



EDUCATOR GUIDE FALL 2011

Dear Educator,

Welcome to the arts at Rollins College! The Cornell Fine Arts Museum is delighted to announce new exhibitions and looks forward to having you and your students visit us for a tour through the galleries.

On exhibit from October 22 through January 15, 2012:

- **Kim Russo: *Family***
- **The Very Queer Portraits of Heyd Fontenot**
- **A Room of One's Own: *Women Artists from the Permanent Collection***
- **Synchronicity: *Studio Faculty Biennial Exhibition 2011***
- **Contested Object: *Ninomiya Kinjiro and Rollins College's Cultural Property Controversy***

The variety of these exhibitions will certainly offer many different possibilities for teaching, learning and interaction in the galleries.

Please remember that the museum is fortunate to have the Winifred Johnson Clive Foundation grant and also the Galloway Foundation grant which both enable educators to bring students to the museum at **no cost**. The trip to our museum is free, as the grant also reimburses your school for the cost of one school bus and substitute teacher stipend.

Make your plans and contact the education department at **407-646-1536** or email lpalumbo@rollins.edu for information and reservations. Our tour calendar is filling up quickly with schools from Central Florida so make your plans today! To ensure the best school tour experience I encourage you to review the included information:

- **Booking and Reimbursement Forms**
- **School Tour FAQ's**
- **Additional Art Educational Events**
- **Post Visit Activities**

The Cornell Museum of Fine Arts endeavors to teach visual literacy and critical thinking skills in a creative, inspiring atmosphere. We look forward to your visit to the museum and know that a CFAM experience will enhance and enrich the children's art education and your curriculum.

Thank you,

Linda Palumbo
Curator of Education
lpalumbo@rollins.edu
407-646-1536



CFAM Tour Booking Form

Booking Date: _____

Tour Date: _____ Tour Time: _____

School/Organization Name _____

County: _____

AVID School: Yes No

Title 1 School: Yes No

Address: _____

City: _____ State: _____ Zip: _____

Contact Person: _____

Phone Number: _____ Second Phone Number: _____

Email: _____ Expected number of participants*: _____

Grade level/Age group: _____ Docent requested? Yes No

Have you ever visited CFAM before? _____

Docent's Schedule: _____

Museum staff will call to confirm your attendance 24 hours before the tour. If you are unable to attend or have a significant change in the number of participants please call us and let us know as soon as possible. Tours can be conducted Tuesday through Friday from 10:00 a.m. to 4:00 p.m. We are handicapped accessible and have ample seating and one wheelchair onsite.

*Please note: We recommend a maximum of 25 or fewer participants per visit

Contact:

Linda Palumbo

Curator of Education

Email: lpalumbo@rollins.edu

Phone 407-646-1536

Fax 407-646-2524



CFAM School Bus Reimbursement Form

Please be advised that reimbursement forms must be submitted to the Cornell Fine Arts Museum no later than 30 days after the tour. Failure to comply with submission dates may disqualify your candidacy for reimbursement.

Date of Visit: _____

School/Organization Name _____

Street Address: _____

City: _____ State: _____ Zip: _____

Email: _____ Fax: _____ Phone: _____

Teacher using reimbursement: _____

County: _____ Cost of Bus: \$ _____

Check for bus made out to: _____

Send check to (bus address): _____

Contact person or bookkeeper for billing: _____

Phone number of contact person: _____

Contact:

Linda Palumbo

Curator of Education

Email: lpalumbo@rollins.edu

Phone 407-646-1536

Fax 407-646-2524



CFAM Substitute Teacher Reimbursement Form

Cornell Fine Arts Museum
Education Department
Winifred Johnson Clive Foundation Grant
250107-53000-70450

Please be advised that reimbursement forms must be submitted to the Cornell Fine Arts Museum no later than 30 days after the tour. Failure to comply with submission dates may disqualify your candidacy for reimbursement.

Date of Visit: _____

School/Organization Name: _____

County: _____

Substitute Teacher: _____

AVID School: Yes No

Title 1 School: Yes No

Email: _____ Phone: _____

Amount of Check: \$: _____

School/Substitute Teacher receiving reimbursement: _____

Teacher County ID # or SS#: _____

Check for reimbursement made out to: _____

Check for reimbursement sent to: _____

Contact person or bookkeeper for billing: _____

Phone number of contact person: _____

Contact:

Linda Palumbo
Curator of Education
Email: lpalumbo@rollins.edu
Phone 407-646-1536
Fax 407-646-2524



Additional Art Educational Programming at CFAM

CFAMilies

These events offer hands-on art projects for children of all ages and adults to enjoy together. Participants experience art through fun and creative projects drawn from the Cornell Fine Arts Museum's exhibitions.

When:

Saturday, November 5, 2011, 2 PM – 3:30 PM
Leaf Prints—A study of color and texture

Sunday, December 4, 2011, 2 PM – 3:30 PM
Masks as Portraits

Additional 2012 dates. Save the date! Activities to be announced.

Sunday, January 8, 2012 2 PM – 3:30 PM
Sunday, February 5, 2012 2 PM – 3:30 PM
Sunday, March 4, 2012 2 PM – 3:30 PM
Sunday, April 8, 2012 2 PM – 3:30 PM
Sunday, May 6, 2012 2 PM – 3:30 PM
Sunday, June 3, 2012 2 PM – 3:30 PM

Children are free. Please RSVP for this event with Linda Palumbo, Curator of Education at lpalumbo@rollins.edu.

Events

CFAM's public programs include lectures by Distinguished Visiting Scholars and Artists, films and other ongoing educational programs for students and adults.

When:

Wednesday, October 26, 6 PM

Cultural Property Panel Discussion

Contested Object will be the focus of a panel discussion concerning cultural property issues. Ninomiya Kinjiro and Rollins College's Cultural Property Controversy showcases the college's sculpture of the Japanese figure Ninomiya Kinjiro and the events surrounding the statue's repatriation to Okinawa in 1995.

