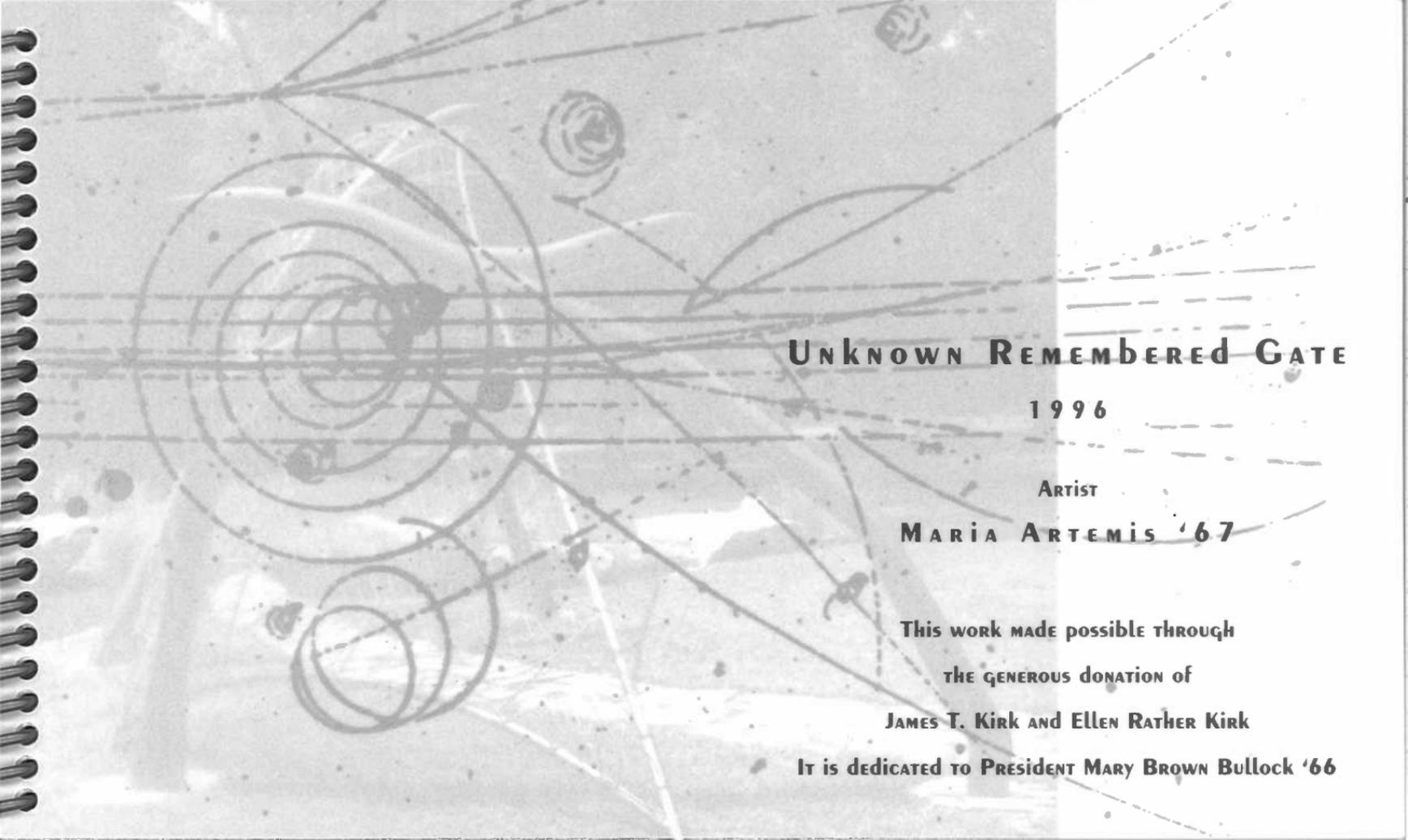




UNKNOWN REMEMBERED GATE by MARIA ARTEMIS



**UNKNOWN REMEMBERED GATE**

**1996**

**ARTIST**

**MARIA ARTEMIS '67**

**THIS WORK MADE POSSIBLE THROUGH**

**THE GENEROUS DONATION OF**

**JAMES T. KIRK AND ELLEN RATHER KIRK**

**IT IS DEDICATED TO PRESIDENT MARY BROWN BULLOCK '66**



We shall not cease from exploration  
and the end of all our exploring  
will be to arrive where we started  
and know the place for the first time.

T. S. Eliot

"We begin empty," Ernst Bloch wrote at the beginning of his magisterial *Principle of Hope*. Plato, teaching the Socratic doctrine of the remembrance of prior forms, would have disagreed. Is education, then, really *e-ducere*, bringing out what was already present? Or as the debate has also been put: "There is nothing in the intellect that was not previously in the senses." "Yes, except the intellect itself." Do we know, do we learn, or do we recollect—or do we somehow re-collect the scattered fragments of an original unity?

