This document is provided to KSU faculty as an overview of exhibitions at the Zuckerman Museum of Art.

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Museum Educational Goals

In alignment with the museum’s mission, exhibitions presented at the Zuckerman Museum of Art (ZMA) provide an opportunity for broad interdisciplinary conversation and learning.

The ZMA’s educational goals are:

• Provide exhibitions as vehicles to engage in critical and relevant discourse on visual art to decode and comprehend diverse narratives, concepts, and points of view, developing a greater capacity for interpretation, reflection, and synthesis of ideas.
• Encourage the use of the visual and performing arts in academic scholarship to foster a more interconnected learning community at KSU.
• Teach visual analysis, object-based study, and critique.
• Support analysis of how artists use their practice to explore global issues.
Academic Class Programming

The Zuckerman staff is available to customize class visits and tours in accordance with course objectives and upon faculty request. (Please see Changes to Class Tours section at the end of this document for more specific information about our current protocols under Covid-19.) We strive to help students connect more deeply with course content through engagement with art.

Pre-Tour Preparation Notes: Prior to visiting an exhibition, we encourage instructors to hold an in-class dialogue to frame the exhibition for students.

Exhibition Tours: A class tour provides the faculty member with a constructive method by which students can experience the exhibition. The themes suggested herein can help to appropriately focus the class dialogue to match the course content.

Writing prompts for an after-visit exercise: Instructors may elect to provide a writing assignment after a visit to the museum. Open-ended questions associated with each theme can offer basic ideas to utilize as a springboard or prompt.
Preface

This Mortal Coil and The Labor of Remembrance: Print and Textile Works by Louise Bourgeois, two interrelated exhibitions in dialogue, seek to mitigate emotional suffering, corporeal pain, and women's toil as producers. The ideology of craft collectively employs active and investigative methodologies, alongside devout and obsessive tendencies to facilitate one's redemption. This impassioned approach to making by hand, with the inherent connection of ritual and process to that of materiality and craft, draws one to consider the ability of compulsive labor to serve as a remedy for grief. Conceptions of anguish, memory, and extreme vulnerability are on display in extravagant and brutal force to reveal how histories, both shared and individual, articulate the human condition. The themes addressed in these exhibitions are timely and more relevant than ever in response to current shared grim realities and global struggles and their relationship to loss, [in]justice, and mortality. Thus, the works selected are presented through this illuminated lens addressing empathy, grief, and loss as shared universal themes. In mounting these exhibitions within two independent yet adjacent museum galleries, the viewer can witness the evolution of craft and material-based practices and how the historical is reaffirmed and recontextualized in 21st-century applications.
The Labor of Remembrance:
Print and Textile Works by Louise Bourgeois

Don Russell Clayton Gallery
Exhibition Dates: August 28 – December 11, 2021
Curator: Cynthia Nourse Thompson

Synopsis
Louise Bourgeois calls upon both subtle and obvious metaphors associated with textiles within her work: the spider, the needle, clothing, and flax. She has stated, “I always had the fear of being separated and abandoned. The sewing is my attempt to keep things together and make things whole.” This art of making, specifically a return to the physicalness of creating, is wholly present in Bourgeois’ needlework. She poignantly renders the construction of a diary, through entries realized in strands of thread and layered fabrics, as dimensional compositions. The careful presentation of a select grouping of her works, in association with those comprising This Mortal Coil, further establishes the relationship of craft with contemporary artistic practice while also rendering an impactful narrative.

Exhibition Specific Learning Goals
Our learning goals for students viewing this exhibition are:

• Read and draw conclusions from the visual art of Louise Bourgeois.
• Analyze the theme of trauma creatively transformed as demonstrated through Bourgeois’ content, process, and materials.
• Distinguish connections between the imagery the artist presents and the understanding of one’s own coping mechanisms.
• Critique the psychological and symbolic role of textiles.
• Critique the symbolism of cutting and of stitching together.
• Perceive and comprehend the artist’s visual metaphors, such as the spider’s web, a cocoon, a spiral, or the color red, and how they reference Bourgeois’ experience of gender.