Saturday, October 29, 10 AM – 2 PM

Art Appraisal Day

The event is open to the public and will feature appraisers with expertise in many areas. Patrons are encouraged to bring their fine art, art glass, art pottery and Asian art for review and will receive a verbal appraisal priced at \$10 for each item. Appraisals will be limited to hand carried items only. Proceeds for the event will benefit the acquisition fund for the Cornell Fine Arts Museum.

Saturday, October 29, 2-5 PM

Halloween Howl- Visit the CFAM table for a children's art project.

Rollins will be celebrating 12 years of Halloween fun with the annual Halloween Howl event. Halloween Howl is a fun and safe daytime event for the whole family to enjoy.

"Spooky" activities include: trick-or-treating on Mills Lawn, haunted houses, arts and crafts activities, carnival games, a costume contest, and food/beverages. Friends of all ages will also have the opportunity to tour haunted houses created by Rollins student organizations. This event is free and open to the public.

Monday, November 7, 6 PM

Roger Ward Public Lecture

Who Owns this Art? Nazi-era Provenance Research in the 21st Century.

Friday, November 11, 4-8 PM

FREE Friday

Tour the museum for FREE, and enjoy monthly activities or lectures.

Wednesday, November 16, 6 PM

Jacqueline Francis lecture on "difference" in American art and culture of the twentieth century, within the context of the exhibitions on art by women and by LGBTQ artists on view at the Cornell Fine Arts Museum.

Tuesday, November 29, 6 PM

Heyd Fontenot Lecture

Friday, December 2, 4-8 PM

FREE Friday

Tour the museum for FREE, and enjoy monthly activities or lectures.

Friday, January 6, 4-8 PM

FREE Friday

Tour the museum for FREE, and enjoy monthly activities or lectures.

For questions or to make a reservation please contact Dana Thomas, Donor and Guest Relations Liaison, dthomas@rollins.edu.

Teacher/Educator Workshops

Teacher workshops are held on Saturdays throughout the school year and feature many mediums and techniques taught by Rollins faculty and local artists. Workshops are held on the Rollins campus from 9:00 a.m. to 12:30 p.m. and enable teachers to earn in-service credit while encouraging discussion and exploration of classroom strategies and opportunities.

These are currently scheduled workshops. This will be updated and an email sent as guest artist instructors are confirmed.

Saturday, November 19, 2012

9 AM – 1:00 PM

The Art of Gyotaku (Fish Painting)

Teresa Chin gives us a fresh, lesson in an imaginative form of printmaking, Gyotaku. Prints of actual fish are inked and pressed into absorbent paper. This began as a way to document the Japanese fisherman's catch. Today it has evolved into a beautiful nature-inspired art form. These prints make incredible tee-shirts!

Saturday, December 10, 2011

9 AM – 12:30 PM

The Art of Portrait Photography—Just in time for the holidays!

Joe Brooks, a nationally known, professional photographer, teaches timeless techniques in photographing people and the art of capturing a moment. Attendees will need to bring a digital camera. For more information about Joe Brooks please visit: <http://joebrooksp photography.com/#/Portfolio/People/1>

Saturday, February 25, 2012

9 AM – 12:30 PM

Painting on Silk

Marianna Hamilton-Ross demonstrates an elegant exercise of painting on silk. The silk painting is produced by a variation of the traditional batik process; of surface design on fabric, defining areas of the fabric with water based resist. The silk painting process is particularly responsive to the rich colors found in nature.

Teachers attend for free. Space is limited, so register early!
Contact Linda Palumbo, Curator of Education for questions or reservations at lpalumbo@rollins.edu.

Note: If there is an artist you would like to see teach a class please send suggestions and contact information to Linda Palumbo at lpalumbo@rollins.edu.



Preparing for Your Visit

To ensure the best school tour experience for you and your students we recommend that you review the valuable information provided below:

1. School tours are available **ONLY** during museum operating hours:
Tuesday – Friday 10 AM – 4 PM.
The museum is closed on Mondays.
2. Most school tours begin around 10 AM – 10:30 AM.
If your bus cannot be here by that time, please let the education office know in advance, 407-646-1536.
3. The museum experience is not only meant to be educational but also personal. Therefore, we recommend keeping the number of participants at 25 or less per visit.
4. The school tour usually lasts 45 – 60 minutes.
5. Many of our school groups choose to picnic out on the back patio/lawn overlooking Lake Virginia. Please plan additional time for lunch if you so desire. Please bring your lunches in boxes or a cooler for easier storage in our kitchen.
6. You need to arrange for the bus. The museum will reimburse your school for the cost of one school bus after the school has been billed. *Please submit reimbursement papers no longer than 30 days after billing. This same procedure applies for the substitute reimbursement.*
7. We do not allow backpacks, cameras, pens, or cell phones in the galleries.
8. You will need to complete the Tour Booking Form and return it to Linda Palumbo via mail/fax to reserve your tour. Once your form is received you will receive a confirmation email as your official reservation. For more information about the exhibits or any additional questions please call the number below.

Contact:

Linda Palumbo
Curator of Education
Email: lpalumbo@rollins.edu
Phone 407-646-1536
Fax 407-646-2524



Museum Manners - the best museum experience!

To ensure the best tour experience for you and your students we suggest that you review the valuable information provided below and share with your students before your visit:

1. The Museum is a sacred place that teaches us about our history. We like to think of the Museum as a teaching tool where anyone can come to visit and learn about the world by looking at art from the past and the present.
2. We do not allow backpacks, cameras, pens, or cell phones in the galleries. If you bring lunch we will have a location where it can be stored during your visit. We do not eat or drink anything in the museum.
3. Running is prohibited to ensure your safety as well as the safety of the art. Please keep your hands to yourselves. You will be provided an activity for your enjoyment.
4. Please be mindful of where you are standing in a room. We ask that you do not lean against the walls as you may accidentally bump into a valuable work of art. There are several comfortable benches throughout the galleries for you to sit and relax on.
5. Touching the art is absolutely not allowed. Many of the artworks and artifacts are very old and fragile and could be damaged. Also, our skin contains oils and bacteria that could damage the art over a period of time.
6. Please use your inside voices when talking in the Museum. We don't want to distract other visitors.
7. Ask questions and share ideas during your tour! If there is something you are curious about or if you have an idea you'd like to share please raise your hand and a Museum docent will call on you.
8. The Museum is free for all students, so come back to visit us during these times:
Tuesday - Friday 10 AM - 4 PM.
The museum is closed on Mondays.

