



Faculty Exhibition:
Johnson County Community College

Jan. 12 - Feb. 14, 1992

Johnson County Community College • Gallery of Art

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Foreword

An exhibit of faculty work is an occasion to note the importance to a college art instructor of making art as well as teaching art. While many people come to teaching from fields where they have gained applied experience, few continue to practice in their fields once they enter the classroom. For teaching artists, this is seldom true. Pursuing their own lines of inquiry through producing art is never viewed as an extracurricular activity. Producing their own art complements the teaching process because it requires the same struggles with vision, form and materials that all art-makers

encounter, especially students. It also encourages a currency of aesthetic and "keeps the juices flowing," as it were. More importantly, making art provides the continuity in the lives of teaching artists, since it keeps them in continuous contact with what brought them to pursue art in the first place.

Viewing this exhibit of JCCC faculty work can be instructive as well. Students of these instructors will be fascinated by the style, techniques, materials, subject matter and aesthetics of the works, and they will use the exhibit to gain further understanding of what they are studying in the classroom. Those of us who know the faculty as a group will note the enormous diversity of interests and approaches, and no doubt look for parallels between an instructor's aesthetics and his or her student's work. We will probably be surprised by how

different these turn out to be.

For the general exhibition visitor who lacks familiarity with the teaching artists represented here, it is an opportunity to view a very diverse collection of artworks by artists whose only common connection is teaching at the college. This is not an exhibit of a "school" of artists. It does, however, reflect the strength of our art faculty, and while it may not represent their curricular or instructional emphases, it presents a fair picture of what our teaching artists are producing at this moment. Art is not merely an academic field of study for these people; it is a vehicle for inquiry into the profound issues of the form, structure and meaning of reality and visual communication, and an opportunity for creative self-expression.

*Landon Kirchner, assistant dean
Arts, Humanities and Social Sciences*

Participating Artists

Doug Baker

adjunct instructor, painting and drawing

M.F.A., University of Kansas

B.F.A., Kansas City Art Institute

"My work is a visual reflection of the tension and conflict that occurs during the process and struggle to 'make art.' The work is my own mental obsession to find or glimpse meaning and character. Though private in concept, I want the images to push past commonplace experience so as to explore references and qualities that seem indicative of human nature. This process to evaluate and understand, both personal and artistic, is ongoing and difficult."



Revelation: Substance and Shadow,
Doug Baker, 1991, monotype, 36" x 24"

Stuart Beals

instructor, photography

B.F.A., University of Kansas

"The correspondence between people's selves, other people and what we call 'place' or 'the land' occupies much of what I tell about. This telling appears in my writing when temporal narrative becomes important enough – even the visual telling retains some residual narrative. These photographs are presented so as to convey the event-based lattice that glues experiences into what we remember when we speak about life."

Jack Collins

adjunct instructor, painting and drawing

M.F.A., University of Kansas

B.F.A., University of Kansas

"The governing principle of my work is that the subject of the painting must grow out of the painting process itself. I evaluate the painting as it develops, adding, eliminating and recycling elements until they unite into a cohesive whole. The finished product serves as a visual diary of my reactions and decisions."

Emanuel Cooper Jr.

adjunct instructor, commercial art

B.F.A., Kansas City Art Institute

no statement

Lisa Tully Dibble

adjunct instructor, ceramics

M.F.A., Boston University

B.F.A., Kansas City Art Institute

"My use of the female figure in ceramic sculpture combines metonymic and humorous approaches. I have attempted to create a variety of tensions alluding to the roles and myths of women by setting up relations which involve the female figure in traditional and imaginary scenarios. By synthesizing dissonant images

into a hybridic and ironic figurative form, I have aimed my attention on what I call a 'critical-humorous' critique of culture. I focus on externalizing the internal emotional states of each piece. In particular, I am involved in exposing the myths surrounding women's lives and try to create new archetypes. In short, I think of this body of work as 'Venus de My Way.'"



Momba - Sombo, Lisa Tully Dibble, 1988,
terra-cotta, plaster, metal, 72" x 46" x 43"

Paul Dunkak

adjunct instructor, painting and drawing

M.A., University of Missouri-Columbia

B.F.A., University of Kansas

"The focus of much of my work has been centered around the theme of landscape in its many facets. These range from more naturalistic compositions which record the more readily observable qualities of nature, to more conceptually anchored studies that draw on an intuitive response to form and color in interpreting the landscape image."

