



Barry Flanagan (British, b. 1941-d. 2009)

Hare and Bell, 1988

Bronze

Collection Nerman Museum of Contemporary Art, 1995.61

Gift of Marti and Tony Oppenheimer

Rebelling against such teachers as Anthony Caro, who made abstract sculptures out of rigid steel, Barry Flanagan in the 1960s fashioned nonrepresentational works out of malleable bits of ephemera such as rope, fabric, and sand. In the 1970s he turned to the more durable and traditional medium of carved stone, and in the early 1980s began casting in bronze. Flanagan participated in the general return to figuration in 1980s art but gave it a personal twist, by representing animals rather than humans. He most frequently rendered hares, many of which take on human qualities as they dance, balance, and box. Others, such as the hare atop the bell in this sculpture, exhibit a more purely animal nature. *Hare and Bell* epitomizes Flanagan's negotiation of such opposing forces as seriousness and whimsy, tradition and innovation. The smooth and finely crafted bell is steeped in weighty tradition, evoking the grand institutions of church and state. The roughly modeled hare, by contrast, is a whimsical creation, flouting the gravity of its sculptural context. The choice of animal is particularly appropriate, for throughout history the hare has been associated with playfulness and mischief. Ultimately, the hare upstages the bell, energizing both its formal courtyard setting and the viewer with its freedom and vitality.

Barry Flanagan studied at Birmingham College of Art and Crafts from 1957 to 1958 and at Saint Martin's School of Art, London, from 1964 to 1966, where he earned a Vocational Diploma in Sculpture (Hons).



Katie Dallam (American, b. 1960)

Tired Beast, 2014

Recycled tire rubber

Johnson County Community College Student Collection

In 2015 this work was the centerpiece for a solo exhibition with a series of smaller horse studies in various media in the JCCC Student Gallery. For a Sustainability competition in 2011, Dallam and other Sculpture II students working with Mark Cowardin created temporary sculptures using repurposed materials that were sited all over campus. Dallam was commissioned by the Nerman Museum to create this permanent sculpture loosely based on her Sustainability project of the same title. She stated: "Many tires are left by the side of the road or discarded in landfills rather than pulverized into rubber mulch for playgrounds, or running tracks. Tires left at landfills pose a threat as they are a breeding ground for diseases; if burned they emit dangerous fumes. One way to use recycled tires in a positive way is to turn them into sculptures. I have been obsessed with tire art for a while due not only to the salvation of the environment but also the actual beauty of the tires themselves. I have been intrigued by the depth and linear quality of the tires and how they are in concert with my own artwork. The *Tired Beast* is my first attempt at this use of tires. This sculpture is made with tire shreds that would not otherwise be used and would pile up somewhere if not used in my sculpture."

Katie Dallam lives and works in Overland Park, KS. She has a BA in Art and an MA in counseling and psychology. The Nerman Museum also owns her expressionistic watercolor titled *The Fight* based on her traumatic experience with boxing.



Laura DeAngelis (American, b. 1973)

Eagle, 2007

Ceramic

Collection Nerman Museum of Contemporary Art, 2008.02

Laura DeAngelis' stylized rendering of the American eagle, a national icon of patriotism, was commissioned to honor the lives of Johnson County police officers killed in the line of duty. The symmetrical form and abstracted, armor-like feathers of *Eagle* accentuate the bird's symbolic strength, as does the material, which appears at first glance to be carved stone. However, DeAngelis' process of modelling and firing clay into ceramic emphasizes the work's more organic qualities. The curvature of the eagle's wings, the ornamental scrolls underneath its talons, and the seemingly animated turn of the head soften the severity of the sculpture's static representation and enliven its subject. The artist, who describes her practice as "meticulous with a natural tendency to invoke something from another era," channeled *Eagle's* stylistic form from Art Deco-style ceramic designs decorating Kansas City buildings from the 1920s and 1930s. DeAngelis' interest in local architecture and ornithology can also be found in *Celestial Flyways*, a 2008 Art in the Loop public art commission for Oppenstein Park in downtown Kansas City, for which she created sculpture reliefs inspired by the migratory patterns of native birds. In both *Celestial Flyways* and *Eagle*, avian subjects are reimagined as powerful symbols of unity and community.

Laura DeAngelis received her BFA from the Kansas City Art Institute in 1995.