All of this is somehow reflected in Maria Artemis's remarkable site sculpture, "Unknown Remembered Gate," which takes the words of its title from the poem by T. S. Eliot cited above. The above lines are sandblasted into one of the granite fragments that make up the narrowing spiral of an inviting walkway beneath an open latticework canopy—a symbolic shelter that remains open to everything above it. It is less a secure roof than a promise of order, a framework under which the voyage of discovery can take place.

And a voyage it is, too, fraught with mysteries that only yield themselves to further study. The texts rendered in English, from Eliot onward, provide a sort of map, or a reminder that we are *making* a map. Italo Calvino: "The word connects the visible trace with the invisible thing like a frail emergency bridge flung over an abyss." Gregory Bateson: "The map is not the territory and the name is not the thing named." And at the end, Mary Oliver: "When it's over, I want to say: all my life / I was a bride married to amazement."

What lies in between the beginning and the end? A drawing of a harper figurine from an ancient Cycladic culture; lines of runic characters left untranslated; the double helix of DNA; the traces left by subatomic particles; the theorems and diagrams of chaos theory; a star map; the Hebrew and Greek names for solitary and transcendent Wisdom; and, near the end, a further cluster of human names for the ultimate Mystery or principle of creative order, from Logos and Atman to Wakan Tanka and Aten.

The universe, then, has been named in many imaginative ways, in response to human experience both within and without. And the function of the educational institution is to provide the keys to the understanding of past models and past discoveries (for they are not translatable, or even comprehensible, without some form of guide), with a view to opening a wider present and future to the student. To know the meaning of many models opens the possibility of meaningful choice.

And then education returns the student to life itself, to re-enter the world of everyday experience and know the place for the first time. Artemis's path narrows to a point amid broken rocks, a dark field of shattered lava. Some may wonder if this is a dead end; but those who have learned will step off the path and enter into the garden of immediate experience where the intriguing textures of living plants and the broad flat surfaces of adjacent boulders invite contemplation and participation.

Creeping thyme already grows between the differently shaped and textured flagstones of the pathway; the living world is never quite absent from any step of the journey towards learning and self-discovery. The path itself is a place of variety and delight, opening the way to a space of new and greater variety and delight.

That at least is what Maria Artemis's symbolism tells us. Even if too few college students are fortunate enough to experience that variety and delight in the face of daily pressures, it is good to have a work of art that reminds them—and the rest of us—of the greater meaning of the vast complex of human discovery and intimations of undiscovered mystery that a college education is supposed to impart. As expressed by our inherited symbolism, it is the drawing of this love and the voice of this calling—regardless of whether the love and calling be understood as human desire or higher declaration—that leads us, through the unknown, remembered gate, into the garden that is our destination. Artemis has synthesized this intuition brilliantly, but she leaves the final interpretation, as it surely ought to be, up to each one who walks the Path.

Jerry Cullum

*Jerry Cullum (M.A., U. of California Santa Barbara, Ph.D. Emory University) is a freelance cultural critic, poet and artist, and associate editor of Art Papers, an Atlanta-based magazine of contemporary visual art.*

## MARIA ARTEMIS

Maria Artemis was born in Greensboro, North Carolina, April 21, 1945. She lives and works in Atlanta, Georgia. Her professional activities reflect her interest and involvement with art in the public environment. Since 1994 she has been awarded two Public Art Commissions for the city of Atlanta. The first, *A Memorial To Crime Victims and Public Safety Officers Who Die In the Line of Duty*, was completed in 1995 for the new Atlanta Detention Center Plaza. The second site work, *Ex-Static*, was commissioned through the Corporation for Olympic Development in Atlanta for the Civic Center Pedestrian Spur. This work, completed Spring 1996, is located on West Peachtree and Pine Streets and is constructed from aircraft parts, steel pipe and stainless steel cable. During the spring of 1996, Ms. Artemis was the Kirk Visiting Artist at Agnes Scott College.

As an Adjunct Professor since 1992 at the Atlanta College of Art, Ms. Artemis teaches Visual Studies and Sculpture. She has served as a Visiting Artist for architectural reviews in the Graduate School of Design of Harvard University and at Georgia Institute of Technology. She also has served on numerous panels and symposia concerned with art in the public environment including the Atlanta Mayor's Green Ribbon Committee, Piedmont Park Design Advisory Committee, Art of the Public Environment sponsored by the American Society of Landscape Architects, and *ARS Natura Magazine*, the Georgia Journal of Landscape Architecture.

**Education:** M.S., Georgia Institute of Technology, College of Architecture, 1991; M.F.A., University of Georgia, 1977; B.A., Psychology, Agnes Scott College, 1969.

**Selected Awards:** 1994 Bureau of Cultural Affairs, City of Atlanta, Artist Project Grant, Solo Exhibition for *Labyrinth*; 1993 Georgia Council for the Arts Individual Artist Grant; 1991 International Design Competition: Redesigning Peachtree Street, Honorable Mention; 1988 National Endowment for the Arts Individual Fellowship Grant, Sculpture; 1987 Sculpture Award, Permanent Site Work Commission, City of Atlanta, Bureau of Cultural Affairs and the Arts Festival of Atlanta; 1985 Grant for Regional On Site Work, Atlanta Arts Festival, Piedmont Park.

