



Building a Permanent Collection:
Johnson County Community College

July 27 - Sept. 6, 1991

Johnson County Community College • Gallery of Art

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One of the most important endeavors that any institution of higher education can undertake to advance the visual arts is the formation of a permanent collection of works of art. Although the significance of exhibitions, publications and educational programs cannot be overlooked, it is ultimately a permanent collection that best enables students to directly engage art on a daily basis. For many students, the works of art that they encounter on college campuses represent their first exposure to the richness and diversity of artistic expression.

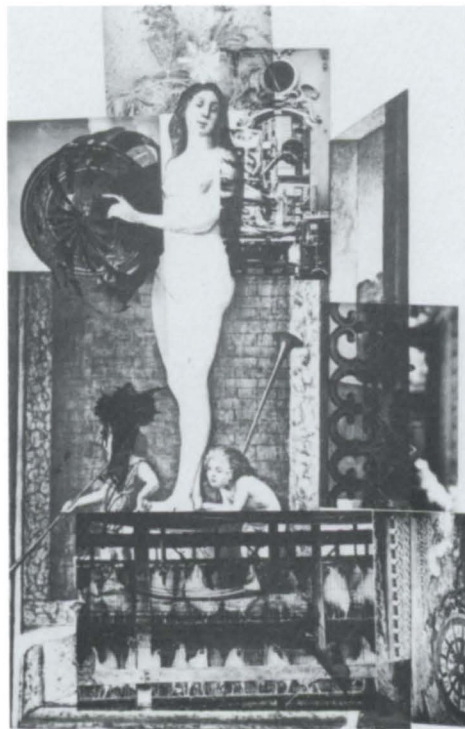
Recognizing the important role that Johnson County Community College could play in cultivating an awareness and appreciation of the visual arts, the college board of trustees approved a yearly art acquisition program in 1980. In so doing, the college embarked on a program that has immeasurably added to the quality of education at the college.

The exhibition, *Building a Permanent Collection*, celebrates not only a decade of acquisitions, but also represents the first time that select examples from the collection have been exhibited together. This is due to two factors. First, a guiding principle for art purchases was that the works be installed in a variety of suitable locations throughout the campus. Accessibility and visibility were deemed vital to ensuring that art would be readily available to students and visitors. Secondly, until the completion of the new Cultural Education Center, the college did not possess an exhibition space appropriate to its growing collection. The opening of JCCC's Gallery of Art (a division of the CEC) in 1990 made it possible to present this exhibit.

From the outset, the college collection has focused upon contemporary American art. This seems especially fitting for an institution whose founding (in 1969) and

rapid growth have occurred in the late 20th century. In addition, the spare geometry of campus buildings has provided numerous spaces that are inherently conducive to the exhibition of contemporary art. The gently rolling hills of the campus are also ideally suited to the installation of site-specific and large-scale sculpture.

During its formative years, the College Art Acquisition Committee (spearheaded by Landon Kirchner, assistant dean of humanities and social sciences) commissioned three large-scale works for specific campus sites. These pieces include Grant Kenner's *Flight of Imagination* (an 18-foot-high stainless steel kinetic sculpture), Jim Greene and Leonard Koenig's *Three for One* (an acrylic lacquer triptych)



Bellini #4, Robert Rauschenberg, intaglio, 1988, 60" x 38 1/2", college purchase, access. no. 89.4.

Texas-born Robert Rauschenberg began his art training at the Kansas City Art Institute in 1946.

Emerging on the New York art scene in the mid-1950s, his innovative and eclectic style marked the transition from abstract expressionism of the 1940s and 1950s to the pop art movement of the 1960s. The "Bellini" series (represented in the collection by three prints) interweaves images from Giovanni Bellini's "Five Allegories" (late 15th century) with images of contemporary popular culture.

and Dale Eldred's *Galileo's Garden* (a formal, constructed area for the central courtyard of the college). Subsequent purchases have focused on ceramics, paintings, photographs, prints and drawings by important regional and national artists. The collection now exceeds 100 works – primarily the result of college purchases, but increasingly supplemented by private and corporate donations.

The acquisitions that this exhibition highlights, and the presentation of the permanent collection in JCCC's Gallery of Art, testify to the college's exceptional commitment to the cultural life of Johnson County and metropolitan Kansas City. These works demonstrate the initial efforts of the college to form a serious collection that will serve as a resource for students, faculty and the community. It offers a firsthand acquaintance with diverse, original artistic expressions and provides insights into late 20th-century American culture. Beyond that, the collection should be enjoyed for the emotional, intellectual and visual pleasures that it evokes.