Frank Hamilton**adjunct instructor, photography**

M.F.A., University of Kansas

B.F.A., Kansas City Art Institute

"Landscape photography is a form of meditation for me. I try to empty myself and just respond to the surroundings. This process takes time. To this end, I use a view camera that demands that I work slowly and with deliberation. I want to make images which will make the viewer want to stop and meditate upon the scene I have presented."

Ronald D. Hicks**instructor, ceramics**

M.S., Kansas State University at Pittsburg

B.S., Kansas State University at Pittsburg

"Initially, my plates are bisque-fired with copper wire inlaid on a wet clay surface. They are then sawdust-fired, and then torched with an oxygen-acetylene torch. I have long loved using the oxygen-acetylene torch in both sculpture and ceramics. The torch represents the ultimate fire. I love working with its immediacy. I do not have to give my pots to the 'kiln god' and wait several days to see what has occurred. By using it directly on my ceramic forms, I receive immediate color and glaze. I see it, smell it, watch it, direct it . . . and the direct experience with these processes reveals to me in one instance both what my ceramic form could become, and what my ceramic form has become."

Chris Kilmer**adjunct instructor, photography**

M.A., San Francisco State University

B.A., California State University at Sacramento

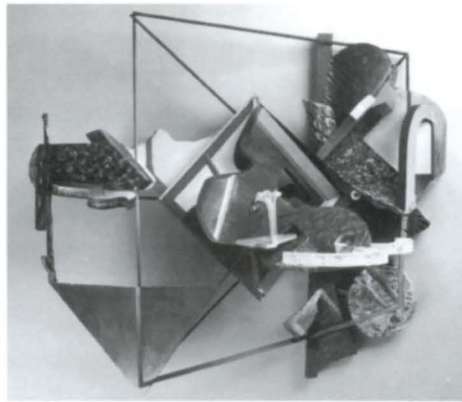
"Straight landscape work seems peculiar, in that it offers the least of what an artist would covet most – control. Because of the profound scale and stubborn objects that refuse to budge, a photographer is left with the humble options of editing light, form and substance. Even the modest control in the darkroom grants only a limited potential for manipulation. To me, however, this willingness to forego control is more than compensated for by the sheer power of what you are offered."

Michael J. Pesselato**adjunct instructor, painting and drawing**

M.F.A., Washington University, St. Louis

B.F.A., Carnegie-Mellon University

"These objects are created of illusionary elements responding to the viewer's eye. The language for discourse carries the imagination to a place of escape for a momentary walk through the mind, among the architecture which houses thought for an exterior experience of the cerebral."



Optical Contusion, Michael Pesselato, 1991, painted construction, mixed media, 32" x 35"

Peter Pinnell**adjunct instructor, ceramics**

M.F.A., University of Colorado

B.F.A., Alfred University

no statement

Zigmunds Priede**instructor, painting and drawing**

M.F.A., University of California, Berkeley

B.F.A., University of Minnesota

"Many of my works start out with some kind of printing process and are further developed through the use of collage, paint and other materials. The presence of hand, automatism



Ruled by Despotism Memory, Zigmunds Priede, no date, relief woodcut, watercolor, 72" x 37"

and fortuitous happenings are all significant ingredients. The works are basically abstract with emphasis on form as foundation and meaning. The form relationships are augmented with semiotic associations that need not have specific or exclusive meaning. Diverse viewer interpretations of these associations become an accumulation of meanings over time, and a necessary extension of the meaning of the work as a whole. Because these works evolve over a prolonged period of time, sometimes many years, I choose to call them 'aggregate time' works. They represent certain moments of a creative process that is, like the interpretive process, ongoing."

Karen Schory**instructor, commercial art**

M.F.A., Rochester Institute of Technology

B.F.A., Kutztown University

"The two most basic themes in my work are the landscape and architectural structures. While one could say a window, for example, is my subject matter, I believe my treatment of the subject goes beyond the obvious. I am intrigued by the translation of three-dimensional space onto a two-dimensional surface and how that space can be manipulated. In one sense, each work takes a piece of reality and transforms that reality into a more ideal form."