Contact:

Linda Palumbo

Curator of Education

Email: lpalumbo@rollins.edu

Phone 407-646-1536

Fax 407-646-2524

Kim Russo: FAMILY

On view at the Cornell Fine Arts Museum October 22 – January 15, 2012

ABOUT THE EXHIBITION:

The Cornell Fine Arts Museum is pleased to present "FAMILY," a series of paintings by artist **Kim Russo**. Ms. Russo's fluid **watercolor** and **graphite** drawings depict three Florida families: two families from Fort Lauderdale and one from Sarasota, presented in ordinary scenes from their everyday lives. It is **Ms. Russo's** desire that visitors view the exhibit initially without knowledge that the scenes represent non-conventional families with lesbian parents, so that they do not begin with preconceived notions of what a 'family' is. *Note: Educators should make an informed decision prior to entering the exhibit as to whether they do or do not want to discuss the issue of gay parenting with certain age groups.*

Kim Russo (b. 1964, American)
Family (Pool), 2011
15" x 30.5"
watercolor and graphite on paper



Kim Russo works with families she does not know, so when she visits their homes and spends part of a day observing their lives, they are strangers. During her visits the families do whatever they had planned for the day and she documents their activities with her camera. The experience is rather like a **reality T.V. show**: she gets an intimate look into their private lives. However, in

contrast to television, **Kim Russo's** experience is unscripted, unedited, and unmediated by a third party. She maintains their privacy by not making the photos she takes available to anyone outside of the family. After she has carefully edited the photographs on her computer, combining images from more than one photo, **Ms. Russo** then makes rough sketches for placement right on her computer screen. She chooses her favorite drawing to create the final, life size painting that measures 10 x 6 feet. For the wall-sized works she

enlarges the images using an **overhead projector**. She places sticky notes with ideas next to certain portions of the painting. Because watercolor drips when painted on the wall in a **vertical** position, **Kim Russo** works on the large drawings on the floor, on her hands and knees. She works on one area at a time, rolling the paper as she completes an area. **Ms. Russo** likes to paint the more challenging areas first, so that she can master the 'scary' images before moving on to areas that are not as difficult.

Kim Russo feels that no matter how **neutral** she intends the work to be, she must acknowledge that her camera literally flattens and frames the experience. And when she make drawings from the photos, she chooses what information to include and what to leave out. This process of selectivity is a **metaphor** for the internal selection process we all use to create a personal point of view or judgment, which is never neutral or absolute.

Ms. Russo assumes viewers will project their beliefs about "family" onto these drawings, and in doing so, each viewer's subjective notions about "family" will be revealed. **Kim Russo** believes that looking at a drawing (versus a photograph) extends the experience of slowed-down critical looking and slowed-down critical thinking that is necessary to understand anything at all. Once the viewer makes the connection (this family looks like "us"), she hopes it will become more difficult to make a subjective judgment based on a less conventional situation.



Kim Russo (b. 1964, American)
Family (Kitchen), 2011
Watercolor and graphite
23 x 28½ in.

ABOUT THE ARTIST:

Kim Russo grew up near Philadelphia, Pennsylvania. After high school she attended Temple University and received her BFA from Tyler School of Art and, later, her MFA from Indiana University, Bloomington. She has taught painting and drawing at four colleges all over the United States and is now the Head of Fine Arts at Ringling College of Art and Design in Sarasota. **Kim Russo** has exhibited her work throughout the United States and in Ireland. She has received residency fellowships from the Lenz Foundation, Caldera, the

Atlantic Center for the Arts, and Americans for the Arts, and a regional artist's grant from the National Endowment for the Arts.

Kim Russo's work is included in the permanent collections of the New Mexico Museum of Art (Santa Fe, New Mexico) and the Paul and Lulu Hilliard University Art Museum (Lafayette, Louisiana). Her work is also included in the private collections of Glenn Horowitz (New York), Shana Nys Dambrot (Los Angeles), Amanda and Keith Innes (Santa Fe), Patti Crews (Dallas), Lynn Marchand Goldstein (Santa Fe), and Cyndi Conn (Santa Fe).

Kim Russo says the biggest compliment she ever received at a show was from a viewer who told her, "You put the perfect things together. You must work really hard at that." In fact, she says, researching the right pictures to transform takes her longer than the drawing itself, which she says "is like candy to me. I really love to draw."

In addition to the exceptional works displayed in this exhibition, please enjoy **Kim Russo's** work at www.kimrusso.net.

Public Lecture—Kim Russo

Saturday, October 22, 2011
12:00p.m

Discussion vocabulary:

Watercolor: Artwork in which the paints are made of pigments suspended in a water-soluble vehicle. Watercolors are usually transparent and it allows light to reflect from the surface of the paper. This gives a luminous effect.

Graphite: Graphite is the 'gray lead' in your drawing pencil.

Reality T.V. show: A type of television show that presents unscripted dramatic or humorous situations, documents actual events, and usually features ordinary people instead of professionals.

Vertical: The direction up and down, instead of sideways (horizontal).

Overhead projector: A method in which a paper or transparency can be shown in an enlarged format on a wall or screen.

Neutral: Not supporting any side or particular position or opinion.

Metaphor: Using an image, story or real thing to represent something else; emblem; symbol. Ie: He is a lion in battle.



Kim Russo (b. 1964, American)
Family (Backyard), 2011
Watercolor and graphite
13.25x30.5 in.

Tour Tips

Introduce your group to the artist. Have a discussion about graphite and watercolor. Ask if anyone has worked in these mediums. Was it difficult, easy?

Sample: “Kim Russo has created this series of work about ‘FAMILIES.’”

Q&A: “What do you think makes a family? Do these families seem happy, sad, loving, typical? Do these paintings remind you of a family you know? Name some words that describe a family. Describe your family. How do you feel when you are with your family? Would you like to meet this family? Is there anything about this family that seems different from your family? Can you relate to the families in these paintings?”

Additional notes: The wall-size paintings are attached using magnets.