Themes and Prompts for The Labor of Remembrance

Theme 1. Processing Trauma - Art as Therapy
Louise Bourgeois is well known for having explored the traumatic experiences that occurred during her upbringing through the art she created as an adult. The works presented in this exhibition were created between 1998 to 2005 when she was between 87 and 94. At this point in her life she had experienced decades of psychoanalysis and had well-established the materialization of heavy and difficult life experiences as
content in her work. The Topiary series of prints includes visual references to soldier's amputated limbs, something she witnessed first-hand as a young child in France during WWI.

Bourgeois also experienced familial stress, which plagued her. Strife between her parents included infidelity and anger management issues on the part of her father. Her father maintained an affair with her governess for many years. Her mother was her rock, but because she seemingly accepted her husband's lack of faithfulness, Bourgeois felt betrayed by her, too. Her mother was an expert in the repair of 17th and 18th century tapestries. She taught Bourgeois to repair the tapestries at an early age, and Bourgeois developed exceptional skill in design. Though she is very well known for her monumental sculptural works, the return to working with fabric later in life allowed her to resurface conceits previously explored but in new ways and with different emotional valences.

Questions/Writing Prompts:
• Upon considering the art in The Labor of Remembrance, what images speak to you of being rooted in traumatic experience? The artist has generated art derived from the painful memories of frightful events in her life and wrote about the process of making art from such experiences as being a way to gain control over those memories. What skills have you developed to gain control over frightful or painful experiences?
• Bourgeois’ traumas were noted as occurring in both her family life and on the societal scale (WWI.) Collectively, the world has shared unprecedented experiences of sickness illness and death due to covid-19. What powerful narratives or struggles have you personally experienced during 2020 and how do you imagine they will impact your future?

Theme 2. Cutting and Stitching as Acts of Agency
Bourgeois’ artistic practice covered a myriad of forms. She was a sculptor in numerous mediums, a writer, a printmaker, and a textile artist. Her use of clothing in praxis evolved as another legacy from her parents. They would compete in buying clothes to outfit her in the best fashions. She could wield control by choosing what to wear. In her writings over the years, she conveys the importance of the role of clothing and her use of it as a material in the creation of her fabric works. She held onto the clothing she was given and repurposed it, cutting the clothes apart and piecing them together again in new configurations of design.
The first book she made of her clothing was *Ode à l'Oubli* (*Ode to Oblivion*) in 2002. Using hand towels from her marriage trousseau as a basis for the pages, she pieced together and embroidered severed sections of fabric to create abstract images of geometric and organic shapes. Several contain fabric squares woven from fragments of saved clothing. Many of these designs harken to previous works: stacked triangles, spider webs, and spirals. The book was editioned in 2004 by Solo Impressions, New York under the supervision of Louise Bourgeois. One of the books in the edition is included in this exhibition with the pages individually displayed.

According to historian Germano Celant, fabric in Bourgeois’ work represents both armor for the body and the body itself. In her 1998 book *Destruction of the Father*, Bourgeois wrote: “Clothing is also an exercise in memory. It makes me explore the past: how did I feel when I wore that. They are like signposts in a search for the past.” She was able to deconstruct her past through the division and fragmenting of her clothing and put it together again by stitching pieces together as art. Exercising creative control over her symbolic body and its armor equated to agency over her life.

Additionally, the act of cutting is visually represented in many of her prints in this exhibition, including those from her series, *Topiary, the Art of Improving Nature*. She pays homage to the act of pruning and presents evidence of life being shaped through cutting. We see missing appendages in soldier's uniforms and unnatural tree forms which clearly are the result of the gardener’s shears. Her deliberations on cutting and its role and meaning in life are delivered directly yet reverently.

