



Dennis Oppenheim (American, b. 1938-d. 2011)

Performance Piece, 2000

Fiberglass, stainless steel, firebrick and bronze

Collection Nerman Museum of Contemporary Art, 2001.12

Acquired with the assistance of Grand Arts, Kansas City, Missouri

Internationally recognized as a pioneer of conceptual art, body art and earthworks in the late 1960s, Dennis Oppenheim in the later decades of his career focused on the creation of large-scale sculptures for both indoor and outdoor locations. Too large for display inside Kansas City's Grand Arts, which originally commissioned it, Oppenheim's 20-foot-tall *Performance Piece* was first lent to, and ultimately acquired for, the JCCC campus and was refurbished in 2010. As whimsical as it is monumental, the sculpture features an open-mouthed furnace, lined with real firebricks, its exterior walls bristling with 35 cast bronze bugles. Rising from the furnace, a faux-brick fiberglass chimney ties itself fantastically into a knot and is topped by two real chimney caps. Through its combination of real and illusionistic elements the sculpture toys, said Oppenheim, with "true and false ... function and nonfunction." Though the bugles cannot actually be played the viewer is invited to imagine blowing through them and, to consider, in Oppenheim's words, a "chimney ... turned into a wind instrument, suggesting one could play, or perform it." Blowing on the bugles would also stoke the imaginary fire inside the furnace, creating "hot" music.

Dennis Oppenheim received a BFA from the School of Arts and Crafts, Oakland, California, in 1965, and an MFA from Stanford University, Stanford, California, in 1966.



Dale Eldred (American, b. 1933 - d. 1993)

Galileo's Garden, 1984

Steel, paint

Collection Nerman Museum of Contemporary Art, 1984.01

The sculpture *Galileo's Garden* was commissioned in 1984 by renowned artist Dale Eldred of Kansas City. It works with the sun's seasonal and daily cycles to function as a time piece and honor the spirit of Galileo Galilei, the 17th century astronomer who was excommunicated by the Catholic church for hypothesizing that the Earth revolved around the sun. The sculpture reminds us of the implicit danger in advocating certainty in matters of scientific knowledge.

Suspended on steel cables at the center of Eldred's work is a stainless steel disk with a hole in its center. On the ground beneath the disk is a nickel-coated plate etched with lines that denote the 21st day of each month. As the sun passes overhead, the disk casts a shadow on the lines, providing a solar calendar. The sculptural elements on the four pedestals represent an equatorial dial, polar sundial, latitude finder and equatorial sundial, and along with the additional instruments attached to the bench, these forms reference the tools Galileo would have used to measure the position of the sun at different times as he investigated his controversial theory.

Chairman of the Kansas City Art Institute sculpture department for 33 years, Dale Eldred achieved international recognition for his large-scale, outdoor sculptural installations, many of which incorporate natural elements such as sunlight. Originally sited in the Fountain Courtyard, *Galileo's Garden* was re-sited in conjunction with the new Galileo Pavilion in 2012. The innovative building was designed using current knowledge of sustainable design, and with the sculpture, this new location will serve to inspire and educate those who will develop or support new sustainable ways to live in the future.



Michael Schonhoff (American, b. 1970)

