



**Clement Meadmore** (Australian-American, b. 1929-d. 2005)

*Always*, 1992

Aluminum and paint

Collection Nerman Museum of Contemporary Art, 1994.05

A native of Australia who moved to New York in 1963, Clement Meadmore gained an international reputation for his large-scale abstract sculptures of black-painted metal that combine the pure geometric forms of Minimalism with the twisting, turning, and thrusting forces of Abstract Expressionism. “In my work the forms are geometric,” wrote Meadmore in 1989; “my goal is to make geometry yield an expressive result.” First realized as a 31-inch-high bronze, *Always* in its large outdoor version was originally meant to stand 14 feet tall. However, after visiting the JCCC site Meadmore decided the sculpture needed to be bigger and he enlarged it to 20 feet at no additional cost to the college. *Always* is based on the simple module of the cube, extended to form a sleek, continuous volume that rises, bends, and changes direction in a dynamic and unpredictable fashion. With its large masses lifted high and its radiating members penetrating space, *Always* from certain angles suggests a matchbook whose contents splay this way and that, while from other directions it evokes a pivoting, gesturing human figure. Though resolutely abstract in its geometric structure, *Always* thus manifests Meadmore’s desire to “transcend geometry.”

Clement Meadmore studied industrial design at Royal Melbourne Institute of Technology, Australia from 1948 to 1949.



**Jesús Bautista Moroles** (American, b. 1950-d. 2015)

*Fountain of Knowledge*, 1998

Granite

Collection Nerman Museum of Contemporary Art, 1998.07

A recipient of the 2008 National Medal of Arts, Jesús Bautista Moroles sculpted exclusively in granite, which he called “the living stone because it is formed by heat and pressure from the earth.” Working in his large studio in Rockport, Texas, with the assistance of numerous family members, Moroles created thousands of artworks for private, corporate and museum collections as well as many large-scale public sculptures, including the *Houston Police Officers Memorial*, 1992. Paved in smooth granite, Moroles’s *Fountain of Knowledge* takes the form of a sunken plaza, its walls functioning as benches. At the plaza’s center stand two six-foot-tall columns, one rectangular and the other cylindrical. When the fountain is active, water gently flows from the tops of the columns and also cascades down two textured, sloping walls on either end of the plaza. Designed by Moroles as a “meditative area,” the *Fountain of Knowledge* during warm weather is an inviting spot for relaxation and contemplation and also often serves as an open-air classroom. Intended to honor the JCCC faculty and staff, *Fountain of Knowledge* was catalyzed by a 1996-1997 student senate initiative. JCCC student fundraising paid for the fountain’s pumps and mechanical elements.

Jesús Moroles received his BFA from the University of North Texas, Denton, in 1978.



**Barbara Cooper** (American, b. 1949)

*Untitled Vortex*, 1994

Maple and cherry wood

Collection Nerman Museum of Contemporary Art, 1994.06

“Nature is always my place to begin,” says Barbara Cooper, a Chicago-based artist who has looked to natural forms and phenomena for 30 years in her creation of drawings, sculpture, installations and public artworks. The sinuous furling form of Cooper’s *Untitled Vortex* displays the artist’s ongoing indebtedness to nature as a prime source of inspiration. “I abstract the parallels I find in processes as diverse as the surge of lava, the creep of a glacier, the flow of water, or the growth of a tree,” Cooper has said of her work. It’s a fascinating exercise to compare this wood sculpture of a vortex to Cooper’s charcoal drawing, *Study for Vortex*, also in the Nerman Museum’s collection. The whiplash energies of the latter are latent rather than explicit in the sculpture, animating the main form from within. Constructed from woven strips of wood, the textured form assumes a vessel-like aspect by virtue of the aperture at the top. While energized by the same undulating curvilinear contours as her drawing, Cooper’s sculptural interpretation of the vortex provokes different associations. Culminating in a craning tubular form that spirals out from a flaring roll, the work reads as a distillation of organic growth, the twisting neck of a bird, the trunk of an animal, or a perhaps a graceful pirouetting dancer with twirling skirt.

Barbara Cooper earned a BFA in 1974 from the Cleveland Institute of Art and an MFA in 1977 from Cranbrook Academy of Art in Bloomfield Hills, Michigan.



