South Wind II (1982), a memorial to longtime Vice President for Finance Raul Lawson (1938–1976), is one of a series of Granlund sculptures accenting gazebos and pavilions along the four winds. It stands in a sculpture garden on the south side of campus.

The stylized Linnaeus (Head of Carol von Linné) (1988) was placed at the entrance to the Melva Lunde Interpretive Center of Linnaeus Arboretum in the spring of 1988 to commemorate the Swedish natural scientist (1707–1778). This sculpture has also been installed at the Missouri Botanical Garden in St. Louis and the Linnaeus Garden in Uppsala, Sweden. Granlund has written, “Since the Linnaeus name was derived from the image of a lime tree, I felt it appropriate to incorporate the tree shape as I sculpturally celebrated the life and work of Linnaeus. The orderness of the eighteenth-century age reminded me of the precise arrangement of plants at the Linnaeus Garden in Sweden. I have taken the liberty of melding these two images in this sculpture.”

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Orbis (1999), which is sited on “Hello Walk” near the Edgar M. Carlson Administration Building, is a gift from family, friends, and alumni in memory of 1956 graduate and longtime alumni director Cecil Eckhoff (1963–1994). The men and women of the Gustavus Alumni Association are symbolized by the male and female figures imbedded as positive mass and negative space within a three-dimensional Möbius strip.

Nicollet County, the home of Gustavus Adolphus College, is named in honor of French explorer and surveyor Joseph-Nicolas Nicollet, who first mapped this region in the 1830s. His portrait in bronze, Nicollet (1986), dedicated in the bicentennial year of Nicollet’s birth, was commissioned by Melva Lunde, longtime dean of students and professor of French at the College, whose scholarship in French language and literature includes a book based on Nicollet’s manuscripts. Granlund has explained, “Nicollet is sighting the stars to discover where he is on Earth. That’s what we do at a college. Art is a part of that sighting.”

Venus Nautilus II (1983), which overlooks the tennis courts on the northeast side of the campus, is dedicated to the memory of student-athlete Karen Gibbs, who died from cancer in 1977 prior to her senior year at Gustavus. The geometric spiral is the shape metaphor of the ancient, chamber-building nautilus, but there are no concerting chambers in this spiral, which is both cradle and spring. The Venus image appears first as an Improvised floating figure near the spiral’s axial beginning and then emerges, her pose affirming the discovery of new dimensions of freedom.

Appar (1981), outside the Carlson Administration Building, echoes the joyfulness and exuberance of a family at play. A classic moment in time is fixed when the child, at its apex in an orbit around the parents, becomes the life completing the arch. Granlund has said, “When I thought of placing Appar at Gustavus, I considered the time spent here by young people. It is here that relationships often begin, which develop into new families. It is also here that a young person becomes keenly aware of the support that has been given by the family for many years.” Appar was commissioned by the family of the Rev. Gottfried Lindau, Class of 1917, to honor his memory. Another casting of this work is installed at United Hospital in St. Paul.

The Eckman Mall Plaque (1985) is a medallion embedded in the low wall east of the O.J. Johnson Student Union kiosk. The plaque pays tribute to the Eckman family for their support of mall construction and beautification.

The giant alphabet block BC/AD (1975) rotates on its base, pointing toward both Folke Bernadotte Memorial Library and Christ Chapel. It reminds the viewer that the letters of the alphabet are the foundation of every work in the library. It also makes the claim that, just as a deep diagonal incision cleaves the cube into halves of equal volume, so human history has been radically bisected by the intervention of Christ. It has been argued that this sculpture expresses the purpose of the College more compellingly than any other object on the campus.

Flight II (1980), in the lobby of Folke Bernadotte Memorial Library, is a memorial to Rhoda Lund, first president of Gustavus Library Associates. Its graceful rising posture is indicative of the aspirations of the human mind and spirit.

The Edge (1975) was originally housed inside the College’s hockey arena, which is now a part of Lund Center for Physical Education and Health. A male figure glides on an invisible skate whose blade has been enlarged to nearly encompass him. Literally at the moving edge, the skater concentrates his attention on what lies ahead, and wings rather than arms assure his balance and grace. The Edge was placed on campus as a special tribute to Rhoda and Rhoda Lund on the occasion of the dedication of Lund Arena.

Several pieces of Granlund sculpture may be found in offices and other interior spaces on the Gustavus campus. These include BC/AD Model (1971), Man-Nav Model II (1969), and Man-Nav Plane (1970), in the Maynard and Lorraine Hasselquist International Studies Room of Folke Bernadotte Memorial Library; Floor Exercise (1984), a three-figure, movable, improvisational piece inspired by the 1984 Summer Olympics and playfully nicknamed “Olga,” “Nadia,” and “Ludmilla”; in the north-side trophy case in Lund Center’s Hall of Champions; the President’s Inaugural Medal (1981), the medallions of the president (1988 and 1987), and the Fine Arts Award (1976), in the president’s office in the Carlson Administration Building.