The Very Queer Portraits of Heyd Fontenot

On view at the Cornell Fine Arts Museum October 22 – January 15, 2012

NOTE: This exhibition is rated M (Mature)—suitable for persons ages 17 and older—for nudity and implied sexuality. Visitors who wish to preview representative images may consult a copy of the exhibition catalogue; please see the receptionist at the front desk.

A display of Mr. Fontenot's **portraiture artwork** (seen in the image below) is on display in the Zollo Gallery for use in discussions and tours with children ages 17 and younger.



About the exhibit:

This exhibit showcases Dallas artist **Heyd Fontenot's** talent for **portraiture**. In his quirky likenesses, **Fontenot** emphasizes the **expressive** features of his subjects. Within this deeply thoughtful and extended investigation into late twentieth-century ideas around human beauty, **Fontenot** portrays his sitters as they are in real life, with curves, shortcomings, freckles, and most of all, personality.

Fontenot's creative vision has found expression in many different artistic roles including designer, art director, producer, filmmaker and painter. In the 1990s, **Fontenot** produced a

significant body of work as an experimental filmmaker. **Fontenot** comments, "Filmmaking helped me craft a vocabulary that I continue to draw upon in painting, allowing a particular sensibility for assembling images and creating **mise-en-scene**."



Heyd Fontenot (b. 1964, American) *Aleks with Seven Others* (detail), 2008. Oil on wood panel, 48 x 48 in.

Whatever **medium** he chooses, **Fontenot** usually paints or draws, producing joyful and playful works. **Fontenot's** portraits exhibit a balancing act between idealization and caricature, with an emphasis on the latter. Although his subjects may not represent the Greek ideal of physical beauty, they

are still portrayed in a favorable light. **Exaggeration** plays a decisive role, a strategy **Fontenot** employs for effect, often giving the impression that the figures never posed at the same time but were 'cut and pasted' together into the painting.

Washington Post art critic Michael O'Sullivan states that, "[**Fontenot**] has real talent. You feel you know his subjects, though you've never met them." At first glance **Heyd Fontenot's** paintings may seem straightforward enough. On a basic level they are imaginative representations of the people he knows. But his repeated use of **caricature**, fantasy, and humor make for some very **queer** portraits indeed.



Heyd Fontenot (b. 1964, American) *Angry Johnny* (detail), 2007. Oil on canvas, 29 x 53 in.

Public Lecture—Heyd Fontenot
Tuesday, November 29, 2011
6:00p.m

Discussion vocabulary:

Portraiture: The creation of a work of art that depicts a person's face or body.

Expressive: Conveying thought or feeling, as seen by the position or movement of the eyes, lips, nose, etc. on a person's face.

Mise-en-scene: The positioning and movement of actors or models on the set.

Medium: The material that is manually applied and to the base onto which it is applied. In art a few examples may be acrylics, pencil, pen, oils, etc.

Exaggeration: The representation of something in an excessive manner

Caricature: A portrait that is created by exaggerating the features of a person or thing to create an easily identifiable visual likeness.

Queer: Something unusual or strange.



Heyd Fontenot, *Ten Portraits/Ten Books* (detail, *Justin*), 2008. Ink and graphite on paper 20x16 in. Courtesy of The Art Gallery, University of Maryland, College Park.

Tour Tips for visitors 17 and younger (*Portraits in the Zollo Gallery*).

Introduce your group to the exhibit.

Sample: “Heyd Fontenot is a talented, dynamic portrait painter. Look at his paintings closely and see if you can figure out the techniques he uses to paint his subjects.”

Q&A: “Choose one of the portraits. See if you can describe the personality of the person painted.

What kind of expression is on his or her face? What mood was he or she in? Why do you think

Mr. Fontenot uses exaggeration in his painting? Humor?

What type of medium was used to create the drawing or painting?

Is it important to make a portrait look just like the person being painted? How would you like to be painted?

What does the word queer mean to you? Do you see how that word might be used to describe some of Mr. Fontenot’s artwork?”

A Room of One's Own: Women Artists from the Permanent Collection

On view at the Cornell Fine Arts Museum October 22 – January 15, 2012

This in-depth exhibit features two-dozen works of women artists from the **Cornell Fine Arts Museum's** permanent collection, timed to correspond with a major conference on Feminism sponsored by the Winter Park Institute at Rollins College, which will feature Gloria Steinem as a guest speaker. This show will provide an overview of the important art historical contributions women have made, featuring paintings by Grandma Moses and Jennie Augusta Brownscombe; prints by Georgia O'Keeffe, Faith Ringgold and Nancy Graves; and sculpture by Anna H. Huntington.

About the artists:

Grandma Moses was an American **folk artist** and a storyteller. She used paint to tell stories about her childhood and the history of the area where she lived. **Grandma**

Moses was a self-taught artist. Most of **Grandma Moses'** paintings are **landscape paintings**.



Grandma Moses, *Out on the Lake*, 22 x 10-1/4, Accession # 1948.26.P

Jennie Augusta Brownscombe (1850-1936) was an American artist who has been compared to Norman Rockwell. She used skillful drawing, attention to detail, and **nostalgic** moods in her paintings.

