

THE

# EPIC COLLECTION



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**W**hen the Epic Center was conceived, its overriding purpose was to support and celebrate the arts. It would be a home to nurture resident arts organizations, but also would become a focal point for the entire arts community.

It was important that the Epic's architecture and interior design reflect a certain artistic aesthetic. The new building would be beautiful, inspiring and provocative, yet complementary to the works of art that would be held in its spaces. In building the Epic Center's permanent collection, we selected work by artists from Greater Kalamazoo, the Arts Council's primary service area. A panel had the challenging job of choosing which works we would purchase.

Generous donors made it possible for us to complete the joyful task of assembling a collection. We are grateful for their gifts.

This brochure is a guide to artwork displayed in the public areas of the Epic Center. We hope it enhances your enjoyment of the collection and your appreciation of this very special building.

A handwritten signature in black ink that reads "Judy K. Jolliffe". The signature is written in a cursive, flowing style.

Judy K. Jolliffe  
*Executive Director*

*Arts Council of Greater Kalamazoo*

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artist: Martha Croasdale	
title: Aurora's Necklace	
year: 2002	
medium: Kiln-Cast Lead Crystal Sculpture	
Floor: 2	map key: A

**A**urora's *Necklace* is composed of eight segments of kiln-cast lead crystal strung

on industrial strength airplane cable suspended floor to ceiling. To give the sculpture a name, I called on my poet and naturalist friend Bob Mainone. He intuitively knew what the sculpture was, sight unseen, and wrote a haiku in response:

Northern lights  
Aurora, goddess of the dawn  
Dancing.



**R**evival has a long history. It was completed in 1970. Previously I had worked on a smaller scale as an abstract expressionist. My palette consisted mainly of black, white, grey and monochromatic color. The discovery of aluminum provided a reflective light on a flat surface which achieved a result that I had been in search of and unable to develop with pigment. This discovery, coupled with the fact that I had recently moved into a spacious studio, led me to work on a large scale. As a result, *Revival* developed and became the pivotal work during this period.

artist: Joseph P. DeLuca	
title: Revival	
year: 1970	
medium: Aluminum, Canvas and Paint	
Floor: 2	map key: B



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**H**aving done extensive traveling by plane, I became fascinated with the patterns in the terrain below. As I look down, everything appears orderly and peaceful. I prefer not to paint from photos, but rather use liberty to create the feeling I want to express instead of copying what I see. Because I grew up on a farm in northern Michigan, I am familiar with the land, stream and lake formations of my state. *Field Mosaic* is an example of that.

artist: Sy Ellens	
title: Field Mosaic	
year: 2000	
medium: Acrylic on Canvas	
floor: L	map key: C

**T**he work is about triggering curiosity, play and discovery. This piece was created at a time in my career when I emphasized abstract sculpture that would engage, intrigue and otherwise involve the viewer through curiosity. The boxes have eyeholes, giving us a clue to look into them. The boxes also have handles,

which we know to pull. The boxes are at eye level, enticing the viewer to come closer and investigate the work more intensively.



artist: Holly Fisher	
title: Sights	
year: 1995	
medium: Steel, Brass and Straw	
floor: L	map key: D

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I drew from a visual vocabulary that I began developing in the mid 1970s, and these floating figures became my central focus. The journey is a universal metaphor that everyone can connect with. But I didn't want the piece to be didactic, so the elements of this triptych are a bit amorphous. Is there one figure on a lone journey — seen here in many times and many

places — or are a group of us going on this journey together? Painting on silk is one of the most exuberant art forms I have engaged in. The colors of the dyes are the richest, boldest palette you can imagine.