In 2003, Granlund was commissioned to produce The Portrait of Paul Wellstone (2003) to commemorate the late U.S. senator’s life and convictions. That bust is now displayed in the Diversity Center on the northeast side of the campus.

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In 2003, Granlund was commissioned to produce The Portrait of Paul Wellstone (2003) to commemorate the late U.S. senator’s life and convictions. That bust is now displayed in the Diversity Center on the lower level of the C. Charles Jackson Campus Center. The Hillstrom Museum of Art, located in the Jackson Campus Center, owns another bust, Head of a Boy (1955), a gift from the Rev. Richard Hillstrom ‘47 in memory of Dr. John Lindbeck ‘37. In addition, the museum owns Horizontal Lovers III (1986), also a gift from Hillstrom.
WHAT DOES IT TAKE TO CREATE A GRANLUND SCULPTURE? The lost wax process of bronze casting that Paul Granlund used to create most of his sculptures involves distinct stages of production. The first step is modeling the work in either wax or clay, followed by a second stage where the model is converted into a three-dimensional clay model. After the clay model has been cast, it is then covered with a layer of wax or clay to create a mold. The wax or clay is then heated to a high temperature to melt the wax or clay, leaving a void in the mold. The void is then filled with liquid metal, usually bronze. Once the metal has solidified, the mold is broken open to reveal the finished sculpture.

A GOOD PLACE TO BEGIN YOUR TOUR at a Christ Chapel, although you may easily begin at any other point on the map, is the chapel’s north entrance. The red door a double door known as the Christ Door (1964). A seven-foot, marble-clad, vertical tree forms depicts the New Testament (an excerpt from the Second Article of the Apostle's Creed). Counter-clockwise from top left, these are Crucified, Dead, Was Buried, Descended, Rose Again, Ascended, and Is Seated at the Right Hand of God. The door handles are branches of the tree, leaf-like on one side symbolizing dormancy and death, with foliage emerging on the other side symbolizing new life in Christ. Paul Granlund noted that those who would enter Christ Chapel by these doors “must physically lay hold of these sculptured vines and symbolically acknowledge [their] oneness with humanity and with Christ in the death we die and the possibility to be one with Christ in his life, now and forever.”

The vertical and horizontal panels mounted on the interior side of the Christ Door portray the sacraments of baptism and communion with complementary tablets of a birth scene and a family meal and are collectively titled the Baptism/Lord’s Supper Door (1963).

Christ Chapel’s west entrance, the Old Testament Door (1962), carries the Genesis story of the Fall and the promise of salvation. Inside the entrance, the Old Testament Frieze (1967) offers an artistic interpretation of the development of prophecy and the lineage of Christ. On one side the viewer will recognize Noah gathering the birds and animals, the building of the ark by builder, Noah instructing the priests to carry the Ark of the Covenant, Elijah being caught up in the fiery chariot; and King Josiah with the Book of the Law. On the other are Adam and Eve being driven from the Garden of Eden, Abraham intending to sacrifice Isaac, Joseph sold by his brothers, Jacob’s ladder; David claiming victory over Goliath while yet being threatened by King Saul, and Solomon overseeing the building of the Temple. In the center panel, Joshua and John the Baptist point toward the Lamb of God.

The chapel’s south entrance, the Hope Door (1965), symbolizes the ultimate hope of the Church as revealed in Revelation. Free yet united figures of the faithful, believers, are attracted by the church’s righteousness, float toward a triumphant, welcoming Christ. Below, these repelled by righteousness replete into isolation in solid bronze.

The cast entrance, the New Testament Door (1962), bears sculpture that is a visual metaphor for the New Testament. “I am the vine and you are the branches.” (John 15:5). The four branches represent the seasons of life during which Christ sustains the faithful. On the New Testament Frieze (1997) inside the entrance (which completed Granlund’s chapel commission), contemporary and historic figures whose lives are indubitably linked to the humanity and poetry of the Gospel are recognized for their lifestyle and faith. The College’s namesake, Swedish-American, Bishop Granlund II Adolphus (reigned 1611-1612), and former College president Edgar Carlson are sculpted alongside Bach, St. Francis, Martin Luther, Martin Luther King Jr., and Mother Teresa, among others.

A semi-circular tableaux, the Sonata (1975), installed at the Monastery of St. Francis in Dubuque, Iowa, when opened, is a gift from former College President Edward Lindell (1975–1980) and his wife, Patricia. Here, at eye level as worshipers walk into the chapel, it is a visual reminder of Christ’s sacrifice.

The dancing St. Francis (1989) represents Granlund’s attempt to sculpt the “shape of joy.” Francis balances precariously on the moon and sings the sun. He starts not at the sun but at the Christ in the middle of that burning star, who is the source of his joy. The sculpture is a gift from the families of the sons of “Stan” and Sylvia Benton (60th Anniversary, long service administrators 1945–1978) in development and public relations at the College, given in memory of their work. Other castings of this work are installed at the Monastery of St. Francis in Assisi, Italy, in the entrance atrium of Immanuel St. Joseph’s Hospital in Manitowoc, Minn., and at Viterbo University in La Crosse, Wis.

