

JOYCE KOHL

276 W. Jaxine Dr.
Altadena, CA 91001
626-791-4221 (home)

Web Site: <http://www.csub.edu/~jkohl/>

BORN: OAKLAND CALIFORNIA

PROFESSIONAL AFFILIATION:

1987-present Professor of Fine Art (Chair, 2010)
California State University
Bakersfield, Ca.

EDUCATION:

1977 Master's of Art
California State University, Fullerton, Ca.

1975 Bachelor of Science in Studio Art
Empire State College, Saratoga, N.Y.

GRANTS AND FELLOWSHIPS (Partial List):

2007 Durfee Completion Grant

2006 CSUB Research Council University Grant

2000 Fulbright--African Regional Research Grant, Zimbabwe

1986 John Simon Guggenheim Memorial Fellowship

COMMISSIONS AND PUBLIC ART PROJECTS

Equitable City Center, Selected Artist, Jamison Project .completed 2007

Private Commission for Corridor of 3200 Wilshire Blvd, "River of Time on Wilshire Corridor",
Photo transfers and text, 2008, Jameson Services

Private Commission for Lobby 3255 Wilshire Blvd, Wall Piece , "Cross Roads", Steel & Adobe,
9 ft. x12 ft x 4 in. , Jameson Services

Los Angeles Gold Line Metro Selected Artist, Claremont Station (\$120,000 commission)
To be completed 2016

Bakersfield Airport, Folk Art Airplane Mobiles with Ceramic Mural, completed 2007

"Full House", Sound Transit Park & Ride,2002
DuPont Washington, \$80,000 sculpture commission

Finalist 9-11 Commemorative Sculpture, Montgomery County, Pa.2004

Selected Artist 2004-5 Public Art Division
Private Arts Development Fee Program, Pre-qualified artist, L.A., Ca.

Commission, City of Bakersfield, 1998, Kern County Farm Bureau. Bakersfield, Ca, \$25,000 commission

AIDS Wall, 2001, National Gallery, Sculpture Garden, Harare, Zimbabwe, Collaboration w. Fulbright. Grant & Center for Disease Control. Collaboration with artists from a ceramics factory in Ruwa, Zimbabwe.

"Ocean Park Performance Platforms, City of Santa Monica, Ca, \$25,000 Commission 1988

Art in Public Places (interior) Wall piece, Arvin Public Library, Arvin, Ca.

Permanent Acquisition Outdoor Sculpture, Museum of Albuquerque, N Mexico, sculpture garden

Permanent Acquisition, Sculpture, Northwood Park, Irvine, Ca.

"Split Personality", sculpture permanent acquisition, Bakersfield Museum of Art, Sculpture Garden, Bakersfield, Ca.

Fred Marer's Ceramic Collection, Scripps College,. Claremont, Ca

Sculpture, Victoria College of the Arts, Melbourne, Australia

Collection Ablin Family, (Frank Lloyd Wright House), Bakersfield, Ca.

EXHIBITIONS: ONE -THREE PERSON EXHIBITIONS (partial list)

- | | |
|------|--|
| 2010 | Kohl, Mauthe, Dickson
L.A. Artcore, Brewery Anex, L.A. |
| 2009 | Kohl, Kyes & Raulinaitis
Brand Library, Glendale, kCa. |
| 2008 | Kohl, Davis, Haley,
L.A. Artcore, Brewery Annex Ca. |
| 2006 | Interstate Firehouse Cultural Art, Center Portland, Oregon,
Malawi & Zimbabwe AIDS Exhibition |
| 2005 | 3 Women Exhibition, Xiem Gallery, Pasadena |
| 2003 | Joyce Kohl, LA Artcore, Brewery Annex, L.A, Ca. |
| 2002 | Joyce Kohl, Luis Bermudez & Hoang Vu
El Camino College |
| 2001 | Joyce Kohl & Susan Obarski
Gallery 57, Underground, Pomona, Ca.