Bruce Hartman
Director, Gallery of Art

College Art Acquisition Committee 1990-1991

Molly Baumgardner,
JCCC trustee

Keith Davis,
chief curator, Hallmark Cards Inc.

Bruce Hartman (chair),
director, JCCC Gallery of Art

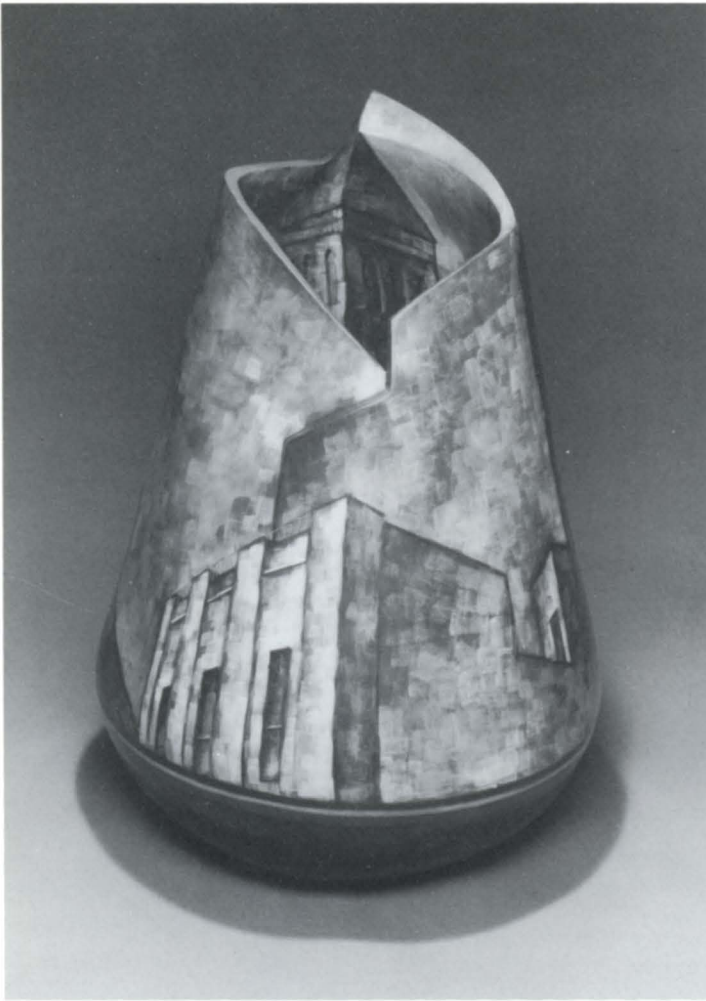
Margery Lichter,
private collector

Bill Lozano,
JCCC instructor, art history

Zigmunds Priede,
JCCC instructor,
painting and drawing

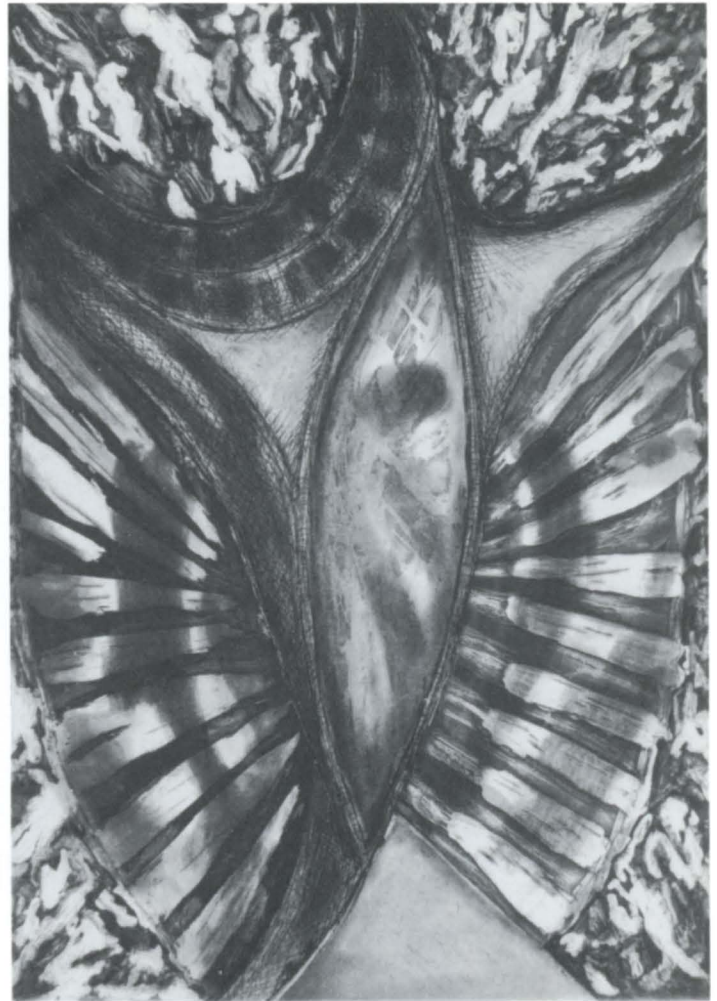
Tom Tarnowski,
JCCC instructor, photography

