The first woman to receive a medical degree in the United States, Blackwell came to Geneva in 1847 to study at Geneva Medical College, an ancestor to Hobart College and the only institution that would admit a female ‘pre-med’ to its all-male ranks. The sculpture has particular resonance for an institution defined by a coordinate philosophy. Pride in an exemplary graduate explains part of the attachment to this outstanding woman.

Situated in front of Scandling Center, the Sundial is a reminder of natural time, the history of the Colleges and the passing of classes through stages of life. A product of an introductory studio art class, this sculpture was chosen to decorate the campus in perpetuity.

The sculpture located near the library is a pair of scissors, put there to represent the dual nature of the colleges. Officially termed the Colleges of the Senecas, the school is actually a combination of two schools. The first was Geneva Academy, which would eventually be renamed Hobart College by 1860. William Smith founded a women’s college that would work in concert with Hobart. This coordinate system created separate, duplicate classes for men and women, until time slowly eroded the sex boundaries and brought the schools together.

Kim Czongho was a visiting sculptor during the 2004-2005 academic year. While working at Hobart and William Smith Colleges, he created this monumental steel sculpture. It represents the differences, as well as the similarities, between the Eastern and Western ideas. It also stands for the coherent merging of these ideas from different cultures. In this work, you can see the influence of Pablo Picasso and Buddhist sculpture.
This sculpture honors the nurseryman, suffragist and educational proponent, William Smith. William Smith had the vision to create a school for women at a time before women could vote. He founded William Smith College in 1908. This statue is a gift from the men of the Board of Trustees to honor the women of William Smith College. Smith is shown as elderly but active— an inspiring figure who was lively throughout his eighties.

Raimondi is the oldest of four sons of first generation Italian immigrants. He attended the Portland School of Fine and Applied Arts and the Massachusetts College of Art. This work is part of his early geometric minimalism series. Raimondi has a classical sense of design and craftsmanship. His works are formed, rolled and welded, fabricated into shape from large sheets of metal.

This monumental sculpture on the arts campus of the Colleges was the result of an honors project completed in 1984 under the direction of Professor A. E. Aub. The title says it all: What is modern architecture and art? Has they failed or succeeded? Where do they go from here?