

**Request to relocate the artwork, Monument to an Art Education, on the campus of the
University of North Carolina School of the Arts (UNCSA)**

May 12, 2026

Affirmation of Ownership

With the approval of the North Carolina Arts Council on March 18, 2026, the UNC School of the Arts assumed ownership of the Monument to an Art Education, referred going forward as “the artwork”. See attached signed - Artworks in State Buildings—Deaccession Report.

Rationale for Relocation and Maps

The artwork is in an area currently under investigation for redevelopment. The artwork is adjacent to former college residence halls that are planned for demolition to make way for a new high school residence hall. Part of this project will be realigning Kenan Drive to improve access for tractor trailers servicing our dining hall. The realignment will run through the current location of the artwork, making relocation necessary. Please see campus maps attached highlighting the current location of the artwork, the proposed new location, and the area of the redevelopment and road realignment.

In addition, it is our desire to move the artwork from a location that is primarily viewed by driving past it to a location that will create interaction with pedestrian traffic. This will allow more full engagement with the piece from all sides, for longer periods, and at closer proximity. The new location is near our largest student parking lot, our fitness center, and primary college residence hall. All will generate significant pedestrian traffic near the artwork.

Description of the artwork

Mixed Media (Steel, aluminum, stone, paint, gold leaf) Obelisks 41-1/2” wide, 139” high, 85” long. See attached – Monument Artist Contract Schedule A 2000 and Monument Conservation Treatment Report 2005.

Party Responsible for the Relocation

UNCSA’s full-time, professional facilities department has the expertise and equipment to remove and reinstall the artwork on campus. The artwork is moving a short distance to its new location on campus.

SCULPTURE RELOCATION





KENAN DRIVE REALIGNMENT





REDEVELOPMENT AREA



North Carolina Arts Council Conservation Treatment Report

**“Endeavor”
or
“Monument to an Education”**
by Jim Hirschfield and Sonya Ishii



North Carolina School of the Arts
Winston-Salem, North Carolina
May, 2005

Theodore F. Monnich, Chief Conservator
Sculpture Preservation
2601 Cypress Street
Columbia, South Carolina 29205

Conservation Treatment Report

May 14, 2005

Object: *Endeavor or Monument to an Art Education*
Artist: Jim Hirschfield and Sonya Ishii
Date: May, 2000
Material: Mixed Media (Steel, aluminum, stone, paint, gold leaf, light, plantings)
Dimensions: Obelisks: 41-½" wide, 139" high, 85" long, Planted area: Approximately 140' x 140' (irregular shape)
Location: North Carolina School of the Arts, Winston-Salem, NC



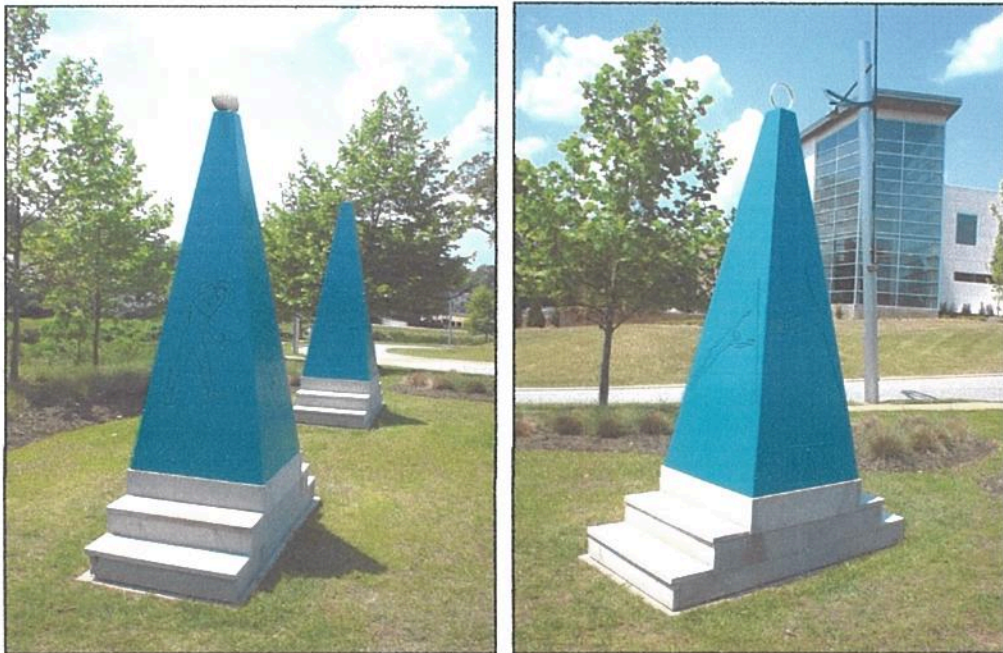
before



after

TREATMENT

1. Wash all surfaces with aqueous non-ionic detergent solutions to remove surface dirt. Rinse and air dry.
2. Stabilize areas of corrosion, treating the exposed corroded steel with an aqueous tannic acid solution suspended in a polymer emulsion, and removing blistered and exfoliating paint by hand using wire and bristle brushes.
3. In-paint losses to the paint surface with computer-matched alkyd Duron enamel.
4. Seal with a clear coat sealant
5. Restore gold-leafed finials with 23k gold leaf applied with oil size.
6. Remove mycological growth and staining from stone with a detergent and water solution.
7. Repair damaged stone elements with epoxy adhesive where detached elements survive.



after treatment



after



after



after



Artworks in State Buildings—Deaccession Report

Name of artwork: *Monument To An Art Education*

Location of artwork: University of North Carolina School of the Arts, Winston-Salem, N.C.

