

Welcome! Begin your exploration at *Equilibrium*, the sculpture outside the main entrance. Follow the numbered map for an easy walk to discover contemporary art around the museum building and throughout NMC's campus.



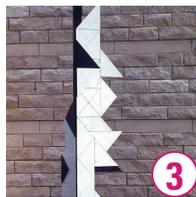
Hanna Stiebel (1924–2005), *Equilibrium*, 1991, polished aluminum

If you make a drawing, feel free to share it by hanging it on the wall! challenged herself to create sculptures that balance in space. Walk around *Equilibrium* to see the changes in form and composition.



Susanna Linburg (1935–2017), *Ruby's Arch*, 1999, bronze

Inspired by the ruins of an ancient Greek city in southwest Sicily, this sculpture suggests passages of time, seasons, and generations. Imagine what kind of temple would be built with this entrance.



Michael Hall (1941–), *Trajan*, 1982, painted steel

Hall preserves the past with minimalist sculptures like this one of an ancient Roman emperor. He typically uses architectural elements in his works. Why do you think Hall used triangles for *Trajan*?



Clement Meadmore (1929–2005), *However*, 1998, aluminum

Meadmore had three goals as he sculpted: to explore geometry's expressive potential, make the sculpture comprehensible from any viewpoint, and avoid feeling of a front and back. Did *However* achieve his goals?



Joseph Wesner (1955–2001), *Laocoön*, 1984, stainless steel

This is a modern take on the Greek myth of Laocoön who, with his two sons, was strangled by sea serpents during the Trojan War. Can you identify the serpents in this sculpture?



David Barr (1939–2015), *Synergy*, 1999, marble, steel, plant material

Barr created a spiral path to walk and explore the interplay of natural and human design. As you walk the path, notice how the space around you changes.



Lois Teicher (1938–), *Functional Reference #1*, 1993, painted aluminum

With this site-specific work, the artist invites you to consider reality and illusion, and feel the tension between function and non-function. Are they chairs, sculptures, or both?



Sally Rogers (1960–), *Nexus*, 2004, stainless steel, granite

Rogers described *Nexus* as "a visual metaphor for the action of connecting or combining the various disciplines of the academic world." Where do you see connection in this sculpture?



Michael Torre (1960–), *Spirit Form*, 1999, stainless steel

The fluidity of these nine spirits as they move in various ways captures the mood of the surrounding trees. Imagine the music they might listen to as they dance.



Marcia Wood (1933–2000), *Elan Muse*, 1990, painted steel

This sculpture honors the creative spirit and the process of the artist. Its form is fractured and fragmented, requiring a 360-degree view. Take a photo through one of the openings. What do you see?



Bob Emser (1954–), *What You Can Do*, 2007, polycarbonate, aluminum

Emser's sculpture is a tribute to NMC volunteers and the valuable contributions the community makes in support of the college and museum. Be sure to thank our volunteers when you see them!

Learn more about each sculpture and others not included on this guide at: dennosmuseum.org/exhibitions/outdoor/

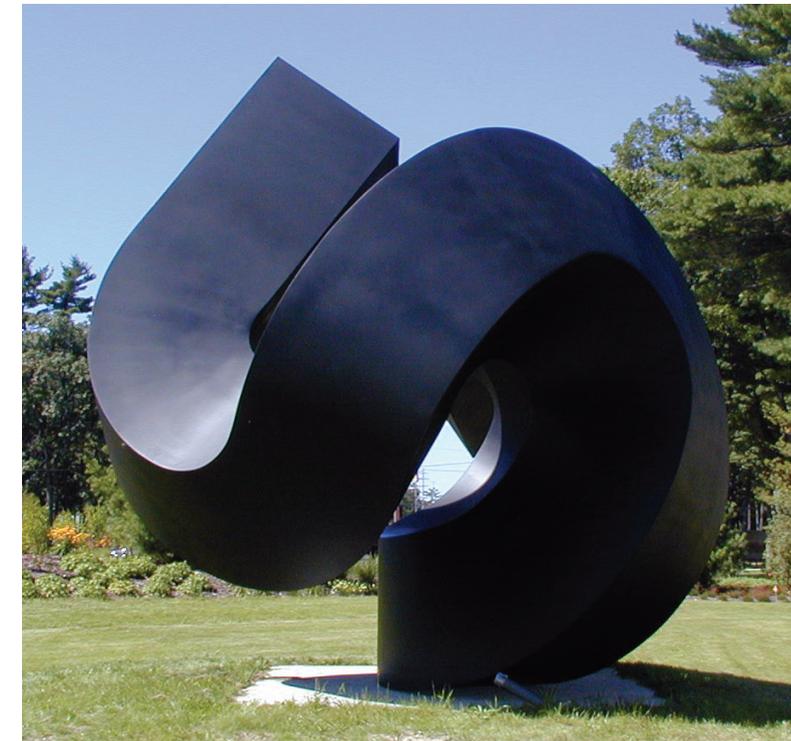
Also, be sure to visit NMC's Aero Park campus to see additional works by Michigan-based artists Bob Purvis and David Barr.



