



Joel Coplin
Life Raft, 1991
Oil on canvas 63 x 85"
The Jerry Barber and Betty Barber-Hughes,
Jerre Lynn Vanier, Jared Wick, and Jolie
Vanier Family Collection

Museum of Arizona Artists (MOAZA)
and the Arizona Capitol Museum
present

Through the Eyes of the Beholders: Two Families Collect Arizona Art

March 9 - June 14, 2024

Arizona Capitol Museum, Phoenix

Curatorial Statement

While it is common to have exhibitions curated from private collections, the concept of collecting often takes back seat to the art. Indeed, the terms “collecting” and “curating” have taken on variant meanings in the Post-Modern world. Collecting seems to be now married with “collectibles,” which brings to mind the now largely worthless Beanie Babies craze of the 1990s, and curating has been denigrated to the careful decisions to craft “influencers” on social media. Neither of these meanings apply here, and I would like to have the concepts of collecting and curating remain forefront.

When asked why he began collecting art, Eric Jungermann simply replied, “Osmosis,” referring to his wife, Eva, who was trained at the influential Black Mountain College, a crucible for developing important mid-twentieth-century artists. This tongue-in-cheek response from a chemist, does not fully express how he really felt. He stated, “I just enjoy collecting—not to invest, but to buy things I like [and], I like knowing the artists...I enjoy that.” This sentiment of building relationships was also expressed by the prominent gallerist Jerre Lynn Vanier. In an interview, she said, “There’s nothing I like to collect more than associations with artists, I love being a part of history with them.”

Beyond the personal connection to artists, collectors also surrounded themselves with art for its intrinsic beauty and the effect it has on the viewer. Known for her art salons, Betty Barber-Hughes tells us, “Art makes me happy! Art and beautiful music are a feast for my soul....It makes your heart sing.” Building on this transformational concept, the force-of-nature Eva Jungermann, wrote, “I believe that art, in all its forms, is a ‘planet wide’ and ‘personal healing’ force; that it has been and always will be part of the fabric of a democracy. I believe that it is not elitist and should be available and open to all to experience and discern for themselves its meaning. That is the joy I get from collecting; not only to see how my feelings about it change (as I change) over time, but also to see and hear the reactions it elicits from others.”

The word “curate” means to teach, and as the curator for *Through the Eyes of the Beholders*, I hope that you all can experience the joy of collecting and perhaps even be inspired to begin to collect art and support the artists who bring us so much pleasure. As you meander through these galleries, ask yourself, “What do I see? What do I feel? What do I think? What have I learned? And what, and who, do I want to know more about?” Establish your own connection with the art. Your eyes are essential beholders to this process.

Karen L. Churchill



Annie Lopez, *The Liberation of Glycerin*, (A Collection of Photographs and Artifacts, of Eric Jungermann's Life), 2016, Cyanotype photographs on tamale-wrapper paper, zipper, thread, mannequin form, Dress only: 51 x 48 x 52", The Eric and Eva Jungermann and William Jungermann Family Collection.

Museum of Arizona Artists (MOAZA)

MISSION STATEMENT

The Museum of Arizona Artists showcases and exhibits significant works of art made by Arizona artists, provides educational programs to the community, and maintains a library and archives, acting as a comprehensive venue for Arizona art and art history.

Acknowledgments

MOAZA most deeply thanks the collectors who made this exhibition possible. The families were generous and gracious, allowing full access to their collections and records. In particular, we would like to thank William Jungermann and Jerre Lynn Vanier for their ongoing and consistent support. This would not have happened without their joy of collecting, supporting Arizona artists, and willingness to share their treasures with the public.

Karen L. Churchill, curator of the exhibition, deserves high praise for her impeccably professional work. We are grateful to the MOAZA Exhibition Support Committee for all they have done to make the exhibition become a reality. Endless meetings, the planning of two receptions, writing several press releases, transporting the art, and photographing the artwork numerous times were necessary.

This exhibition offers the government staff and general-public visitors to the Capitol an opportunity to enjoy and be moved by the work of a selection of outstanding Arizona artists. MOAZA is grateful to Senior Museum Administrator Stephanie Mahan and the Arizona Capitol Museum staff for enabling this exhibition.

Thanks to Susan Shultz for repeatedly allowing our intrusion into her home to access items in the collection.

We all owe Dawn Nehls of Phoenix, Arizona our sincerest gratitude. This exhibition was made possible by her generous financial contribution. Thank you.



Fritz Scholder
Indians + Flag, 1972
Acrylic on canvas, 34 x 44"
The Eric and Eva Jungermann and William Jungermann
Family Collection

Exhibition Support Committee

Planning and Development Team:

JOEL COPLIN, PRESIDENT, MOAZA
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STAN PARIS
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TERRI RUNDLE *
NOBEL GROUND COFFEE

*Sub-Committee Chairperson

Exhibition Checklist

The Eric and Eva Jungermann and William Jungermann Family Collection

Anne Coe, APACHE JUNCTION

Rain of the Toads, 1996
Acrylic on canvas
17 ¾ x 14 ½"

John Dawson, MESA

Portrait of Mrs. S, not dated
Acrylic on canvas
60 x 54 ¾"

Jeff Falk, PHOENIX

Simulacra, 2016
Oil on canvas
48 x 47 ¾"