Title: *Monument To An Art Education*

Date: 2000

Artist name: Jim Hirschfield; Sonya Ishii

Medium: Painted steel and concrete

Dimension: 139 x 85 x 41 ½ inches

General Condition Assessment: Good condition

Reason for deaccessioning artwork (check all that apply):

- The artwork has been determined to represent a safety hazard in its present condition.
- The artwork cannot reasonably be restored to its original structural or aesthetic integrity due to technical difficulties.
- The artwork cannot reasonably be restored to its original structural or aesthetic integrity due to expense disproportionate to the value of the work.
- The artwork cannot be located or has been destroyed.
- The contract was terminated and the artwork is being deaccessioned as follows:
Artwork is being transferred to University of North Carolina School of the Arts.

The artwork will be considered deaccessioned for the reasons indicated and removed from the North Carolina Artworks for State Buildings Collection and insurance registry 30 days following this date of decision.


Notice of deaccession was given to the artists named above on March 18, 2026 via the following method(s):

- United States Postal Service
- Electronic Mail
- Phone
- Artist could not be located after reasonable attempts by the above method(s)

Authorized Disposition After Deaccession (check one):

- Transfer
- N/A (Artwork cannot be located)
- Other (type other)

Approved by the North Carolina Arts Council on March 18, 2026.


_____ (Official authorizing signature)

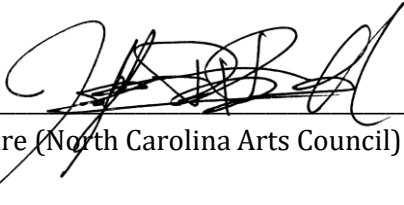


North Carolina Arts Council
Fifty years of leadership

Artworks in State Buildings—Disposition Transfer Form

Per the approval of the **North Carolina Arts Council** on March 18, 2026, the North Carolina Arts Council hereby irrevocably and unconditionally gives, transfers, assigns and delivers to University of North Carolina School of the Arts (Transferee) all rights and interest in and to *Monument To An Art Education* described on the attached pages, together with all rights and interests associated with said objects, with the exception of any applicable copyrights and interests comprised in those copyrights.

I certify that the object named above has been released by the North Carolina Arts Council on March 18, 2026.



Signature (North Carolina Arts Council)

Jeff Bell

Executive Director
North Carolina Arts Council
N.C. Department of Natural and Cultural Resources
Office: 919-814-6525
jeff.bell@dncr.nc.gov



Signature (Transferee)

Brian Cole, Chancellor
University of North Carolina School of the Arts
1533 South Main Street
Winston-Salem, NC 27127
336-770-3201
coleb@uncsa.edu



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Notice of Copyright Agreement

The agreement between the North Carolina Arts Council and the artist provided that the Artist retains all rights under the Copyright Act of 1976, 17 U.S.C. §§ 100, et seq., except that the Artist:

- (1) agrees not to make any duplicate or reproduction of the Artwork or permit others to do so except by written permission of the North Carolina Arts Council; however, the artist may make slides or photographs for the sole purpose of demonstrating his artistic accomplishments without the written permission of the North Carolina Arts Council;
- (2) agrees to give credit reading substantially “an original work commissioned by the Artworks for State Buildings Program for the State of North Carolina” in any public showing under the Artist’s control of reproductions of the Artwork, to affix this credit to any graphic reproductions of the Artwork, and to require others to comply with the terms of this clause; and
- (3) grants the Department of Natural and Cultural Resources, acting through the North Carolina Arts Council, a nonexclusive, irrevocable license to graphically reproduce the Artwork. The Department agrees to affix credit to the Artist and a copyright notice on any reproductions made by it.

THE ARTWORK SPECIFICATION FORM
N.C. Art WORKS FOR STATE BUILDINGS PROGRAM
Artist Contract Schedule A

Artist: Jim Hirschfield and Sonya Ishii Birthdate: 3/7/51(Hirschfield) 7/19/52 (Ishii)

Nationality: US Place of Birth: Pittsburgh, PA (Hirschfield)
Honolulu, HI (Ishii)

Title of Artwork: Endeavor or Monument to an Art Education

Medium of Material: Mixed Media (Steel, Aluminum, Stone, Paint, Light, Gold Leaf,
Ornamental Grass and Trees)

Edition information, if applicable: NA

Date and place executed: May, 2000; North Carolina School of the Arts, Winston-Salem, NC

Collaborating artist(s), if applicable: NA

Maker (s) other than Artist (fabricators, technicians), if applicable:

Fabricator: FS LTD, 527 S. Portland St., Seattle, WA 98108, 206-763-8292, Fax 206-768-0107
email: fsart@worldnet.att.net

Foundations, Lighting, Plantings, North Carolina School of the Arts' Physical Plant

Location of signature and copyright mark, if it occurs: NA

Exhibitions pertaining only to the above named work, if any: Model and Drawings exhibited in
The Faculty Exhibition, Ackland Art Museum, Chapel Hill, NC; January 1999

Published reviews or articles concerning the above named work: NA

Dimensions: Obelisks: H-139", W-41 1/2", L-85"
Planted Area: Approximate 140' x 140' (Irregular Shape)

Materials used in the execution of the Artwork (be technical and specific)

Obelisks - A-36 mile Steel
#304 Stainless Steel
#6061 t-6 Aluminum
Wilkeson Sandstone
Cascade Granite Boulder

Plantings – Muhlenbergia Capillaris (Pink Muhly Grass)
Grass (fescue/bluegrass mix)
Platanus x acerifolia (London-Plane Tree)
Hemmerocalis (Daffodil)

Technique or construction methods used in the execution of the Artwork. (attach fabrication drawings, if necessary)

Obelisks:

Tig/mig welded fabricated A-36 mild steel sculpture sections (ER 70-s2, ER 70-S5 filler rod)

Pickled plate, CC water cut images, sheared & plasma cut shapes.

All edge and corner welds sanded w/radiuses.

Sandblasted interior and exterior surface, zinc primed, powder coat, color & clear topcoat.

Framework:

Tig welded fabricated #304 stainless steel step framework (#308 L filler rod).

Plasma cut, sanded surface

Pinnacle Objects:

Tig welded fabricated #6061 T6 aluminum (#4043 filler rod).

Saw & plasma cut, sanded surface, conversion coating, primed, sized, gilded gold finish

Stone:

Diamond saw cut sandstone (with honed surface – 1 side and all edges).

Stone epoxy set to Stainless steel step framework.

Sitework:

Old Fence posts removed, surface rocks and stumps and other unwanted features removed.

Firebreak for unwanted growth (i.e. Kudzu) established.

Roundup sprayed on unwanted growth and Roots removed.

Site tilled and disced.

Additional minimum 4" topsoil added to lawn areas and tilled into existing soil.

Lawn area seeded and strawed.

Additional topsoil and soil amendments added to grass beds.

4" trench dug to delineate borders between lawn areas and grass beds.

Grasses planted at 2ft. on center.

Gaps filled with daffodil bulbs.

Grasses area covered with 2" pine bark chip mulch and a very thin covering of pine straw.

Lawn area seeded with fescue/bluegrass mix.

Trees planted in fall months.

Material Finish used on the Artwork (glaze, paint color and type, sanding grit, tool pattern, patina, surface sealer, etc.)

Steel is sandblasted to white metal, zinc primed, and

Tiger Dry-lac #5021 powder coat, and powder clear top coat

Pinnacle objects (i.e., boulder, circle, staircase) are primed, sized with: Polco

Gold varnish, gilded w/23.75 K XX deep gold leaf, & sealed with clear coat

Foundation/Installation structure (include bolt/in size, grout, etc.)

Concrete Foundation constructed and poured in place by NCSA Physical Plant

Artwork Installation executed by FS Ltd.

Sculpture sections bolted to stainless steel framework.

Framework mounts are 1/2" x "Hilti/HIT HY 150 expoy set.

General routine maintenance and care of art work (cleaning agent, procedure)

Existing environmental factors:

Standing water, heat & humidity, UV light, etc. will accelerate the oxidizing and aging process of protective coatings.

Maintenance Short-term, Obelisks:

Wash surface of the sculpture with a solution of non-ionic cleanser (Zyfo/National Soap Co.) and water. Touch up any chips or scratches, in powder coating with color matched industrial enamel. Touch-up flaws in gold leaf with color matched gold sign painters paint (1-Shot).

Replace electrical bulbs as needed.

Maintenance Short-term, Grass Beds:

Periodic mowing and selective weeding and/or spraying must be employed.

NOTE: When mowing around Obelisks with weed eaters, it is essential that care be taken not to hit the sandstone bases. This will permanently mark the stone with lines from the spinning monofilament of the weed eaters.

During early spring, and throughout the growing season, be on the lookout for fescue/bluegrass shoots. Careful use of Roundup or similar herbicide should be effective. Heavy mulching will help considerably.

Though the grasses are drought-resistant, they should be watered during the first year in very hot, dry weather. In future years they will require very little watering.

Maintenance Long-term, Obelisks:

Desired Appearance:

Clean, bright color on the powder coated sections. Clean and structurally sound stone steps. Bright gold with good adhesion and clear coat.

Maintenance Long-term, Grass Beds:

Manage the grasses bed with cutting back the dead grass in late winter-early spring (early March). It will produce different results every year. It won't remain static.

Special cautions or concerns regarding art work: General Maintenance (see above)

Packing, shipping or storage instructions (should the need arise). NA