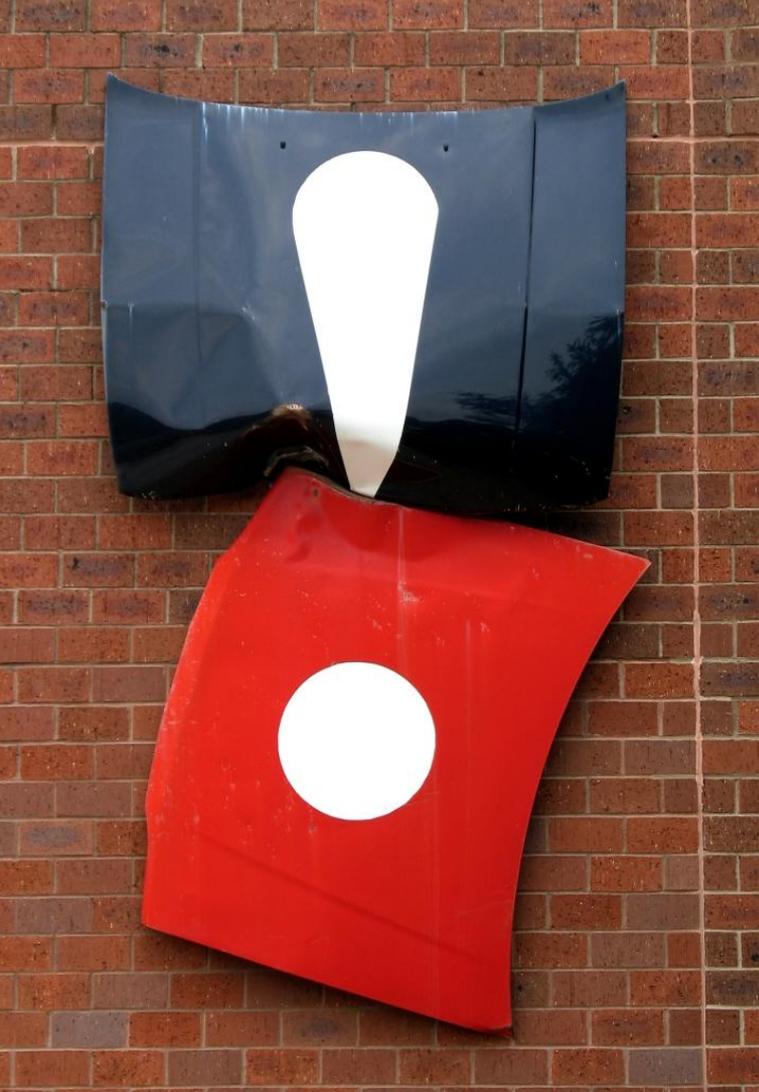
Cart of the Nephilim, 2005

Steel, tires, paint and strapping

Collection Nerman Museum of Contemporary Art, 2007.83

Reaching 22 feet and weighing 2,000 pounds, *Cart of the Nephilim* is Kansas City artist Michael Schonhoff's largest rendering of his trademark subject – the handcart. The sculpture's gargantuan scale imaginatively transforms JCCC's warehouse into moveable cargo for the Nephilim, or Old Testament biblical giants, referenced in the work's title. Explored as a motif in prints, drawings, and smaller sculptural works, the handcart has personal significance for Schonhoff, whose first job was stocking groceries. According to the artist, it also serves as a "surrogate form" for his dual roles as laborer and consumer. These oppositions are playfully emphasized by the artist as he puns on the "work" of art and the impractical function it serves here. Schonhoff's cart notably invokes another large-scale, local public sculpture – Claes Oldenburg and Coosje van Bruggen's *Shuttlecocks* at the Nelson-Atkins Museum of Art – his standing as a monumental ode to labor, theirs, to leisure. *Cart of the Nephilim* was originally conceived as a temporary public work for the 2005 Avenue of the Arts in downtown Kansas City, Missouri, where it stood as a timely metaphor for urban development; however, its meaning remains as mobile as its subject, always open to new interpretations.

Michael Schonhoff received his BFA from Iowa State University in 1993 and his MFA from the State University of New York at Buffalo in 1995.



Andrzej Zieliński (American, b. 1976)

!, 1998

Metal and paint

Johnson County Community College Student Collection

Andrzej Zieliński constructed the wall-hanging sculpture titled *!* while studying at Johnson County Community College with now-retired professor Zigmunds Priede. Assigned to create an artwork addressing both the legacy of Pop Art and incorporating written language, Zieliński generated a visual pun riffing off the appearance of the work's namesake punctuation. He purchased two disfigured car hoods at a salvage yard and hired an auto dealership in Lawrence to paint a vertical comet-shape on the black hood and a dot on the red. Placed one above the other, the two abstract forms combine to create an exclamation mark. To Zieliński, the symbol recalled the frenetic action symbolized by the use of "!" in comic books, as well as the cacophonous noise of a car crash. The artist's interest in language and communication is evident in his other works in the Nerman Museum collection, including *6^§?* (2005), *Printing One of Two* (2014) and *Yellow Industrial Paper Shredder* (2009-2010). Zieliński paints office machines designed to facilitate the transfer of information but abstracts their forms through off-kilter angles, impasto surfaces and vivid colors, leaving it up to the viewer to determine what meaning these devices may broadcast.

Andrzej Zieliński received a BFA from the School of the Art Institute of Chicago in 2001, and an MFA from Yale University in 2004.