



# holding pattern

Fall 2014 — Spring 2015

SPENCER  
MUSEUM  
of ART

Like a plane waiting to land, *Holding Pattern: New Works at the Spencer Museum* anticipates major change as the Spencer Museum of Art prepares for renovation. The exhibition presents recent acquisitions to the permanent collection in a series of thematic installations. The works displayed feature paintings, prints, drawings, sculpture, photographs, ceramics, and room-size installations. More than ten countries are represented, including Austria, Burma, China, France, Germany, Ireland, Italy, Japan, Korea, Spain, Tunisia, and the United States. Ranging from the tiny to the monumental, all of the works were acquired by the Spencer during the past three years, reflecting various ways that we seek and acquire new objects for the collection. The exhibition is divided into three sections spanning two galleries.



**left:** Artist Ke-Sook Lee works on the installation of *Ode to Sprout II*.



**below:** Ke-Sook Lee, *Green Hammock*, 2010 cloth, thread, mixed media, Museum purchase: R. Charles and Mary Margaret Clevenger Art Acquisition Fund and East Asian Art Acquisition Fund, 2012.0075



## Contemporary Asian Art

Gallery 318 includes two installation works by contemporary Asian artists. The first is a floor installation of *Dancing on the Field*, a set of twelve carved camphor wood sculptures by Japanese artist Ōkura Jirō, accompanied by two of the artist's prints. The second section includes works by artist Ke-Sook Lee, formerly of Kansas City. Lee was in residence at the Spencer September 11–15, 2014 to create *Ode to Sprout II*, a site-specific installation of varied shades of blue, green, and lavender threads, punctuated with yellow, that sprout upward from neatly bunched spools toward the ceiling. Also on view is *Green Hammock*, a large hanging sculpture by Lee constructed from U.S. Army nurse uniforms.



**above:** Ke-Sook Lee, *Ode to Sprout II*, 2014, dyed thread, pins, IA2014.001

**left:** Ke-Sook Lee, *Awakening in Her Garden 3*, 2001, clay, rice paper, thread, nylon, Tarlatan stiff, maker pigment, Anonymous gift, 2012.0176

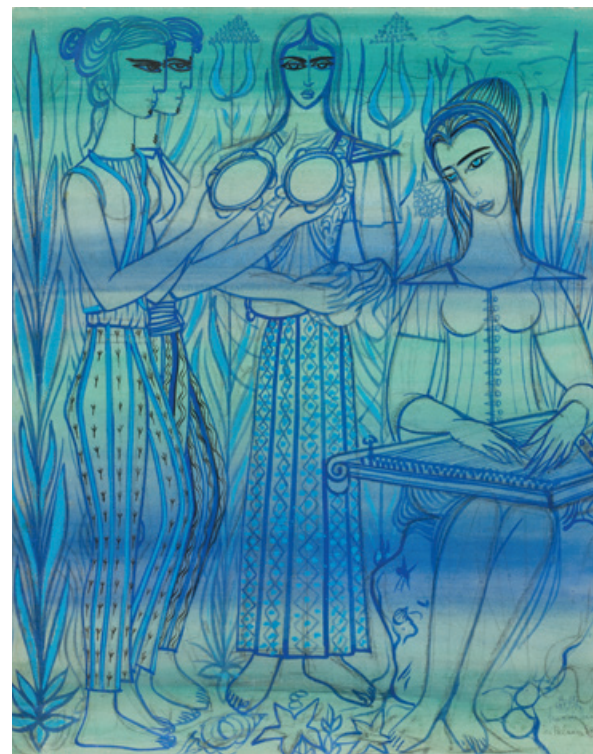
**below:** Ōkura Jirō, *Dancing on the Field*, 1978, camphor wood, carving, Gift of the artist, 2014.0057.a-1





**above:** Tang Maohong, *Silent Film 2*, 2009, inkjet print, Museum purchase: R. Charles and Mary Margaret Clevenger Art Acquisition Fund, 2012.0119