Dance seems a natural and graceful metaphor for human activities and often finds its

way into my work. Even in paintings where it is not an obvious preoccupation of the inhabitants, the slightest nuance of position or movement is significant. It speaks with a silent but clear and resonant voice, simultaneously revealing and mysterious. *The Dance Class* with the seated figure in the foreground reminds me of my childhood ballet teacher, Miss Blinn, a French lady with a no-nonsense attitude. Her efforts created in me a life-long love of dance and the absolute knowledge that I would need to find another way to express it.



artist: Maryellen Hains	
title: Journey	
year: 2001	
medium: Silk Serti	
FLOOR: 2	map key: E

artist: Mary Hatch	
title: The Dance Class	
year: 1998	
medium: Oil on Canvas	
FLOOR: 1	map key: F

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artist: Marilyn Johnson	
title: Out East	
year: 1999	
medium: Oil on Canvas	
FLOOR: 3	map key: G

For those transplanted from the East Coast to Michigan, anywhere east of Ohio is sometimes referred to as “out east.” Hence, the title of this abstract roadscape. The painting was developed from a series of ten-second sketches done during driving trips in Pennsylvania and New York State. References are made to trees, fields, and roads. The shapes are manipulated and the color invented. No specific site is pictured, yet landscape is the subject of the painting.



*Red Orchid* is a 4 ft x 6 ft digitally enhanced photograph of an orchid taken on Fuji Velvia film with a 6 cm x 6 cm medium format camera, digitally



scanned and enhanced in Photoshop. It was printed on a digital enlarger called a LightJet, which uses a laser to expose photographic paper one pixel at a time. More than 300 million pixels form the picture, which was printed on Fuji Crystal Archive paper, at the time the color paper with the greatest available longevity.

artist: Christopher U. Light	
title: Red Orchid	
year: 2000	
medium: Digitally Enhanced Photograph	
FLOOR: 2	map key: H

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As a former abstract painter, I cannot look at objects without seeing their abstract qualities

of shape, form, texture and color.

The abstract essence of objects is as important to me as the meaning they evoke or their relationship to the theme. Certain objects I choose to paint have significant memories or thoughts that they provoke. The still life subject matter intrigues me because we are object-oriented

people. The viewer brings his or her own memories and interpretations of the objects to the painting. What I had in mind doesn't really matter. What matters is how I arrange the objects, allowing the viewer to identify in their unique way with the subject matter.



*Treasures* is the first in a series of about 25 paintings that pays homage to those artists that influenced my work, to those artists that excite my mind and my eye. This work is in part a tribute to John J. Audubon. In the paintings that followed, I incorporate paintings, sculpture and ceramics by many artists. As a teacher, I continually call upon the artists of the past to inspire the creativity of today's students. This painting pays tribute to the process of art inspiring art from generation to generation.

artist:	
Denise Lisiecki	
title:	
Jacob's Artistic Inheritance	
year:	
2000	
medium:	
Watercolor on Paper	
FLOOR:	map key:
1	I



artist:	
Bernard Palchick	
title:	
Treasures	
year:	
1988	
medium:	
Watercolor on Paper	
FLOOR:	map key:
2	J

# THE EPIC COLLECTION

**T**he Arts Council approached our company for a donor recognition piece to harmonize with the Epic Center's design and convey deep appreciation for the building's generous donors. This piece makes a unique statement by intertwining six precious metals. The metals represent the various donor contributions but they also set a tone for the importance of art in the Kalamazoo community.

It is a classic piece created especially for this purpose.

artist: Chuck Plockmeyer and Xibitz	
title: Donor Wall	
year: 2000	
medium: Copper, Nickel, Bronze, Steel, Brass, Aluminum	
floor: 1	map key: K