Tom Tarnowski**instructor, photography**

M.F.A., Rhode Island School of Design

B.A., University of South Florida

"I have always been interested in the documentary aspect of photographs – specifically, their ability to document change. This has led me to photograph areas in transition, places I know will never look the same again, either because of the forces of nature or human activity. I often re-photograph the same area over a period of weeks, months or in many cases, years.

"One project, begun in 1981, deals with transitions in small, dying towns in the American Midwest and South and in border neighborhoods – those next to industrial areas, railyards, redevelopment projects and the edges of towns. A more recent project, begun in 1986, examines areas undergoing a more rapid (often amazingly rapid) change – new suburbs.

"Often images dealing with observation of, and commentary on, the contemporary vernacular environment are quickly and easily dismissed out-of-hand as 'non-artistic,' unworthy subjects. However, I strongly agree with Oscar Wilde's statement that 'the mystery of the world is the visible, not the invisible.' And Einstein once said that the most beautiful experience we can have is that of the mysterious (and thus, by extension, the visible world)."

(continued on back)

Larry Thomas

instructor, painting and drawing

B.F.A., University of Iowa

B.F.A., Southeast Missouri State University

"The pieces submitted for this show are from a series of paintings and monotypes I have been working on for the past several years entitled *Windows and Passages*. In essence, the series has been a search through various media for metaphorical, abstract symbols to express personally important universals through conscious and subconscious observations."

George Thompson

program director, visual arts

M.F.A., Kansas State University

B.S., Ohio State University

"My work is about equivalents. Its structure is a reciprocity between forms, whether they be visual or visual-aural elements. An ambiguity is sought which sets up a meditative state for the participant. Symbolic shapes and color, whether static or animated, operate to imply or create motion. The perceived space between the visible elements is more essential than the image's surface."

Nancy Schneider-Wilson

instructor, commercial art

B.F.A., Kansas City Art Institute

"It is my aim to bring the character of my work in traditional media to the electronic arena. The use of tone, color, texture and expression is central to that effort. I hope to balance intuition and a command of design theory in my work with computers."

Acknowledgment

We are most appreciative of the enthusiastic response that we received from JCCC visual arts faculty for this exhibition. The show represents the first faculty exhibit in the college's new Gallery of Art. As such, it is a unique opportunity for students to view the works of their instructors and for fellow faculty to share in the accomplishments of their colleagues.

We are deeply indebted to Landon Kirchner, assistant dean, Arts, Humanities and Social Sciences, and George Thompson, program director, visual arts, for their invaluable assistance.

*Bruce Hartman, director
Gallery of Art*

Cover: *Small Town Series – Bandsbell, St. Cloud, FL*, Tom Tarnowski, 1983, silver print, 14" x 18"

Exhibition Checklist

Doug Baker

Revelation: Substance and Shadow, 1991
monotype, 36" x 24"
Courtesy of the artist

Dissolution: Spirit and Suspicion, 1991
monotype, 36" x 24"
Courtesy of the artist

Untitled, 1990
monotype, 36" x 24"
Collection of Johnson County Community College

Stuart Beals

Decatur County, KS, 1984
silver prints, 20" x 48"
Courtesy of the artist

In Front of Three Homes in North Missouri, 1976-1980
silver prints, 20" x 48"
Courtesy of the artist

Jack Collins

China, 1991
acrylic on paper, 68" x 44"
Courtesy of the artist

Canada, 1991
acrylic on paper, 50" x 46"
Courtesy of the artist

Hero, 1991
acrylic on paper, 28" x 20"
Courtesy of the artist

Emanuel Cooper Jr.

