

JOYCE KOHL

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BORN: Oakland, California

PROFESSIONAL AFFILIATION

1987 - Present Professor of Fine Art
California State University
Bakersfield, CA

EDUCATION

1977 Masters of Art
California State University, Fullerton, CA

1975 Bachelor of Science in Studio Art
Empire State College, Saratoga, NY

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

"Bamboo Synapse", 2007, Commission for Equitable City Center Plaza, bronze sculpture, Los Angeles Percentage for the Arts, \$220,000 commission, Jamison Services

Commission for Lobby, 3255 Wilshire Blvd., Wall Piece, "Cross Roads", Steel & Adobe, 9 ft. x 12 ft. x 4 in.

Los Angeles Gold Line Metro Selected Artist, Claremont Station, \$120,000 commission. to be completed in 2014

Bakersfield Airport, "Folk Art Airplane", Mobile Project with Ceramic Mural & Video, 2007

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

Finalist 9-11 Commemorative Sculpture, Montgomery County, PA 2004

Selected Finalist, Claremont Metro Stop, Gold Line, to be completed 2014

"Full House", Sound Transit Park & Ride, 2002
DuPont Washington, sculpture commission

Finalist 9-11 Commemorative Sculpture, Montgomery County, PA, 2004

"Spinning Wheels", Commission, City of Bakersfield, 1998, Kern County Farm Bureau,
Bakersfield, CA, commission

AIDS Wall, 2001, National Gallery, Sculpture Garden, Harare, Zimbabwe, Collaboration with
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, Commission, 1988

"Art in Public Places", interior wall piece, Arvin Public Library, Arvin, CA

Permanent Acquisition Outdoor Sculpture, Museum of Albuquerque, New 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)

2007 Kohl, Davis, Haley, L.A. Artcore, Brewery Annex, CA

2006 Interstate Firehouse Cultural Art Center, Portland, Oregon,
Malawi & Zimbabwe AIDS Exhibition

2004-5 3 Women Exhibition, Xiem Gallery, Pasadena, CA

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, NC

1992 Joyce Kohl and Jerome Kohl
Museum of Fayetteville, NC

1993 Joyce Kohl, Occidental College, L.A., CA

1984 Joyce Kohl and Luis Bermudez
California State University, Dominguez Hills, Carson, CA, catalog

Installation, (gallery), San Diego, CA

EXHIBITIONS: INVITATIONAL AND JURIED (partial list)

2007-8 Post Modern Exhibition, Bradley Terminal, LAX

2007 Exchange Exhibition, Tokyo Metropolitan Museum

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

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, California State University, 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
California State University, Bakersfield
- 1998 Bakersfield College and California 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

- 1994 "Kwa-Zulu Natal Totem", Bat Centre, Durban, South Africa
- 1994 "Art in the Park", Central Park, Boulder Art Center, Boulder, CO
- 1990 "Sculpture on View", 10 Sculptors
Irvine Cultural Center, 6 months, catalog
- 1988 "Irish Bog Fetish", Installation, International Sculpture Conference
Royal Hospital Kilmainan, Dublin, Ireland

Publications

World Contemporary Public Ceramic Art, by Zhang Yushan, published in China.

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

Catalog, "Re-Assemble—10 Southern California Assemblage Artists". Todd Madigan Gallery, Fall 1999

Curatorial Experience and Misc

Board Member L.A. Artcore, 2002-present

Peer Review Panel, Fulbright, African Research Grants 2000-2003

Dennis Callwood & Keiko Fukazawa-Collaborations with Incarcerated Youth, Ceramics and Photography, Cal. State Bakersfield, 2002.

International AIDS Conference, Barcelona, Presentation of AIDS Wall, RAUXA Art Gallery

"The Making of the Aids Wall, Harare, Zimbabwe, Bakersfield Museum of Art, 2002.

"Re-Assemble—10 Southern California Assemblage Artists". Todd Madigan Gallery, Fall 1999, Catalog

Ongoing Yearly Project: "Sculptors On Campus", Cal. State Bakersfield, 1987-present

"Art of the New South Africa—Prints Commemorating the New Bill of Rights", Cal. State Bakersfield, 1997, Cal. Poly Pomona, Fall 1999, Occidental College

"Four Figurative Ceramic Sculptors", Todd Madigan Gallery, 1997

"Four Pacific Rim Artists", Todd Madigan Gallery, 1996

"Clay Alternatives", U.S.C. Art Galleries, Catalog, 1986

Public and Guest Lectures (partial list)

Member of Exchange Delegation to Tokyo with L.A. Arcore, 2007

Member of Exchange Delegation to Thailand, with L.A. Artcore Gallery, 2004

CAA Lecture by Betty Brown on Art & Social Action, AIDS Wall in Zim. , 2002

Panel on Art and Social Action in Africa, Fowler Museum, April 2002

Conference for California Art Educators Association, Bakersfield, 2001, Lecture and Master Class

Pitzer College, Claremont, Ca. 2001, Lecture on Making the AIDS Wall, Zimbabwe

Gallery Delta, Harare, Zimbabwe, 2000, Lecture on Assemblage Sculpture in California

Museum of Art, Bakersfield, Ca. 2000 Lecture on Assemblage Sculpture.

Mentoring an Los Angeles Area Critique Group 1999-2000

Artist in Residence, Oregon College of Arts & Crafts, Summer, 2000

Lecture, University of Colorado, Boulder, Colorado 1996, 2000

Lecture, Pomona College, Claremont, California 1999
Series of Lectures, Technikon, Kwa-Zulu Natal, Durban, South Africa 1997
Panel N.C.E.C.A., 1994

STATEMENT

Much of my work is assemblage involving a juxtaposition of ancient and contemporary. My sculpture utilizes steel parts from industry collected from the San Joaquin Valley and the mechanism for a friend's garage door, reassembled with stabilized adobe. This sculpture, "*Balancing Act*" stacks and balances images of houses on the steps of an altar, representing the personal challenge of balancing different aspects of life. Steel is used structurally softened by the tactile quality of the adobe, which gives a reference to earth. My work is designed to encourage interaction between the viewer and the sculptures, needing the viewer to set it in motion.

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.