To the west, Palindrome (1976), the memorial fountain honoring 1933 graduate and president of the former Minnesota Synod LCA (1965–76) Melvin Hammarberg, bears on it base a palindromic epigraph derived from classic Greek, which reads the same both backward and forward and translates as “Wash your immodesty, not your face.” One of the sculpture’s figures brings water to her face to cleanse it. An attached flying figure, having washed both her face and her inner self, is representative of a spirit freed. Another casting is sited at St. Mary’s Greek Orthodox Church in Minneapolis.


Male of the Moors (1971), standing outside Anderson Theatre, represents Melphonse and Thalai, the goddesses of tragedy and comedy. Each contains within herself a tragic or comic view of the world; on the one side, the world is tragic; on the opposite side, the world is comic.

The three graces of Semuta (1975), in the lobby of Josi Björk Recital Hall, capture in space the fluid unfolding of the movements of the sonatas most usual form. Like bursts from the sun, they sail along the ribbon of life that is the musical staff, carrying sound from the spiritual spaces. Semuta is a gift from the late 1930 grade and music professor Efth Tolpin (taught 1950-1976) given in memory of her mother, Ellis Price. Stephen Semuta died in 1953 after teaching for 38 years. The Head of Composer Jim Reader (1984), on display in the Lund Music Library of the Schader Fine Arts Center, resulted from a sitting during the 1979-80 school year, when the noted composer was a visiting professor of music at Gustavus.
A soapstone mold is carved out of a block of soapstone. The mold is then filled with dry, fine-grained sand and packed tightly in order to protect the sculpture from the casting process. After the sand is removed, the mold is allowed to cool and then broken apart. The core is removed, and the mold is placed back together. The mold is then filled with bronze, and the process is repeated until the desired number of casts are produced. The bronze is then allowed to cool and is finished by hand. The finished sculpture is then ready for display or sale.

Granlund won several major competitions including the Minnesota Governor's competition for a Vietnam War memorial and the Duquesne, Iowa, Five Flags Plaza sculpture competition. He was honored with a one-man show in Minneapolis, New York, Chicago, St. Louis, San Francisco, Los Angeles, and several other cities. In 1960 his sculpture of Charles A. Lindbergh—the Boy and the Man (1965) was installed at Le Bourget Field in Paris. Constellation Earth (1984), an eight-foot sphere celebrating the solar system, was placed in Peace Park, Nagasaki, Japan, in 1992. Granlund died in 2003, leaving a legacy of more than 650 figurative bronze sculptures in public installations and private collections nationally and internationally.

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Former Gustavus Adolphus College President Edward M. Carlson (served 1944–1968) dreamed of building a chapel for the College the day the chapel’s north entrance is the red double door known as the Christ Door (1964). A seven-figured, medallion-shaped tree form depicts the seven major points of the Second Article of the Apostles’ Creed. Counter-clockwise from top left, these are Crucified, Dead, Was Buried, Descended, Rose Again, Ascended, and Is Seated at the Right Hand of God. The door handles are branches of the tree, lifeless on one side symbolizing dormancy and death, with foliage emerging on the other side symbolizing new life in Christ. President Carlson noted that those who would enter Christ Chapel by these doors “must physically lay hold of these sculptured vines and symbolically acknowledge [their] oneness with humanity and with Christ in the death we die and the possibility in faith to be one with Christ in his life, now and forever.”

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The chapel’s south entrance, the Hope Door (1965), symbolizes the ultimate hope of the Church as revealed in Revelation. Free yet united figures of the family of believers, these are Adam and Eve being driven from the Garden of Eden, Abraham intending to sacrifice Isaac to God, and Joseph being betrayed by his brothers, Jacob’s ladder, David claiming victory over Goliath while yet being threatened by King Saul, and Solomon overseeing the building of the Temple. In the center panel, Isaiah and John the Baptist point beyond the Lamb of God.

Christ Door (1964), a sculpture created in 1964 by Paul Granlund, depicts the seven major points of the Second Article of the Apostles’ Creed: Crucified, Dead, Was Buried, Descended, Rose Again, Ascended, and Is Seated at the Right Hand of God. The door handles are branches of the tree, lifeless on one side symbolizing dormancy and death, with foliage emerging on the other side symbolizing new life in Christ. The door was designed by President Carlson and is located on the main entrance of the chapel.
The joyfulness and exuberance of a family at play. A classic moment at Apogee (1986) was placed at the entrance to the Melva Louie Inter Faith Center of Linnaeus Arboretum in the spring of 1988 to commemorate the Swedish natural scientist (1707–1778). This sculpture has also been installed at the Missouri Botanical Garden in St. Louis and the Linnaeus Garden in Uppsala, Sweden. Granlund has written, “Since the Linnaeus name was derived from the image of a lime tree, I felt it appropriate to incorporate the tree shape as a sculpture to celebrate the life and work of Linnaeus. The orderliness of the eighteenth-century wig reminded me of the precise arrangement of plants at the Linnaeus Garden in Sweden. I have taken the liberty of melding these two images in this sculpture.”

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