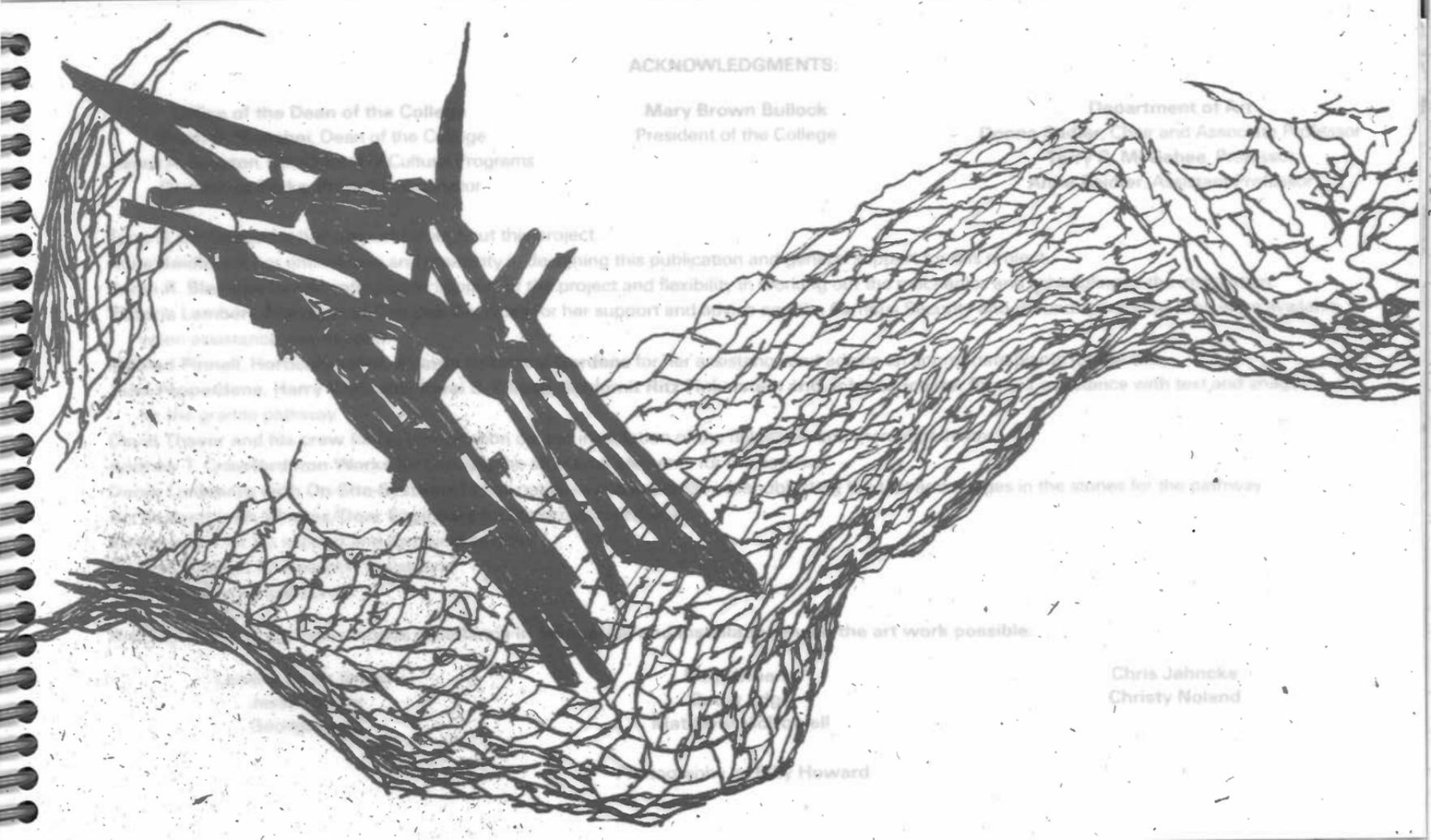
**Selected Exhibitions:** 112 Greene St., New York, NY; Cortona, Italy; Southeastern Center for Contemporary Art, Winston-Salem, NC; Lang Art Gallery, Claremont, CA; The University of Wisconsin at Superior, WI; High Museum of Art, Atlanta, GA; and the Nexus Gallery, Atlanta, GA.

**Collections:** Bayly Art Museum, Charlottesville, VA; Brenau University, Gainesville, GA; CGR Advisors, Collection of Georgia Artists, Atlanta, GA; City of Atlanta, GA; Columbia Museum of Art and Science, Columbia, SC; Chattahoochee Valley Art Association, LaGrange, GA; High Museum of Art, Atlanta, GA; Huntsville Museum of Art, Huntsville AL; Lannon Foundation of Contemporary Art, Los Angeles, CA; North Carolina National Bank, NC.

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Photography by **Billy Howard**

"WHEN IT'S OVER, I WANT TO SAY: all my life

I WAS A BRIDE MARRIED TO AMAZEMENT"

MARY OLIVER