

SPENCER MUSEUM OF ART

THE UNIVERSITY OF KANSAS

For immediate release

EXHIBITION: *A Kansas Art Sampler* opens Oct. 23

Oct. 23—Feb. 6, 2005

White Gallery

MEDIA CONTACT

Kate Meyer, curatorial assistant, Department of Prints & Drawings, 785.864.0144,
kmm0045@ku.edu

Charles C. Eldredge, Hall Distinguished Professor of American Art & Culture, 785.864.4713,
cce@ku.edu

Charles M. Berg, professor and chair, Department of Theatre and Film, 785.864.3511,
cberg@ku.edu

Bill Woodard, Director of Communications, 785.864.0142, dradoowb@ku.edu

PROMOTIONAL IMAGES & CAPTION INFO AVAILABLE @:

<http://www.spencerart.ku.edu/newsroom/kansasartsampler>

*Newsroom PC Users: right click on file, "save target as"

**Newsroom Mac Users: control click on file and download link to disk

Terms of Use—Promotional Images

Images are made available to approved news outlets solely for use in stories and reviews relating to the specified Spencer Museum of Art exhibition, and must be identified with the credit information provided. Any reproduction of all or part of the images for other purposes (i.e. to illustrate non-exhibition related stories, or for commercial sale in any regard) is strictly prohibited. Please note also that these are large files, prepared specifically for optimal reproduction value (300 DPI, JPG).

Lawrence, KS—When Bonnie Parker and Clyde Barrow stole a sand-colored Ford V-8 sedan from a private Topeka residence in 1934, little did they know it would be their last getaway car. Seventy years after Bonnie and Clyde met their violent end in rural Louisiana, Abilene artist Randy Regier offers the infamous vehicle in the form of a toy, complete with life-like blood, bullet holes, and packaging consistent with those used for model cars manufactured in the early to mid twentieth century.

Regier's interpretation of the bullet-riddled vehicle is part of *A Kansas Art Sampler*, on view in the Spencer's White Gallery from Oct. 23 through Dec. 19. Organized by Kate Meyer, curatorial assistant in the department of prints and drawings, the exhibition highlights notable and visionary work either related to the state and its history, or produced by Kansas artists, and is organized in conjunction with *Kansas Art and Culture*, an art history course offered this fall by Professors Charles C. Eldredge and Charles M. Berg.

A Kansas Art Sampler is sponsored by Gould Evans Associates, LC. The exhibition will highlight notable and visionary work that is either related to the state and its history, or produced by Kansas artists. The objects selected emphasize topics covered in the class, such as Bleeding Kansas, issues of race, environment and land use, as well as perceptions of the region. The exhibition includes loaned work by Regier and New York artist Joe Coleman, as well as recent acquisitions to the Spencer's collection by Robert Swain Gifford and Lisa Grossman.

Kate Meyer, curatorial assistant in the department of prints and drawings, organized the exhibition. She notes that contemporary artists who investigate Kansas do so with an individually distinct vision. Some modern representations of Kansas or Kansans—such as those produced by Kara Walker or Coleman—draw upon the radical social foundation of Bleeding Kansas. Others, meanwhile, consider aspects of the Kansas prairie—the ways in which it extols an idyllic agrarian harmony or the negative aspects of our attempts to dominate nature. Such artists' perceptions of contemporary Kansas concern ecology, spirituality, and an attempt to recapture an indigenous past. Their work can be seen as part of a regional legacy that emerged when artists such as Gifford and Andrew Butler recorded the Kansas plains while traveling through the state to the frontier in the nineteenth century. The legacy thrived in the 1930s and '40s, thanks to groups like the Prairie Print Makers, represented in this exhibition by works from Birger Sandzén, Charles Capps, C.A. Seward, Herschel Logan, and others. Kansas continues to captivate and fascinate contemporary artists, including Grossman, Terry Evans, and Larry Schwarm. The state also serves as a subject for non-native artists such as Richard Mock, who parodies the stereotype of Kansas conservatism in a print related to the recent controversy over the instruction of evolution in high school curriculum. Be they from Kansas or from elsewhere, artists find relevant subject matter in this beautiful but challenging place.

Related public events include:

- Music Performance: Oread Jazz Quartet performs Kansas City jazz, November 1, 2:30 p.m., SMA Auditorium. Murphy Lecture Fund.
- Tour du Jour: Kate Meyer, curatorial assistant, November 11, 12:15 p.m., SMA White Gallery.
- Children's Art Appreciation Class: "A Kansas Art Sampler," November 20, 10-30 a.m. and 1:30 p.m. \$. Pre-registration required. Contact Karen Gerety at 864-0137 or kcgerety@ku.edu
- Lecture: Stan Herd, artist, on "Crop Art and Site-specific Works," November 22, 4 p.m., SMA Auditorium. Murphy Lecture Fund.
- Lecture: Hoite Caston, producer, on "Kansas Historical Documentaries Project," November 29, 2:30 p.m., SMA Auditorium. Murphy Lecture Fund.
- Lecture: Professor Karen DeBres, KSU, on "State Identity in the Art of Henry Worrall (1825-1902)," December 6, 2:30 p.m., SMA Auditorium. Murphy Lecture Fund.

Spencer Museum of Art
The University of Kansas
1301 Mississippi St
Lawrence 66045-7500
785.864.4710

Also find the Spencer...

- On the Web: www.spencerart.ku.edu
- E-mail: spencerart@ku.edu

Gallery hours

Tues., Wed., Fri., & Sat. 10 a.m.–5 p.m.

Thurs. 10a.m.–9 p.m.

Sun. Noon–5 p.m.

Closed Monday

- Free parking in Lot 91 after 5 p.m. on weekdays and all day weekends, excepting home football games.
- Parking garage adjacent to Kansas Union is \$1 per hour weekdays, free on Saturdays and Sundays (but unavailable on home football games).