George Thompson,
JCCC program director,
visual arts program



Vessel, Lidya Buzio, earthenware (burnished), 1986, 18" x 14" dia., college purchase, access. no. 86.1.

Born in Uruguay, Lidya Buzio now lives and works in New York City. Her fascination with the buildings of New York, in particular the roofs of Soho, led her to incorporate architectural images onto the surfaces of her vessels. Buzio's cityscapes are strangely melancholic and atmospheric and represent a masterful union of two-dimensional decoration on three-dimensional form.



Vanquished, Bill Jensen, five-color intaglio, 1988-89, 22 1/2" x 17 3/4", edition of 53 with 10 artist's proofs and three printer's proofs.

Bill Jensen's abstract forms, more associative than specific, allude to the forces and patterns of nature. The organic shapes depicted within "Vanquished" are enlivened through Jensen's use of rich, evocative color.



Untitled, Jerry Uelsmann, silver print, 1976, 11" x 14", college purchase, access. no. 90.14.

"While my landscapes do not document the world as it is literally perceived, my hope is that they transcend that reality, and are enriched by the source of my own experience. I would like my synthesized and reconstructed images to challenge the inherent believability of the photograph. All of the information is there, yet the mystery remains."

— Jerry Uelsmann, 1987

Cover: *Volcano*, Richard Bosman, color woodcut, 1989, 43 1/2" x 30", no. 38 of an edition of 45, college purchase, access. no. 91.1.

A work such as "Volcano" reveals Richard Bosman's interest in the stylized quality of traditional Japanese woodblocks, while the rough contours of his forms reflect an expressionist stance. His use of serial imagery, here consisting of an upper and lower panel, challenges the viewer to form a narrative to accompany the unfolding drama.



Rabbit Basket, Kenneth Ferguson, stoneware, 1986, 14" x 17" dia., gift of Dean E. Thompson, access. no. 90.17.

Well known as a professor of ceramics at the Kansas City Art Institute, Kenneth Ferguson has also gained wide recognition for his muscular yet sensuous vessels.

It was perhaps inevitable that Ferguson's energetic, incised depictions of rabbits would find expression in more sculptural forms such as "Rabbit Basket."



Well Water, James Surls, linocut, 1990, 34 1/4" x 48", edition of 15, college purchase, access. no. 90.6.

Best known as a sculptor, James Surls has used wood since the early 1970s to create works that are both physically and psychologically compelling. In his prints as in his drawings, Surls synthesizes images that are at once mystical and personally symbolic.

Exhibition Checklist

(All works are college purchases except as noted.)

Prints

- Volcano*, Richard Bosman, color woodcut, 1989, 43 1/2" x 30", no. 38 of 45.
- Father and Son*, John Buck, color woodcut, 1985, 82 1/2" x 36 1/2", edition of 30.
- Vanquished*, Bill Jensen, color intaglio, 1988-89, 22 1/2" x 17 3/4", edition of 53.
- The Unknown Region*, Michael Mazur, etching, 1987, 48" x 36".
- Untitled*, Hugh Merrill, colored etching, 18" x 24", no. 1 of 50.
- Bellini #2*, Robert Rauschenberg, color intaglio, 1988, 58 7/8" x 37 1/4", no. 32 of 49.
- Bellini #3*, Robert Rauschenberg, color intaglio, 1987, 59" x 37 1/2", no. 32 of 48.
- Bellini #4*, Robert Rauschenberg, color intaglio, 1988, 60" x 38 1/2", no. 32 of 47.
- Garbo Grosman*, Larry Rivers, lithograph, 1983, 31" x 36", no. 29 of 38.
- Five Signs on the Tokaido*, Roger Shimomura, serigraphs, 1982-83, each 11" x 20".
- Well Water*, James Surls, linocut, 1990, 34 1/4" x 48", edition of 15.