Questions/Writing Prompts:
- How do words and images work together to convey story?
- If you could take an event or situation from your past, cut it apart from the rest of your life, and reconfigure it into a new story, what would that new story be?
- How does the concept of pruning apply to the shaping of one’s own life?
This Mortal Coil

Mortin Gallery
Exhibition Dates: August 28 – December 11, 2021
Curator: Cynthia Nourse Thompson

The artists in the exhibition are:

1. Janine Antoni
2. Louise Bourgeois
3. Sonya Clark
4. Gail Deery
5. Carson Fox
6. Markus Hansen
7. Donna Smith Jones
8. Anders Krisár
9. Rosemary Laing
10. Pixy Liao
11. Roberto Mannino
12. Martha McDonald
13. Oscar Muñoz
14. Tony Orrico
15. Dario Robleto
16. Piper Shepard
17. Anne Wilson

Synopsis
A collection of works by seventeen prominent contemporary artists presents a visual dialogue that is strikingly raw and at the surface of our emotional armature—one which most individuals work diligently to prevent illuminating. This imposing presence of fear and loss is conveyed through dramatic images, which while beautiful, are laden with sorrow and despondency. Each artist summons the viewer to pause and reflect on unbearable suffering, both individual and collective, and the frailty of the human condition. Works on display are presented through a timely and despairing lens, pleading empathy, suffering, and sacrifice as shared universal causes. Moreover, the quiet ferocity of devotion as presented through craft, materials, and process provokes one to somatic response beyond exercised humility. Although the artists in This Mortal Coil confront us with fearful depths lurking beneath our exterior, their perspectives beckon us to fathom its darkness and arise to find clarity and strength and the self-recognition that without this palpable dimness, light would not exist. Within darkness, there are moments of great beauty and certainty.

Oscar Muñoz, La Línea del Destino, 2006
Image courtesy of the artist and Sicardi Ayers Bacino, Houston, TX
Exhibition Specific Learning Goals
Our learning goals for students viewing this exhibition are:
- Recognize indicators of diverse artistic styles, methods, and techniques.
- Reflect on the visual metaphors for universal human experiences.
- Interpret content relating to mental health, emotional expression, and wellness from a broad array of artistic expressions and forms to formulate comprehension.

Themes and Prompts for This Mortal Coil

Theme 1. The Practice of Making as Remedy to Grief and Loss
Expressions of emotion can be found in every work of This Mortal Coil. This heart-wrenching exhibition requires an empathetic heart to appreciated. Throughout the different impressions and narratives that could be drawn, a theme that connects them all is the use of artistic practice to move or release emotions.

Martha McDonald’s The Weeping Dress sheds its own black tears in the stylings of a Victorian mourner. Rosemary Laing’s photographs, A dozen useless actions for grieving blondes #5 and #12, display intimate portraits of deep distress. Roberto Mannino, on the other hand, shows us no figure as subject but a reflective graphite-covered frame, which invites the viewer to peer into themselves to find what we have written on our own soul. These works, and others, draw attention to that which can be felt from another. The connections we have with other humans can extend to those we have never met through humanity’s capacity for empathy. The respective work mentioned above, of stitching a dress out of crepe paper, of constructing a staged photograph, or of molding and hand coloring paper over a built form, demands a high level of knowledge, ability, and craft to execute well. The artists of This Mortal Coil bring full attention and exquisite craftsmanship to the expressions of the emotions they channel.
Putting emotion visibly out into the world as art, such that the viewer may palpably connect with those emotional experiences, makes valid claim that art has the ability to heal.

Questions/Writing Prompts:
- If any expressions of emotion in this exhibition stirs you, what is the meaning for you?
- When faced with difficult emotional experiences in your own life, what activities have you engaged to help you through those times?
- How is it that activity or labor, artistic or otherwise, provides a salve for challenges of the heart and mind?

**Theme 2. The Precious Timeline of Life is Valuable to All**

*This Mortal Coil* explores what is at the very heart of being human. Many of the works chart the measure of a life. Dario Robleto’s images containing the very first captured electrocardiographs of a newborn baby’s first pulse and a dying soul’s flatline and Sonya Clark’s scroll of the length one dreadlock could grow during a full-grown adult’s life are two examples of ways the scope of life has been creatively contemplated. Other works in the show evoke qualities impressionable on the heart and mind: universally shared emotional states, ephemeral illusions of clouds in the sky, a self-reflection momentarily viewed in a hand cupping water. The gravity of life’s challenges and how we, as humans, rise to meet those challenges are depicted by the artistic expressions of these artists.