**below:** Jellal Ben Abdallah, *Orchestre sous-marin (Underwater Orchestra)*, 1969, watercolor, acrylic, charcoal on paper, Museum purchase: R. Charles and Mary Margaret Clevenger Art Acquisition Fund, 2014.0061



## Surreal Landscapes

Gallery 316 features diverse groupings of paintings, photographs, and objects that illustrate the breadth of the Spencer's collecting interests—from contemporary Chinese art, to local printmaking, to international forms of modernism and beyond. Each work, in its own way, evokes a surreal landscape, such as photographs of empty subway stations in North Korea; creative representations of earth, rivers, and animals; computer-generated images of theoretical space; and a botanical/celestial sphere. Many of the works offer views into imagined, invented, or abstract spaces. Similarly, we invite visitors to contemplate the forthcoming transformation of the Museum's spaces. Rounding out this section are several beautiful yet functional objects from Germany, Italy, and the United States, including a set of small coffee spoons made by architects.



**far left:** Toyo Ito, designer, Alessi, manufacturer, *coffee spoon*, designed 2004, stainless steel, Gift of Robert A. Hiller, 2013.0150.01

**left:** Hans Günther Reinstein, designer, Mathildenhöhe Artists Colony, designer, Phillip Rosenthal Porcelain Factory and Company AG, manufacturer, *coffee pot with lid, Botticelli (Standing Heart pattern)*, circa 1903, porcelain, Gift of Robert A. Hiller, 2013.0070.a,b



**above:** Barry Andersen, *Sheep and Standing Stone, Avebury, England*, 1995, inkjet print, Epson Ultrachrome K3 inks, Gift of the artist, 2014.0027



**left:** Hans-Christian Schink, *Pyongyang Metro 3*, 1989, chromogenic color print, Museum purchase: Shirley Cundiff Haines and Jordan L. Haines Art Acquisition Fund, 2012.0169

from top to bottom: Henri Jules Jean Geoffroy, *untitled*, 1914–1918, color lithograph, Gift of Professor Eric Gustav Carlson, 2014.0106

Charles Paul Renouard, *untitled*, 1914–1915, etching, drypoint, Gift of Professor Eric Gustav Carlson, 2014.0114



## The Second Battlefield

Gallery 316 also presents an installation of works depicting nurses in the First World War. Titled “The Second Battlefield,” the installation highlights the many tasks performed by nurses in military hospitals, as well as on the front lines. Works range from a portfolio reproducing Olga Bing’s autobiographical drawings of her experiences as a battlefield nurse to semi-romanticized conceptions of wartime nurses as heroines and brides. Works in this section are drawn primarily from a highly significant gift of more than 3,000, predominantly French, WWI-era works donated to the Spencer Museum of Art earlier this year by Professor Eric Gustav Carlson. This is one of several anticipated thematic installations from the Carlson gift.



clockwise from top: Hermann-Paul, *untitled*, 1914–1918, woodcut, pochoir, Gift of Professor Eric Gustav Carlson, 2014.0109

Eduardo García Benito, *untitled*, 1915, graphite, watercolor, Gift of Professor Eric Gustav Carlson, 2014.0102

Georges Antoine Rochegrosse, *untitled*, 1916, gouache, graphite on paper, Gift of Professor Eric Gustav Carlson, 2014.0115

United States, *Give!*, 1914–1918, screen print or stencil, Gift of Thomas French in honor of Eric Gustav Carlson, 2014.0120



# KU

SPENCER MUSEUM OF ART  
THE UNIVERSITY OF KANSAS  
1301 MISSISSIPPI STREET  
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10am–8pm Wednesday & Thursday  
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**cover:** Anne Austin Pearce, *Animals Don't  
Take Vows: Tortuga*, 2012, ink, acrylic on board,  
Museum purchase: Helen Foresman Spencer  
Art Acquisition Fund, 2013.0036

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