**Stan Herd** (American, b. 1950)

*Kansa*, 2013

Site-specific earthwork, limestone and variable plantings

Collection Nerman Museum of Contemporary Art, 2013.17

Originally from the Dodge City, KS, area, Stan Herd is known internationally as a preeminent representational earthwork artist. His 1986 Van Gogh-inspired *Sunflowers* crop composition near Eudora, KS, earned him worldwide acclaim. Herd stated, "all over the world farmers draw with the plow, harrow, and harvesting combine, and paint with the colors of their crops... some of these (fields) rival the mystery of prehistoric ground drawings; others conjure up the tumultuous abstractions of modern canvases." The *Kansa* design with a figure inside the circle was inspired in part by William Least Heat Moon's *PrairyErth* drawing of an ancient petroglyph. The Center for American Indian Studies (CAIS) at JCCC supported reference to an indigenous design; the circular element represents cycles and harmony. The buckskin limestone rocks were brought in from Oklahoma, and many areas remain open to seasonal plantings. *Kansa* is an ongoing collaboration among many departments on campus, and the piece will change over the years as JCCC groups change the plantings within the circle to create different incarnations of the artwork. When *Kansa* was dedicated in 2013, a brief Native American ceremony was held to pay tribute to the land.

Stan Herd attended Wichita State University and is now based in Lawrence, KS.



**Richard Hollander** (American, b. 1911- d.1991)

*Minotaur*, 1989

Bronze

Collection Nerman Museum of Contemporary Art, 1996.03

Gift of Dick and Jane Hollander, Kansas City, Missouri

An elegant abstraction with smooth surfaces, swelling organic volumes, and a pleasingly symmetrical composition, *Minotaur* is a striking example of the late work of Richard Hollander, an important member of the Kansas City art world, active for more than four decades. A native of Newark, New Jersey, Hollander studied art in Berlin, Copenhagen, and Paris during the 1930s. He served in the U.S. Army Air Forces in World War II and then settled in Kansas City, teaching for a time at the Kansas City Art Institute in the 1960s. After producing figurative work during the early decades of his career, Hollander moved toward abstraction and gained considerable local respect as a modernist sculptor. A self-described “late bloomer,” Hollander produced his most significant work during the 1970s and 1980s. Although *Minotaur* is named for the half-man, half-bull creature from ancient Greek mythology with whom Hollander personally identified, the sculpture is entirely abstract. With its sleek, alternating convex and concave forms suggestive of a symmetrical bell pepper, *Minotaur* embodies the ideal of natural perfection that constitutes one aspect of Hollander’s late work. A cylindrical concrete base completes the sculpture, praised by one critic as Hollander’s “ultimate statement of formal composure and elegance.”

Richard Hollander studied art at the Royal Danish Academy in Copenhagen and at Académie Ranson in Paris in the 1930s.



**Grant Kenner** (American, b.1919-d. 2001)

*Flight of Imagination*, 1983

Steel and stainless steel

Collection Nerman Museum of Contemporary Art, 1983.04

The first work of outdoor sculpture commissioned for the JCCC campus, *Flight of Imagination*, is the work of Grant Kenner, a long-time art professor at Culver-Stockton College in Canton, Missouri, who created kinetic sculptures for several Midwestern college campuses. Educated initially in math, chemistry, and physics, Kenner worked for a California aircraft company and as a laboratory chemist with the Atomic Energy Commission before his passion for music and dance led him to the study of sculpture and the creation of kinetic works that generate dance-like motion. The product of over two years of labor, *Flight of Imagination* features five elliptical rings of textured stainless steel mounted on an 18-foot pole. Designed to withstand winds of more than 100 miles per hour, the rings pivot on aeronautically engineered ball bearings that permit them to move independently from one another in response to shifting air currents, gracefully forming ever-changing patterns that fluctuate from 10 to 23 feet in diameter. Kenner described the motion as “so flowing it seems to be dancing to music – Debussy, Tchaikovsky, or Herbie Mann. It’s an incredibly complex system of parts – like life.”

Grant Kenner earned a BS degree in 1948 and an MFA in 1951 from the University of Chicago.