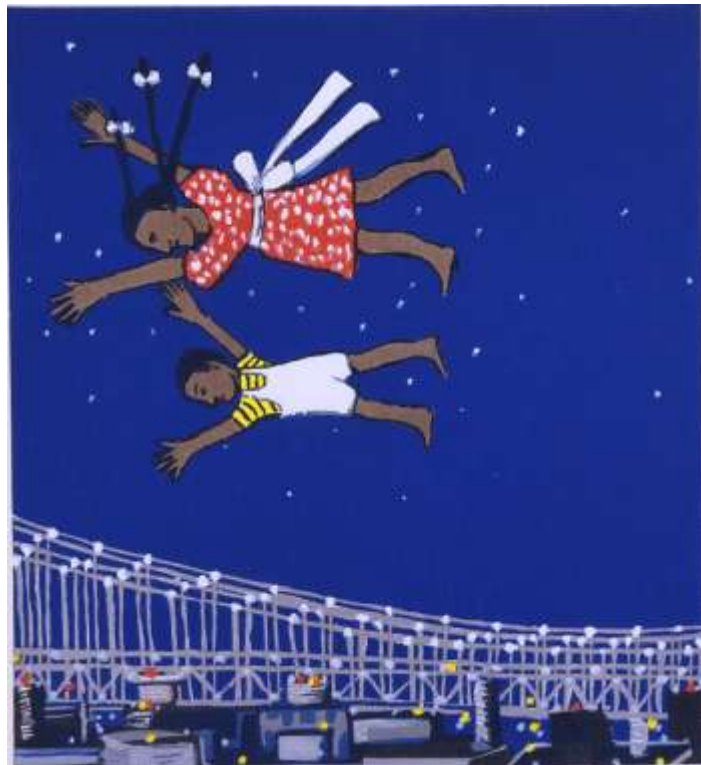
Nancy Graves (1939-1995) was an American artist known for her **printmaking**, sculpting, and painting. She was the first woman to receive a solo retrospective at the Whitney Museum. A world traveler, Nancy Graves always displayed a love of maps and map markings that can be detected throughout her body of work. Her intellectual interests in botany, biology, plant and animal life were only equaled by her immersion in the history of art and culture. Nancy Graves used printmaking as a medium for her work.



Nancy Graves (1939-1995, American) *Time Shapes the Stalactite*, 1991
Aquatint, drypoint, and screenprint on paper
51 ½ x 52 ½in., Art © Nancy Graves
Foundation/Licensed by VAGA, New York, NY.

Georgia O'Keeffe, (1887-1986) stands out as one of the most compelling artists of the Twentieth Century. O'Keeffe is known for her representations of the beauty of the American landscape. Her cityscape and **still life** paintings exude a wild energy that gained her a following among the critics as well as the public. She has had many imitators, but no one since has been able to paint so intimately and precisely.

Faith Ringgold (b. 1930) is an African-American painter, writer, civil-rights activist, mixed-media sculptor, performance artist, feminist, and storyteller. She is best known for her painted **story quilts**—art that combines painting, quilted fabric, and storytelling. Most of Faith Ringgold's ideas come from reflecting on the lives of her friends. People who rise above adversity inspire her.



Faith Ringgold (b. 1930, American)
Tar Beach 2, 1993, #10/10, woodcut
12 x 11 in., Faith Ringgold©1993

Anna Hyatt Huntington (1876-1972) was a self-taught American. As a result of childhood field trips with her father and familiarity with domestic animals on the family farm, she developed a keen knowledge of animal anatomy, the basis for her sculpture. Early on, Anna H. Huntington began to incorporate equine subjects into her monumental commissions. Known as one of the finest American animal sculptors of the twentieth century, she created work that was placed in public locations, museums, and private collections throughout the country and around the world.

Additional artists in this exhibition:

In the Myers Gallery: Lavinia Fontana, Alice Neel, Wilma Diena Wolfs, Jennifer Bartlett, Sandy Skoglund, Jane Hammond, Vanessa Bell, Honoré Sharrer, Pat Steir, Louise Nevelson, Peggy Bacon.

In Zollo Niche 1: Elaine DeKooning, Käthe Kollwitz, Georgia O'Keeffe.

Public Lecture—Jacqueline Francis

Wednesday, November 16

6:00p.m

Jacqueline Francis, senior lecturer, Visual and Critical Studies at the California College of the Arts, will speak on “difference” in American art and culture of the twentieth century, within the context of the exhibitions on art by women and by LGBTQ artists on view at the Cornell Fine Arts Museum.

Discussion vocabulary:

Folk art: Artwork created by individuals who have no formal art education and are therefore self-taught. Folk art encompasses a range of utilitarian and decorative media, including cloth, wood, paper, clay, metal and more.

Landscape paintings: The depiction of natural scenery such as mountains, valleys, trees, rivers, and forests, and especially art where the main subject is a wide outdoor view, with its elements arranged into a balanced composition. Sky and weather are common elements.

Still life: A work of art depicting inanimate subject matter such as bowls of fruit, found objects, and other natural or man-made items.

Story-quilt: A work of art, generally with a central painting in the middle, bordered by the text of the story that goes with it, and accompanied by an outer border of fabric patches.

Nostalgic: A sentimental desire for the happiness felt in a former place, time, or experience.

Printmaking: A technique in which a work of art is made up of ink on paper and may be created more than once. It is created through an indirect transfer process, not by drawing directly on paper.

Adversity: Distress; affliction; hardship; an unfortunate event or incident.

Tour Tips

Introduce your group to the concept of Women in Art and see if there is awareness of any roadblocks that women may have faced as artists or feminists.

Sample: “This is a show from the Museum’s permanent collection which includes artwork that is created only by women.”

Q&A: “Do you think it makes any difference whether a man or woman creates a piece of art? Do you think men and women can be equally talented? If you think of art in history can you remember any famous women’s artist names? What do you think a woman might have to do to become known as a significant artist? Is art a good way for women to create significant change in the world or make a statement? What are some causes that women might want to support and draw attention to? Can you think of any historical events in which women have played a major role?”

On the exhibit, are there any works that you are particularly drawn to? Why?

On Nancy Graves: Look closely at the print and see if you can identify a number of varied images within the overall work.



Synchronicity: Studio Faculty Biennial Exhibition 2011

On view at the Cornell Fine Arts Museum October 22 – January 15, 2012

About the exhibit:

A dynamic showcase of faculty art including painting, printmaking, photography, video, sculpture, and drawings. The work is as varied as the personalities of the artists.

Statements from the artists:

Dana Hargrove

The works I have included in this exhibition highlight my continuing exploration into the many ways in which humans place abstracted systems upon the land. Familiar landscapes have become starting points for further investigation: in particular, how we inhabit our landscapes and manufacture them to fit corporatized molds.

Inspired by travels through metropolitan areas and local commercial districts—including our own Park Avenue here in Winter Park—my recent work aims to highlight the beautiful unification of space that maintains a façade of controlled seamlessness, one that belies any difficulties or human emotion.

Synthetic terrain has become coded in our cultured nature through organized manmade systems that frame perception. These systems encourage our sophisticated removal into abstraction—an abstraction of a reality that isn't stable, yet is powerful enough to turn the human into passive consumers and to change landscape into a capitalized form.

