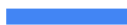


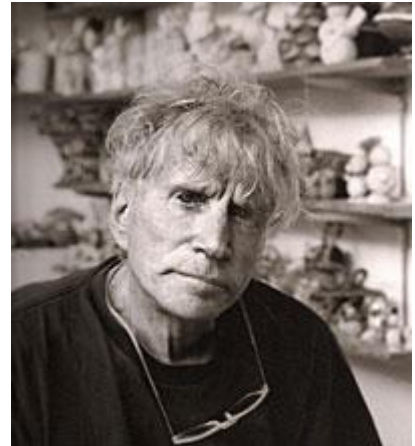
Dennis Oppenheim



Jagaa Sumiya and Noah Ponto

Introduction to the artist

- Dennis Oppenheim -- Born on September 6th 1938 in Electric City, Washington
Family lived in San Francisco Bay area
- Parents were both Russian immigrants, Dad was an engineer at the time
Dennis was born and was working on the Grand Coulee Dam



School and Early Life

- Dennis attended the California College of Arts and Crafts. Went to the Oakland campus. Here he met his first wife, Karen Cackett. Graduated in 1964 with a Bachelor of Fine Arts Degree
- Karen and Dennis had a child and lived in the Bay Area
- In 1965 Dennis got his MFA (Master of Fine Arts) from Stanford University



Late Life

- After his degrees, he moved to New York. Was an art teacher at a nursery school and a middle school
- During this time, he was working on creating his first solo show
- Had two more children and eventually married Alice Aycock, a sculptor. 17 years later, he married Amy Plumb who would remain his wife until Dennis' death in 2011. Aged 72, Dennis died of cancer on January 21.



Works

Chamber is a very colorful outside installation that is near a beach. Located in Busan, South Korea. This art has created much controversy regarding its appearance. Made from plastic and steel, the waves of the sculpture seems to mimic the waves of the water nearby. The piece was intended to be interacted with by pedestrians, but due to rust the city of Busan tore it down without permission from the estate of Oppenheim. The piece cost 800 million won to create and install (about \$755,000). Dennis never got to see it finished as he died two months before it was finished.



Further Description of Chamber

The chamber would provide a sensory experience for the viewer, for the the walls are shaped like wave which gave an impression of gentleness, but as the viewer went in deeper, the walls would seem to close in, almost like restricting the viewer.

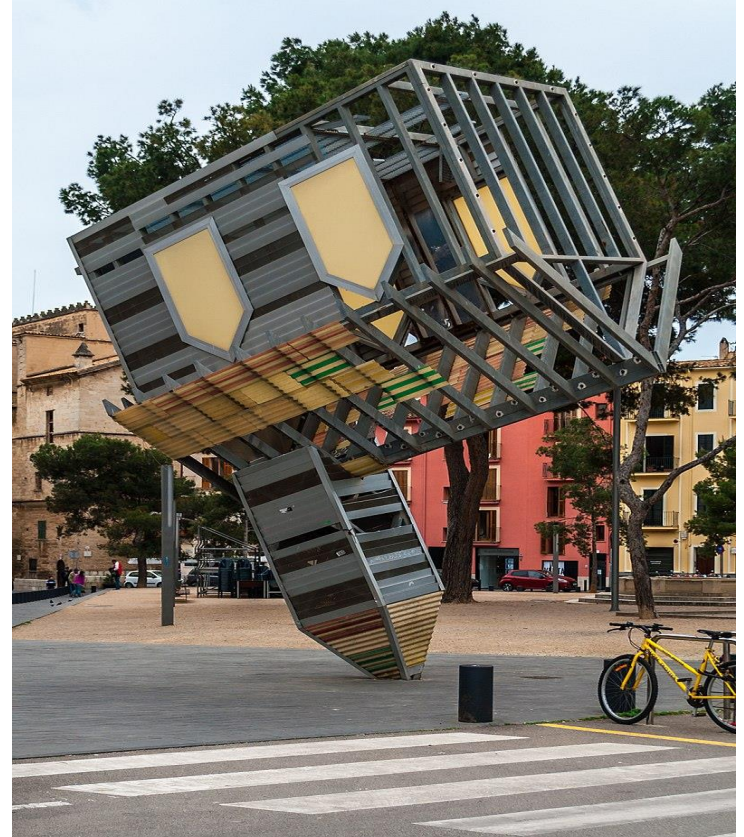
Dennis' intention was to create a transparent steel floral petal form on an architectural scale which would provide an enclosure or quiet room, provoking contemplation and inspiration.

The work is an axiomatic structure because although it has very much architectural aspects to it, the way it is placed on a beach gives it non-architectural vibe.



Device to Root Out Evil

Sculpture is comprised of New England Style church turned upside down, on its point of steeple. The object is 3-D, for it is perceived as it is from any direction. It is 7.5m (24.6 ft.) tall, and it is made from galvanized steel, perforated metal, and Venetian glass. It was first approved in Stanford University in 2003, but then had to be moved to public park in Vancouver in 2005, but again moved Glenbow Museum until 2014, and now is located in the Plaza de la Puerta de Santa Catalina in Palma, Mallorca due to controversies.



Further Details on Device to Root Out Evil

Instead of pointing upwards, facing downwards implies reversal of a content. The church shaped object which has a steeple usually pointing to a heaven, is turned upside down by something of a terrific force, and seem to be rooting out the evil from that place.

The piece is a sculpture, for it is neither a landscape since it can be moved around, but also neither an architecture since it is not complex or carefully designed structure, but rather a simple and unusable structure



Annual Rings

US / Canada border at Fort Kent, Maine. It's a representation of annual rings that are severed by a political boundary. Very monotone color and very temporary art (since it's snow).



Further Details on Annual Rings

This work aimed to highlight many social and natural systems such as political boundaries and natural decay. The river which is a natural boundary is used as a boundary between two nations, which is artificial and man-made. The river also functions as a line dividing two time zones, thus the artist tried to illustrate it through rings such as the one inside a trunk.

“By juxtaposing man-made national and temporal boundaries, Oppenheim opened to question the relative values of the order systems by which we live.”

The work is an example of marked site, for it is a combination of landscape, a place specifically chosen by the artist, but also non-landscape, which is caused by the plowing of the snow.



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