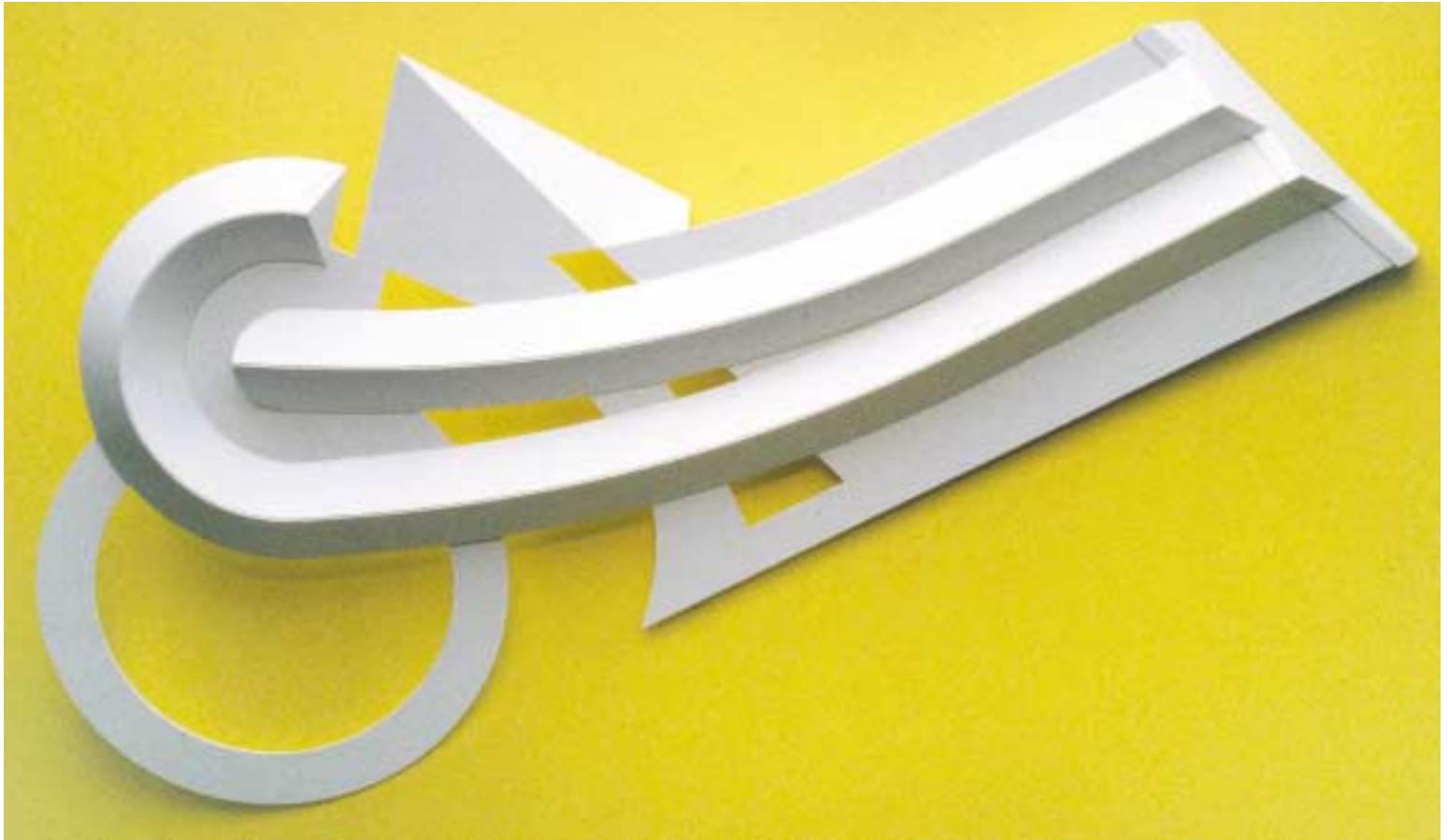
**L**andscape as a subject matter is always difficult. When artists become too literal with the idea, the quaint and the nostalgic supersede the genuine monumental sensations that panoramic landscape provokes. This sculpture makes a sincere attempt at isolating that monumental vastness and reproducing—if only for a moment—that state of mind.

Part of the “scape” experience is awareness of subtle movement, the constant movement of the earth, weather systems, the changing angles of the sun. That is why this wall sculpture, which consists mainly of a horizontal curved plane, has a distinct shape that implies slow movement. Viewers have talked of how it reminds them of an ark or barge—vehicles that lumber along... slow, inevitable motion.

artist: John Running-Johnson	
title: North Dakota	
year: 1992	
medium: Steel	
floor: 2	map key: L



# THE EPIC COLLECTION



artist:	Marcia Wood
title:	Viewfinder
year:	2001
medium:	Painted Aluminum
FLOOR:	2
map key:	M

**T**he sculpture was designed to serve as a link between the viewer and the thing seen. It is a structure that focuses attention on its surfaces and openings. In this way, as the

viewer moves up and down the escalator, other surfaces and objects will come into view. This constant re-framing will encourage seeing below the surface of things and will give new life to the sculpture.

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