Fiddler on the Roof II
chalk on paper, 20" x 20"
Courtesy of the artist

Fiddler III
chalk on paper, 20" x 20"
Courtesy of the artist

Lisa Tully Dibble

Momba – Sombo, 1988
terra-cotta, plaster, metal,
72" x 46" x 43"
Courtesy of the artist

Paul Dunkak

Interstate Embankment, 1991
charcoal and oil on canvas,
46 1/2" x 71"
Courtesy of the artist

A View of Antioch (diptych), 1991
oil and charcoal on canvas,
24" x 72"
Courtesy of the artist

A View of Antioch, 1991
charcoal and watercolor on paper,
42" x 29 1/2"
Courtesy of the artist

Frank Hamilton

White Rock on Big Creek, 1991
silver print, 12" x 18"
Courtesy of the artist

Forest Pond, 1991
silver print, 12" x 18"
Courtesy of the artist

Ronald D. Hicks

Two Plates, 1990
stoneware with copper wire
inclusions, each 12" diameter
Courtesy of the artist

Three Bowls, 1991
stoneware, 2 1/2" x 6" diameter
Courtesy of the artist

Chris Kilmer

Flea Market, Santa Fe, NM, 1991
type C print, 16" x 20"
Courtesy of the artist

Royal Gorge Scenic Railway, 1989
type C print, 16" x 20"
Courtesy of the artist

Arrous, Near Mesa Verde National Park, 1989
type C print, 16" x 20"
Courtesy of the artist

Michael J. Pesselato

Optical Contusion, 1991
painted construction, mixed media
32" x 35" x 15"
Courtesy of the artist

Beyond the Commonplace, 1991
woodblock, 22" x 34"
Courtesy of the artist

Alter I, 1991
acrylic on canvas, 60" x 72"
Courtesy of the artist

Peter Pinnell

Vase, 1991
porcelain, 10" x 5 1/2" diameter
Courtesy of the artist

Teapot, 1991
porcelain, 5 1/2" x 10"
Courtesy of the artist

Lidded Vessel, 1991
porcelain, 6" x 7 1/2" diameter
Courtesy of the artist

Zigmunds Priede

I Cannot See That Sound, no date
relief woodcut, watercolor,
oil stick, 72" x 37"
Courtesy of Morgan Gallery

Wayward Messenger, no date
relief woodcut, collage, watercolor,
stencil, 72" x 37"
Courtesy of Morgan Gallery

Time Out, no date
relief woodcut, watercolor, collage,
screenprint, 72" x 37"
Courtesy of Morgan Gallery

Ruled by Despotism, no date
relief woodcut, watercolor,
72" x 37"
Courtesy of Morgan Gallery

The Feminine Referent Thus Lives in the Emotionally Charged Universe of the Imagination, no date
relief woodcut, watercolor,
gold leaf, pencil, 72" x 37"
Courtesy of Morgan Gallery

Karen Schory

House with Flag, 1991
watercolor, 24" x 36"
Courtesy of the artist

House in Shade, 1991
watercolor, 24" x 36"
Courtesy of the artist

Tom Tarnowski

Suburbia – Nottingham Downs, 1988
silver print, 14" x 18"
Courtesy of the artist

Suburbia – Glenfield and 132nd, 1989
silver print, 14" x 18"
Courtesy of the artist

Suburbia – Edge of Town, Leawood (A La Carte), 1988
silver print, 14" x 18"
Courtesy of the artist

Small Town Series – Bandsbell, St. Cloud, FL, 1983
silver print, 14" x 18"
Courtesy of the artist

Small Town Series – Rural House, Jackson County, 1989
silver print, 14" x 18"
Courtesy of the artist

Larry Thomas

Threaded Passage, 1991
acrylic, 45" x 52"
Courtesy of the artist

Ritual Route, 1991
acrylic, 40" x 45"
Courtesy of the artist

Inverted Pathways, 1991
watercolor and monotype
20" x 24"
Courtesy of the artist

George Thompson

The Glass Parrot, Spirit Catcher, The Hot Apostle, Osburn's Dance, Ascension, Monkey Trap, Zobop, 1991
computer generated video and music, 100 minutes
Courtesy of the artist

Seeking the Light, Series I, Numbers 1, 2, 3, 4, 5, 6, 7, 1989
digital prints, 5 1/2" x 7 5/8" (each)
Courtesy of the artist

Matrix, 179, Seven Prints, 1987
digital prints, 4 1/2" x 4 1/4" (each)
Courtesy of the artist

Nancy Schneider-Wilson

Peach/Purple #1, 1990
inkjet on paper, 7 1/2" x 10"
Courtesy of the artist

Color Waves #1, 1990
inkjet on paper, 7 1/2" x 10"
Courtesy of the artist