Formally, I create a balance between the abstract and the representational, hovering between both in order to create tension between the recognizable and the generic—or in my view, the human versus the system. Painting in a hard-edged modernist style with impersonal blocks of colors, or co-opting pre-existing government charts to systematize my walk along Park Avenue, I de-personalize yet allow remnants of identifiable landmarks to shine through. In so doing, I have attempted to capture the fragmentation of space that occurs as we navigate through repetitious urban environments where there is a pressure to participate in life, less as an individual and more as a consumer zombie. By offering occasional fleeting information that provides the sense of place and human element for which one longs, I pull back from the formal to posit that the human factor can never be stamped out, no matter how often it is quantified.

Dawn Roe

In this work, I respond to the deep complexity of the vast bushlands surrounding the Australian Goldfields as a repository of cultural memory constructed from Aboriginal concepts of space and place, pastoral landscape representations, folklore, and myth. The rich histories contained within this expanse can be easily overlooked, as the surroundings are seemingly nondescript and readily familiar to those who know the space of the forest. This project seeks to question the nature of understanding such sites through shared and individual impressions of past and present moments.

During my time in the region, I became increasingly interested in post-contact histories of gold mining and its effects on the transformation of the land, both physically and culturally. Though not always visible, the abandoned mine shafts that pierce the grounds throughout these woodlands serve as markers, unearthing a complex web reaching back to the era of the first gold strikes. The cyclical nature of time as witnessed through the regenerative life of the forest continually brings these stories back to the surface.

In an effort to maintain an emphasis upon the relentless push/pull between past and present moments, I combine single, paired, and multiple images represented as both still and moving images. Gold glitter, fabric, and other materials have been incorporated as a visual reference to mining as well as to loosely suggest the unsettling imagery of gothic fairytales that intermingle with these narratives, contributing to this unstable sense of place. The resulting works emphasize the necessary duration of present experience and suggest that “your perception, however instantaneous, consists in an incalculable multitude of remembered elements; and in truth, every perception is already a memory.”¹

The photographs and video works included in this exhibition are the first studies of an on-going project. This project acknowledges the Aboriginal Traditional Owners of Victoria.

1 Bergson, Henri. *Matter and Memory*. Dover Publications: New York. 1912 and 2004, p. 194.

Josh Almond

I work primarily in wood to create abstract landscapes and large-scale sculptural forms that address the themes of beauty, corruption, and loss. Drawing upon nature for inspiration, I use the abstracted morphology of biological structures as a vehicle for artistic expression. Intentionally ambiguous, the expressive forms are at once familiar and exotic, alluding simultaneously to both the geologic and biomorphic forms from which they are drawn. In my work, I often play with the tension that exists in the struggle of opposites (positive and negative, constraint and abandon) to call attention to the tenuous balance between order and chaos.

Intended to be read left to right like a text or a frieze, *the life you have to take with you* demonstrates the power of the Gestalt theory of perceptual reification (also known as “closure”). Consisting of a series of plywood boards oriented perpendicular to the wall and spaced three inches apart, the low relief landscape is dependent on the mind’s eye of the viewer to fill in the gaps and complete the image. The work explores the idea of interstitial space—the space between things—be it (physically) the gaps between the individual boards themselves, (figuratively) the space between the elements in the image, or (metaphorically) the intervals between the episodic moments of my life. The title is drawn from the song “Beaujolais Nouveau” by the band The Humpff Family.

Originally designed and installed at the Harry Wood Gallery in Tempe, Arizona, the piece was damaged in 2008. I have refurbished and reconfigured work to fit the available space here.

Rachel Simmons

In the first “issue”—*Future Bear: Past Imperfect; Part One: Faith’s Arrow*—of this collaborative project between myself and writer Julian Chambliss, we meet our hero Future Bear as she prepares to leave the future for the past. Her mission, to save our planet from the ravages of climate change, is only vaguely hinted at by scientists Skallgards and Bush; in fact, as the story develops, it seems clear that she will need to find her own strategy to complete the operation. When she arrives at her destination in the past, however, she is without her gear, lost and in trouble. Will she survive this initial encounter with humans from our time? And if she does survive, how will she convince us to save ourselves from a future without hope?

I created the Future Bear piece during a 2008 workshop with Kansas City printmaker Hugh Merrill. At the time, I was experimenting with combining digital and traditional approaches to image making. I was also just months away from my first visit to Antarctica—and polar exploration was on my mind (okay, it was more like an obsession). I was reading the epic adventures of explorers like Shackleton, Amundsen, and Scott, enthralled with the grand narratives and heroic figures of their life or death experiences.

When Future Bear emerged in my sketchbook, I immediately liked the idea of a similar type of hero, one that seemed to be lifted from the pages of an adventure/ sci-fi comic, but whose narrative had to be invented by the viewer. After a few more works featuring Future Bear and a TEDx talk in which I described the polar bear as a visual symbol for global climate change, I became interested in expanding the Future Bear pieces into an extended narrative. My colleague, Julian Chambliss, an urban historian and comic authority who also presented at TEDx Orlando in 2010, saw an opportunity to write his first comic script. Both of us were intrigued by the possibilities of a collaboration in which he provided the story and I provided the images.

It has been a lot of fun to see my character come to life through Julian’s vivid imagination. In his script, Future Bear has taken on the identities of both mother and hero, a protagonist who possesses great strengths and abilities, but who is vulnerable just like us. I have enjoyed the challenges of working from a script and telling a story through images. The wall-based format of the current installation of screen prints came from a wide range of comics, both classic and contemporary. These colorful graphic images are arranged in a sequence from left to right, with the text appearing in the “gutters,” or gaps in between. The text reveals the characters’ voices and details of the action, giving the viewer a richer understanding of the narrative. The digitally printed “wallpaper” background reflects my ongoing fascination with retro-futuristic scientific imagery and reminds the viewer of our scientific past as we consider the future.

Stay tuned for the next issue in which viewers will encounter the “Bear Squad” and discover the identity of Future Bear’s closest ally.