Joyce Kohl & Ted Kerzie
Bakersfield Museum of Art

Joyce Kohl and Antonio Escalante
Prufrock Gallery, Pasadena |
| 1997 | Joyce Kohl
Adobe Krow Archives, Bakersfield, Ca |

- Joyce Kohl
Jill Thayer Galleries at the Fox, Bakersfield, Ca.
- 1995 Joyce Kohl, Mac McClain, Robert Glover
Space Gallery, L.A., Ca.
- 1992 Joyce Kohl and Norm Schwab
Space Gallery, L.A., Ca.
- Joyce Kohl and Jerome Kohl
Meredith College, Raleigh, N.C.
- 1992 Joyce Kohl and Jerome Kohl
Museum of Fayetteville, N.C.
- 1993 Joyce Kohl
Occidental College, L.A., Ca
- 1984 Joyce Kohl and Luis Bermudez,
Cal. State Univ., Dominguez Hills, Carson, Ca.,

EXHIBITIONS: INVITATIONAL AND JURIED (Partial List)

- 2010 Objects are Forever, H. Kazan Fine Arts, Culver City
- 2008 Temporary Art Park, Chafeey College, Cucamonga, Ca.
- 2007 Cross Current Exchange Exhibition, Tokyo Metropolitan Museum,
and Kingyo Gallery, catalog
- Exchange Exhibition, San Luis Obispo Art Center,
San Luis Obispo, Ca.
- 2006 California Art Connection
Kurogawa, Japan
- An-Sei Gallery, Ukiha, Japan
- 2005 International Exchange Exhibition (2 venues)
Municipal Museum of *Kitakyushu* City, Japan
- “Tree of Life” Exhibition, El Camino College, El Segundo, Ca.
- 2005 International Exchange Exhibition (2 venues)
Municipal Museum of *Kitakyushu* City, Japan
- 2004 International Exchange Show (2 venues)
Thai Cultural Centre, Bangkok
Burapha University, Chonburi, Thailand (catalog)
- Out of the Box, GAIA Auction, Armory, Pasadena, Ca.
- Faculty Exhibition, CSUB, Bakersfield, Ca.

- 60th Annual Ceramics Scripps Exhibition and Auction, catalog,
Claremont, Ca.
- 2003 "Custody, Captivity, Containment", Arroyo Arts Collective Juried
Exhibition LAPD Police Museum, Los Angeles, Ca.
- Outdoor Sculpture, Armory for the Arts, Annex, Juried, Pasadena, Ca.
- The Art of Thought, Curated by Kim Abeles
Angels Gate Cultural Center, San Pedro, Ca.
- 2002 Outdoor Sculpture, California Sculptors, Pales Verdes Art Center, Ca.
- 2001 Faculty Exhibition
Cal. State University, Bakersfield
- 1998 Bakersfield College and Cal. State Exchange
Bakersfield College, Bakersfield, Ca
- 1997 Western States Artists
Oceanside Museum of Art, Oceanside, Ca.
- The Art and Influence of Jerry Rothman:
Tustin Renaissance Gallery. Tustin, Ca.
- Sequential Development: The Work of Mentors
California State University, Los Angeles, Ca.
- Transitions in Clay, Four Artists, Korean Cultural Center
Los Angeles, Ca.

TEMPORARY OUTDOOR INSTALLATIONS

- 1999 "Kwa-Zulu Natal Totem", Bat Centre, Durban, South Africa
- 1994 "Art in the Park", Central Park, Boulder Art Center, Boulder, Co.
- 1988 "Irish Bog Fetish", Installation, International Sculpture Conference
Royal Hospital Kilmainan, Dublin, Ireland

PUBLICATIONS:

"Beyond Statistics--The AIDS Wall in Harare", African Arts, Fowler Museum, UCLA, Autumn
2003, pages 76-79.

STATEMENT

Much of my assemblage sculpture involves a juxtaposition of ancient and contemporary. I am interested in the layers of meaning that emerge when diverse elements accumulate. My work is designed to encourage interaction between the viewer and the sculptures, often needing the viewer to set them in motion. This is reminiscent of the fact that once something is started in motion, what follows is not always predictable.

I am alluding to architecture and artifacts, both primitive and contemporary, often ambiguous as to usage. I want viewers to bring their own interpretations, and reflect on the artifacts that we leave behind for future generations to ponder. My interest is in having the viewer consider the

larger picture---to reflect on our impact on the environment, its impact on us, and our place in time.