Denmos Museum Center

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(231) 995.1055 | dennosmuseum.org

This sculpture guide was made possible by the generous work of a group of dedicated volunteers; we thank them for their continued support of all we do at The Denmos!



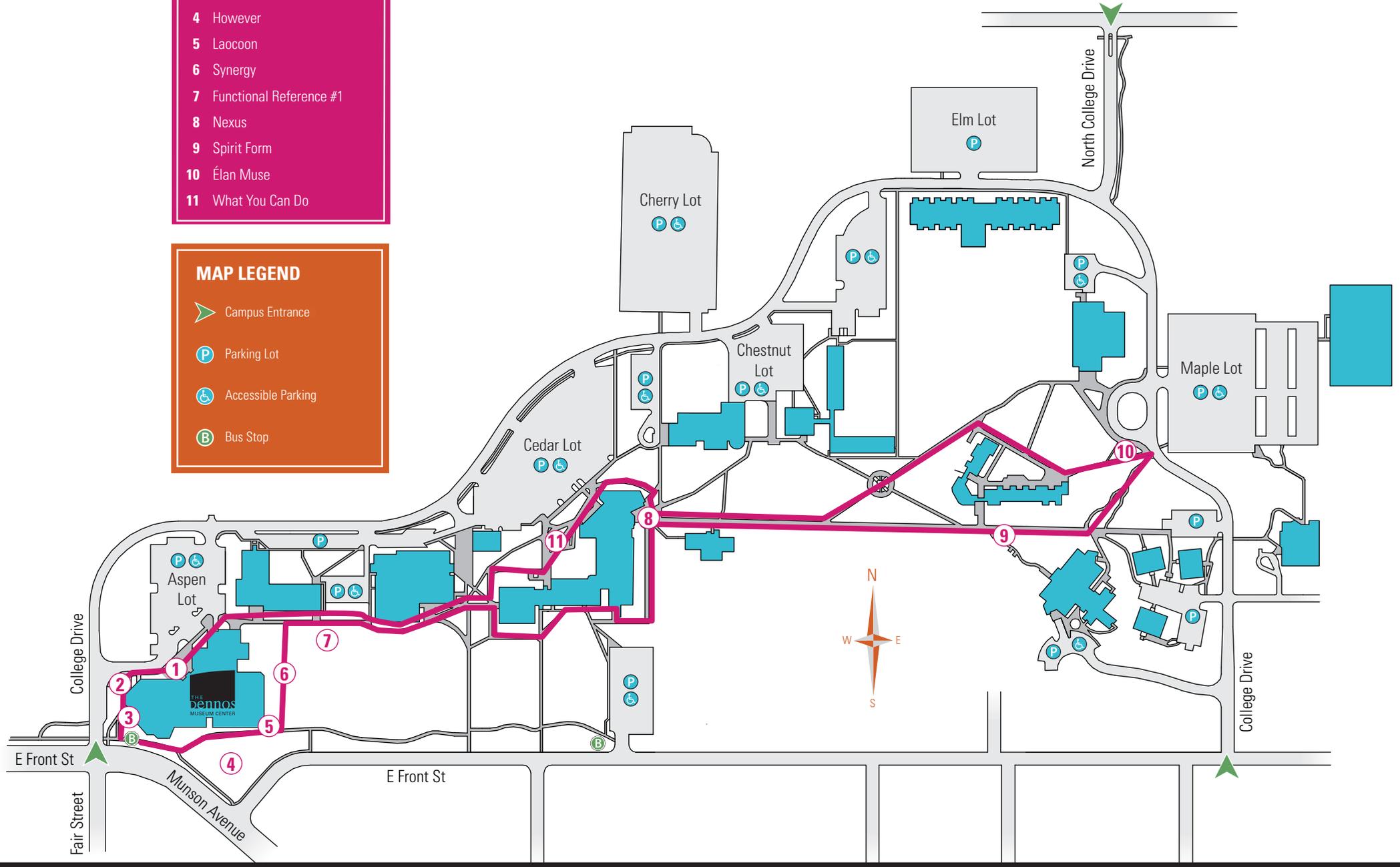
CAMPUS SCULPTURE GUIDE

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- 8 Nexus
- 9 Spirit Form
- 10 Élan Muse
- 11 What You Can Do

MAP LEGEND

-  Campus Entrance
-  Parking Lot
-  Accessible Parking
-  Bus Stop

Have a favorite?
Share a photo online using #dennosmuseum.



As you walk through campus and learn about the outdoor sculpture collection at the Denmos Museum Center, take a moment to walk around each sculpture as time and space permits.

Notice how each sculpture looks different depending on where you stand. Use all of your senses—think about the sites as well as the sounds.

“It is impossible to have a society that is civil and educated without public art. It lifts up humanity and challenges the individual who encounters it to think differently about the world.”

Darren Walker, President of the Ford Foundation