Rose Casterline

My most recent work has been smaller scale as I’ve focused on issues of media, process, and the adoption of “green” studio practices. I have established a gestural style, working on boards. “Style” is not premeditated; it is the byproduct of the process, the push and pull of marks, edits, and intuitive decision-making. The textural surface of a painting directly correlates to the surface (substrate) such as wood or canvas. This series is inspired by my earlier black and white mixed media drawings, and aims to discover viscous, fluid color layers on linen.

Why linen? Birch plywood boards, layered with rag paper, primed with six to eight layers of sanded gesso are my preferred painting surfaces. This archival, smooth, glass-like substrate responds to

rapid manipulation of paint and drawing media. My long-term plan is to work large scale again, but Florida's humidity and fluctuations in temperature reduces the stability of larger wood boards. I've framed this investigation as an experiment, using an empirical approach, stretching three grades of linen (smooth, medium, and fine weave), and applying multiple priming and painting techniques. Detailed observations of the prep, painting, and surface qualities will help determine the optimal substrate choice for future large-scale projects. The goal is to discover a linen surface that mimics the texture and adhesion properties found with a board substrate.

Thematically, this series explores varied modes of visual communication, combining language and representation, the symbol and the perceptual form. Symbolic visual language such as shorthand, numbers, decorative patterns, instruction manuals, and children's drawings serve as the structural foundation for the compositions: contemporary hieroglyphs depict structure, foundation, and information. A second layer of traditional perceptual imagery depicts aesthetic figures within this structural space. Applying this systematic design strategy, I hone in on the objective, with focus on the relationships between gesture, context, and content. This working method requires quick and swift mark-making decisions. Maintaining the initial impulse—the quick gesture, the action—throughout the painting process is my ultimate aim.*

*"This project is funded in part by a Professional Development Grant from United Arts of Central Florida."



Tour Tips

Introduce your group to the exhibit.

Sample: "These works were created by Rollins College faculty members."

Q&A: "Have you ever wondered if your art instructor (or professor) could actually create art? Choose one of the works on display from the faculty exhibit and describe what it is that appeals to you. What is the medium used and would you like to try working in the medium portrayed (in the gallery there is a choice of printmaking, photography, video, sculpture, computer imaging, painting and drawing). What do you think the artist was trying to say or make you understand? If this were part of a series, what would be the next work of art in the series? Can you think of another way the artist could have created the message?"



Contested Object: Ninomiya Kinjiro and Rollins College Cultural Property Controversy

On view at the Cornell Fine Arts Museum October 22 – January 15, 2012

About the exhibit:

Contested Object: Ninomiya Kinjiro and Rollins College's Cultural Property Controversy

showcases the college's sculpture of the Japanese figure Ninomiya Kinjiro and the events surrounding the statue's repatriation to Okinawa in 1995. Donated by an alumnus in 1946, the bronze stood in the Warren Administration Building at Rollins College until an Okinawan historical society requested its return in 1994. An international debate concerning the statue's rightful ownership subsequently arose. The result of a Student-Faculty Collaborative Scholarship project by Dr. Susan Libby, Associate Professor of Art History at Rollins College and Cory Baden ('12), *Contested Object* revisits a piece of Rollins history and shows the event's relevance to contemporary cultural property disputes.

Cultural Property Panel Discussion

Wednesday, October 26, 6:00 p.m.

Contested Object will be the focus of a panel discussion concerning cultural property issues. Participants include Dr. Rita Bornstein, Rollins College President Emerita; Dr. Margaret McLaren, George D. and Harriet W. Cornell Chair and Professor of Philosophy; and Dr. Jonathan R. Walz, Assistant Professor of Anthropology. The panel will be moderated by Dr. Susan Libby, Professor of Art History.

Public Lecture—Roger Ward

Who Owns this Art? Nazi-era Provenance Research in the 21st Century

Monday, November 7, 2011, 6:00 p.m.

Dr. Roger Ward, Independent Consultant and Adjunct Curator of Collections at the Bass Museum of Art in Miami, will recount a few of the more harrowing tales of art survival and illuminate some of the complex, even inextricable dilemmas faced by those who seek the truth, more than sixty-five years after the fall of the Nazi Regime.



Additional Pre-Visit or Post-Visit Lesson Ideas/Activities

Docents and Educators may want to utilize these activities either prior to a museum visit or use as a follow-up lesson plan to extend learning in the classroom after the visit. Use as much or as little of the lesson as you choose. Adjust the skill requirements according to the grade level.

LESSON IDEA #1

Theme: Families (related to Kim Russo exhibit) and Portraiture

Subject: Language Arts, Visual Arts

Grade Level: K-12

Title: Interview a relative for a piece of family history.

Concept/Skill: Listening, research, writing and drawing skills. Medium cognitive thinking skills. Analysis, Synthesis, Evaluation, Application.

Objectives: Students will learn to listen quietly and attentively, and take notes as another talks. Student will use the notes to retell the story, writing the story in their own words. Students will then construct a visual portrait of how the speaker might have looked long ago. If the teacher chooses to grade the project, students can be evaluated by the details in their notes (25 points research), the quality of their written story based on the notes (50 points original writing), and the detail of the portrait (25 points art)=total 100 points. A rubric can be given if desired. Anticipated success 95%.

Sunshine State Standards: LA.4.3.2.2: The student will draft writing by organizing information into a logical sequence and combining or deleting sentences to enhance clarity; VA.4.0.3.1: Apply meaning and relevance to document self or others visually in artwork.

LA.4.3.4.6: The student will edit for correct use of end punctuation for declarative, interrogative, imperative, and exclamatory sentences.

Materials needed: Notebook paper for notes, paper or journal for initial writing draft and final draft, and sketch or watercolor paper for the portrait. Preferred drawing medium such as pencils, colored pencils, paint, brushes.

Lesson Procedure: *As these museum exhibits occur during the holiday season, when lots of families get together for various reasons, this is a perfect opportunity for the student to interview an older relative or family friend about their past.*

Directive for student: Sometimes we might be surprised by the memories and stories an older relative can relate about when he or she was younger. In person or on the phone, interview a grandparent, or older adult family friend about his or her past. Ask them to tell you about a specific event they can remember *as relates to your family*. Maybe they lived in another country, or perhaps they were in the war. Or maybe they grew up on a farm and then moved to the city. Or perhaps they will tell you about meeting a famous person. Take detailed notes and remember to be respectful, asking questions when they have finished talking. Practice listening skills, and show true interest. Don't be in a hurry. If they say something specific you want to remember, write the quote word-for-word.