Heidi Hess, deceased,

formerly PHOENIX
All American, 2006
Lithograph
19 x 15 ¼"

Annie Lopez, PHOENIX

The Liberation of Glycerin
(A Collection of Photographs and Artifacts of Eric Jungermann's Life), 2016
Cyanotype photographs on tamale-wrapper paper, zipper, thread, mannequin form
Dress only: 51 x 48 x 52"

Henry Schoebel, PHOENIX

Untitled, 2010
Acrylic and crystals on canvas, on wooden panel
24 ½ x 24 ½"

Fritz Scholder, deceased,

formerly SCOTTSDALE
Indians + Flag, 1972
Acrylic on canvas
34 x 44"

Ellen Wagener, PHOENIX

D.H. Lawrence Tree, not dated
Pastel on paper
61 ¾ x 41 ¾"

Jim Waid, TUCSON

Caliche, not dated
Pastel on paper
28 ¾ x 34 ¾"

Masoud Yasami, PAYSON

Valentines for the Earth, 1991
Lithograph
27 ¾ x 34 ¾"

Steven J. Yazzie, DENVER, CO,

formerly PAGE
Triptych, 2003
Acrylic on canvas
Three panels: 24 x 24" each

The Jerry Barber and Betty Barber-Hughes, Jerre Lynn Vanier, Jared Wick, and Jolie Vanier Family Collection

Nicholas Bernard, SCOTTSDALE

Four Vases, c. 1996
Ceramic pottery
Large turquoise: 7 x 8 ½ x 4";
small pink: 4 x 7 x 3";
large pink: 6 ½ x 5 x 3 ½";
small purple: 4 x 4 ½ x 4"

Joel Coplin, PHOENIX

Life Raft, 1991
Oil on canvas
63 x 85"

Jesse Benton Evans, deceased,

formerly CAVE CREEK
Reflections, Tubac, Arizona,
c. late 1980s-early 1990s
Acrylic on canvas
60 x 72"

John Farnsworth, RANCHOS DE TAOS,

NM, formerly SCOTTSDALE
Untitled, 1984
Oil on canvas
50 x 40 ½"
All rights reserved by the artist

Don Gray, deceased,

formerly CAVE CREEK
Blue Angel, c. 1992
Oil on panel
12 x 9"

Greg Gummersall, PRESCOTT

Confetti (#5-C42-4), 2022
Acrylic on canvas
24 x 18", ©Greg Gummersall

Jenny Gummersall, PRESCOTT

Glove Holding Horse, 2008, printed 2009
Archival pigment print on Hanemuehle paper, 6/18, 14 x 10 ½"
©Jenny Gummersall

Dagne Hanson, deceased,

formerly PHOENIX
Portrait of Jerre Lynn and Charm, 1978
Oil on canvas
29 ½ x 19"

Mark Hendrickson, SCOTTSDALE

Love #2, 2002
Scanned slide film printed on watercolor paper
39 x 39"

Jo-Ann Lowney, PHOENIX

Key to the World, c. 2001
Oil on panel
6 x 6 ½"

Joyce Kohn, deceased

formerly PHOENIX
Uncle Macasser, c. late 1960s
Oil on canvas
40 x 30"

Mayme Kratz, PHOENIX

Poetry Cube, c. 2000
Resin with embedded objects
9 3/4 x 8 x 6"

Merrill Mahaffey, PHOENIX

River Ledge, 2000
Acrylic on canvas with gold and silver dust
24 x 34"

Louise McCall, deceased,

formerly PARADISE VALLEY
Gardenia Tree, c. late 1990s
Acrylic on canvas
Framed: 37 x 24"

Mark McDowell, SCOTTSDALE

Empire State Building, c. 1997
Colored pencil on wood
73 x 20"

Scott McNeill, TEMPE

Turtles, 2014
Glow-in-the-dark cast resin
8 x 8 x 1"

Ed Mell, PHOENIX

Untitled (Abstract Landscape),
c. 2000
Oil on linen
20 x 24"

Jana Peterson, PARADISE VALLEY

Untitled, c. late 1990s
High-gloss paint on box-form construction
12 x 12 x 3"

Rembrandt Quiballo, TEMPE

Pop Artifact, 2017
Dye-sublimation photographic process on metal
15 ¼ x 19"

Genevieve Reckling, deceased,
formerly PHOENIX
Untitled from the *Tahitian* series,
c. 1978-82
Acrylic on canvas
40 x 60"

Adele Seronde, deceased,
formerly SEDONA
Midsummer Flowers, July 1994
Oil on canvas
14 x 14"

Billy Schenck, SANTA FE, NM,
formerly APACHE JUNCTION
Untitled, 1984
Acrylic on canvas
31 x 38"

Beth Ames Swartz, PARADISE VALLEY

Opening II
from the *Fire Work* series, c. 1978-84
Fire, acrylic, and mixed media
on layered paper
Framed: 31 x 40"

James Turrell, FLAGSTAFF

SQUAT, 1990
Etching and aquatint on paper
Artist's Proof
17 x 15"



Jenny Gummersall, *Glove Holding Horse*, 2008, Archival pigment print on Hanemuehle paper, 6/18, 14 x 10 ½", The Jerry Barber and Betty Barber-Hughes, Jerre Lynn Vanier, Jared Wick, and Jolie Vanier Family Collection.
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