The Elon University
Sculpture Walk
The Elon University Sculpture Walk features works on loan to the University from regionally and nationally recognized sculptors. The sculptures and the sidewalk that weaves through the pieces and along Haggard Avenue link the original campus to newer development, particularly the Oaks Apartments and Arts West. The sidewalk and sculpture park give students, faculty, staff, and the community an opportunity to enjoy the expanding landscape of the campus and the significant role of the Arts in our community.
James Davis

This work invites the viewer to pass through and walk around it. Davis’ sculpture is about passages, about movement, about the progression of time, and his sculptures equate the viewing experience with life experience. It can be difficult, exciting or frightening to experience the work; the jagged edges at the opening of the sculpture invite and repel touch. As Davis says, “Experience makes you who you are.”

Phil Proctor

Proctor works primarily with found objects and recycled materials, each with its own history and previous use. “All objects have a voice of what they are, what they were or what they desire to be,” Proctor says. The history of all these materials contributes to the new composition, adding layers of dimension and interpretation. Rotation is an example of how approaching objects from a new perspective allows for a reflective experience unique to each viewer.
James Davis  

*Jazz*

2008

Like the Davis work that opens the sculpture walk, *Jazz* also invites the viewer to walk around the piece, to try to catch the best angle to view the work and to think about how one arm of the piece responds to the other. Davis equates his work with experience and, similarly, this work made of welded steel seems to sing and break apart into notes. It's like "seeing" jazz.
Carl Billingsley

*Cowl*
2008

*Cowl*, perhaps named for the hooded cloak worn by the monastic orders to cover their heads, mimics this same shape in the shadow it casts on the ground daily. The viewer is left unsure of how to approach the sculpture, unable to enter through the door-like opening and incapable of escaping its powerful presence. It stands as a monument of strength, asking the viewer to reflect on the material as an extension of meaning.

Carl Billingsley

*Dream of Africa*
2008

*Dream of Africa* is another example of Billingsley's approach of maintaining a strong relationship between the material and the process. He sticks to the roots of the medium and plays with his ability to morph welded steel to create a sense of movement and dance. Similar to *Jazz*, *Dream of Africa* asks the viewer to perform a ritual, to continue the sculpture's motion through physical movement around the piece.
Hanna Jubran

Four Seasons
2008

Jubran tells us his sculpture uses compatible materials to address “concepts of time, movement, balance and space.” The Four Seasons, paired as Summer & Spring and Winter & Fall, encourages the viewer to feel and sense the seasons and to observe how one passes into the next. Located in the green space adjacent to Arts West, the sculptures create their own reality of time and motion enhanced and influenced by the physical changing of the seasons.