foundation of St. Joseph County

South Bend Museum of Art

Snite Museum of Art

George Rickey Foundation

Estate of George Rickey

1st Source Bank