When your interview is complete, thank your relative or friend and organize your notes. Create a draft of the interview, describing the person and the event they have related to you, utilizing your notes and memory. Use quotes they may have said.

Show your teacher your draft. Your teacher may have a peer review it. Rewrite the story correcting grammar, spelling and any other pertinent items as per your teacher's instructions.

Then draw or paint a picture of the relative or friend as you imagine they might have looked when the story took place. Don't look at any old photos! Present the story to your family at the next family event.

Adaptations: Repeat directions for clarity. Teacher provides specific questions to ask interviewee. Student is allowed to work with another student. Written handout with directions and suggestions. Read the handout to the student individually.

LESSON IDEA #2

Theme: Families (related to Faith Ringgold artwork in Women's exhibit)

Subject: Social Studies, Visual Arts, Language Arts, Simple Mathematics (measuring)

Grade Level: K-12

Title: Create Story Quilt art based on your family background

Concept/Skill: Research, writing, mathematics and drawing skills. Medium to higher cognitive thinking skills. Knowledge, Comprehension, Synthesis, Application. Students will learn about Contemporary African American Artist, Faith Ringgold's story quilts and make their own 'quilt' art using acrylic paints, paper, and recycled magazine scraps.

Objectives: Student's will complete a story quilt work of art based on the history of their family and understand how Faith Ringgold's paintings were 'quilts' that told a story.

Assessment, if desired, will be based on completed artwork 50 points. 10 points following directions and using materials knowledgeably and creatively. 25 points effort and originality. 15 points knowledge of subject and participation. Anticipated success 95%.

Sunshine State Standards: VA.3.0.1.1: Demonstrate how the organizational principles of design are used to arrange the structural elements of art in personal work. VA.3.S.1.1: Manipulate tools and media to enhance communication in personal artworks. VA.3.S.3.1: Use materials, tools, and processes to achieve an intended result in two- and/or three-dimensional artworks. VA.3.F.2.1: Identify places where artists or designers have made an impact on the community. LA.2.2.1.5: The student will respond to various literary selections (e.g., biographies, poetry, fables, folk tales, legends), connecting text to self (personal connection), text to world (social connection), text to text (comparison among multiple texts); SS.1.A.2.1: Understand history tells the story of people and events of other times and places.

Materials needed: 17" x 17 " Watercolor or sturdy paper for each student, Scraps of recycled magazines (if available scraps of fabric could be used), Acrylic Paint, pastels, Brushes, yard sticks, glue

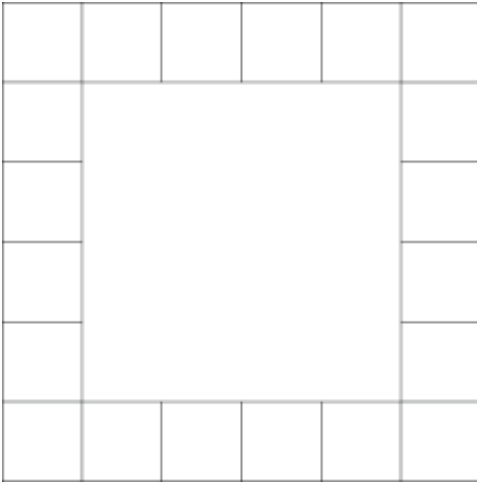
Teacher Resources: Faith Ringgold: The Last Story Quilt DVD
Faith Ringgold (Getting to Know the World's Greatest Artists)
Faith Ringgold Art Prints
Exploring Tar Beach 2 website

Lesson Procedure: Children enter room and there is a quilt including picture of each of them as a backdrop. The teacher asks them to sit in a group and she commences reading. The book, Faith Ringgold (Getting to Know the World's Greatest Artists), is a good way to introduce students to the life of Faith Ringgold. Teacher reads the first several pages to the students, and then switches to a clip from Faith Ringgold: The Last Story Quilt DVD (http://www.youtube.com/watch?v=EzEWJJUnTlk&feature=player_embedded)

Ask students what they see in her work, use of color, line, form, texture and why that makes a difference in the overall feeling or emotion of the artwork.

Making the Quilt Artwork

Discuss family stories and memories with the students. Ask them what their family cultural backgrounds are, such as Puerto Rico, Europe, Haiti or Africa. Discuss what symbols might represent those parts of the world. If technology is available or a short trip to the library fits in the schedule, let them do some research on their backgrounds to determine examples of



music, art forms or historical symbols. Have them draw a sketch of a memory from their life or a family story that they have heard.

Each student will be given a 17" x 17" sheet of sturdy paper. They should measure out a 15" x 15" square with a yardstick and draw the square outline of the planned picture area on the center of the paper. They will have to figure out how to center the square evenly on the paper. Then they should measure out a 2.5" border around the edge

of the paper and create the boxes as show on the previous page (the boxes will be 2.5" square).

Students should transfer their sketch to the center area of the paper and paint it with acrylics. Then the student should use symbols of their cultural background for ideas to create a border around the edges in the smaller squares. They can draw and paint symbols of their family culture including music, art, history, or just use magazine scraps to color the areas. Students may also want to add a written story or words to their illustration.

The discussion that follows should encourage the student to share thoughts and ideas and elicit response from other students.

See example below using fabric instead of magazine scraps:



Adaptations: Repeat directions for clarity. Preferential seating near teacher. Teacher helps with measuring. Written handout with directions and suggestions. Read the handout to the student individually.

ADDITIONAL LESSON IDEAS:

Science and Social Studies: Make a list of materials used in art such as acrylics, gouache, graphite, watercolor, and different types of paper. Have students research how these materials are made. List colors such as blue, red and yellow. See if students can find the early uses of these colors in history ancient (Egypt is a good example—make-up) and cite examples (images in ancient tombs). Ask how the colors were created.