

# RED



**Nerman Museum** of Contemporary Art • Johnson County Community College



**Archie Scott Gobber** (American, b. 1965)

*Age of Enlightenment*, 2008

Ink on paper, 9 x 10"

Collection Nerman Museum of Contemporary Art, 2009.26

Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation

Archie Scott Gobber earned a BFA from the Kansas City Art Institute in 1988. He combines words and images in his artwork that might remind us of signs. He likes to use enamel on canvas or panel for large paintings, and gouache or ink on paper for smaller works, like this one. Archie shows us a view from above of an industrial freight yard, and lying aside on a hill at the right is a large letter S. Archie made this artwork to illustrate the cover of the tenth anniversary issue (November/December 2008) of Kansas City's *Review* magazine.

- Which letters stand out the most?
- How did the artist make those letters in the middle look 3-D?
- Do the letters on the sign look like they are far away or up close?
- Look along the bottom edge. Other than the train, what do you see that is cut off?
- The two diagonal roads meet at an intersection and continue into the distance through the hills, don't they?
- Besides triangles, what geometric shapes do you see?
- Does this look like a neighborhood where people live, or does it look like a bunch of factory buildings?
- How can you tell people are working there?



**Peter Wilkin** (American, b. 1960)

*Roots*, 2004

Ceramic, 20.25 x 1.875"

Collection Nerman Museum of Contemporary Art, 2005.48

Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation

Peter Wilkin received a BFA from the Kansas City Art Institute in 1983. Peter creates much of his pottery for practical use around the home. Some of his patterns on large plates (also called chargers) make the pottery pieces good choices for hanging on the wall for decoration. Peter started making pottery as sculpture when he studied in California with artist Viola Frey in the early 1980s, and when he studied with artist Ken Ferguson at the Kansas City Art Institute. Those two artists liked to use relief clay surfaces with parts that stick up off the surface, but Peter likes two-dimensional patterns.

- What does the design remind you of in nature?
- Besides red, what colors of glaze do you see?
- This work has similar lines that create a design all over the surface, but they are not quite symmetrical if you divide it down the middle, are they?
- Which is more shiny, the red / positive space, or black / negative space?
- What kind of texture does the red part have?
- Is the glaze all solid color, or are there some "in between colors" from black to yellow?
- Let's trace one of the lines out from the center. Where do you see parts that appear to be overlapping?
- How is this different from the other charger plates in the Carlsen Center / OCB second floor hallway?