Paintings

- Beyond Blue*, Philomene Bennett, oil on canvas, 1985, 42" x 40".
- Last Sunshine of Fall*, Gary Bowling, oil on canvas, 1986, 42" x 60".
- Plains Framed by Hedge and Shadow*, Gary Bowling, oil on canvas, 1987, 50" x 56".

Skyscape, David Melby, oil, 12" x 20".

Ties and Tracks, Jane Pronko, acrylic on canvas, 50" x 54".

Untitled, Ron Slowinski, watercolor, 1975, 23" x 30".

Drawings

- Galileo's Garden Drawings*, Dale Eldred, ink on mylar and photomontage, 1984, each 24" x 36", gift of D. Golden.
- Innocent Deception*, Sherry Leedy, pastel on paper, 1986, 30" x 40".
- Balachin Wedge*, Marilyn Mahoney, charcoal, grease pencil and conti crayon on paper, 1980, 29" x 41".
- Debra Acting Out a Scene from Her Childhood*, Jim Sajovic, pencil on paper, 1979, 18 1/2" x 28".

Ceramics

- Vessel*, Lidya Buzio, earthenware (burnished), 1986, 18" x 14" dia.
- Wood-fired Jar*, Kenneth Ferguson, stoneware, 1987, 28 1/2" x 14".
- Rabbit Basket*, Kenneth Ferguson, stoneware, 1986, 14" x 17" dia., gift of Dean E. Thompson.
- Ewer*, Chris Gustin, stoneware, 1985, 22" h.
- Oval Platters*, Jun Kaneko, stoneware, 1986, 20" x 26".
- Covered Box*, Ron Meyers, earthenware, 1988, 8" x 15" dia., gift of Dean E. Thompson.
- Vase*, Judith Salomon, whiteware, 1985, 15 1/2" x 24" x 10".
- Plate*, Chris Staley, porcelain, 1985, 24" dia.
- Untitled*, George Timock, 1988, 1987, 15" x 13", gift of Dean E. Thompson.

Mixed Media

Fenestra, Inside View, Jane Lackey, fiber, paint, wood, 1987, 47" x 39" x 1 1/2".

Photographs

- Eleanor and Barbara*, Harry Callahan, silver print, 8" x 10".
- Cape Cod*, Harry Callahan, silver print, 8" x 10".
- Seven Sacred Pools (Maui, Hawaii)*, Linda Connor, silver print toned with gold chloride, 1978, 8" x 10".
- Religious Effigies, Banaras, India*, Linda Connor, silver print toned with gold chloride, 1979, 8" x 10".
- Graduation, New York*, Roy DeCarava, silver print, 1949, 11" x 14".
- Coletane on Soprano, New York*, Roy DeCarava, silver print, 1963, 11" x 14".
- Roseville Cottages, Turo Cornbill Beach*, Joel Meyerowitz, ektacolor print, 1976, 16" x 20".
- Bay Sky Series, Provincetown*, Joel Meyerowitz, ektacolor print, 1977, 16" x 20".
- Silverware in Drawer*, Wright Morris, silver print, 1947, 8" x 10".
- Oval Mirror*, Wright Morris, silver print, 1947, 8" x 10".
- Haystack Cone, Freeport, Maine (September)*, John Pfahl, ektacolor print, 1976, 16" x 20".
- 2 Balanced Rock Drive, Springdale, Utah (June)*, John Pfahl, ektacolor print, 1980, 20" x 24".
- Salvador (Babia) 170*, Aaron Siskind, silver print, 1984, 16" x 20".
- Italy (Sicily) 279*, Aaron Siskind, silver print, 1984, 16" x 20".
- Untitled*, Jerry Uelsmann, silver print, 1969, 11" x 14".
- Untitled*, Jerry Uelsmann, silver print, 1976, 11" x 14".