Anders Krisar in his piece *Bronze/Wax #1* one warm bronze face melts an adjacent face made of wax, suggesting a myriad of ways one person can affect another. A long cord powers the heating element and brings power to heat the bronze. Janine Antoni’s *To Long* shows us a head resting upon a bare rib cage with the ear of the tilted head sinking into the bones. Nothing else remains save the pillow the bones lie upon. Is anyone so unlucky to have never felt permanent impact of another human being or the desire to know the presence of one who is lost?

Life is time-bound and moves in a singular direction. The artists of *This Mortal Coil* remind us that the timeline of a life is fleeting and ephemeral. Through rich metaphors, the impact of these works will undoubtedly stay with you long after you leave.

Questions/Writing Prompts:
- What gives you pause and allows you to consider what is most precious in life?
• How has the past year of the global pandemic, racial injustice and unrest, and political conflict affected your sense of life's progression? How will this moment in time affect your overall trajectory?

• What works in the exhibition inspire you or contain resonance?

Theme 3. No One Wants to Be Alone

The fear of desertion is monumental in Louise Bourgeois’ *Do Not Abandon Me* as a single female figure watches her child hovering on the verge of dissolution. Oscar Munoz addresses similar themes of vulnerability and loss. In *La Linea del Destino*, the artist observes as his face reflected in a pool of water within his hand, seeps between his fingers and slowly dissipates. Munoz’s quiet, sparse images drift along a path of cessation allowing the viewer only the trace of an image. And as Keats headstone narrates, perhaps all our destinies or names are writ in water.

Likewise, Rosemary Laing’s photograph depicts a futile attempt—a woman’s desperate attempt to hold onto the hand grasped between her own. This arresting image of raw exposed emotion exuding from her body is concurrently powerful and heartbreaking. Anders Krisar in his work, *The Birth of Us (boy)*, illustrates the external registration of pain on the body as hands mark the surface of a small fragile torso imprinting upon the body the physical remains of an unforeseen woe.

Pixie Liao in *The Hug by the Pond* shows an embrace between herself and her husband in an idyllic natural setting. The photograph’s tender depiction of intertwined human flesh in a field of green provides a ray of hope through the persistence of connection.

Questions/Writing Prompts:

• The interpersonal relationships referenced in the art of *This Mortal Coil* touches on the duality of human experience: we go through life alone despite our relationships with others. The paradox of loving and yet not escaping the pain of love lost is one of life's great contradictions. How have this contradiction manifested in your life?

• What supports you in finding balance between the inner life, knowable only to yourself, versus the familial and social outer worlds, where connection to others is felt and lived out?
The American Print Alliance September 11, 2001 Memorial Portfolio

Fine Arts Gallery
Exhibition Dates: September 10 – October 2, 2021
Portfolio Director: Dr. Carol Pulin

Synopsis
“A memorial portfolio is a way to help us understand the loss of so many individual lives.” -Dr. Carol Pulin

The featured works in The American Print Alliance September 11, 2001 Memorial Portfolio are the culmination of a project started by Dr. Carol Pulin, Director of the American Print Alliance. It began with the suggestion that each artist create one print to commemorate one person who died in the horrific acts of terrorism on 9/11/2001. Each contributing artist is a member of an alliance council or a subscriber to the journal, Contemporary Impressions. The imagery reflected in each print is as distinct as the artists, who ranged in age from high school students to retirees. Many works commemorate life with imagery of landscapes, figures, city scenes, abstractions, and some with expressions of sorrow or hope. The memorial portfolio is intended to cherish memories of life, with artwork as individual as those who are no longer with us. The scale of the project will unavoidably remind viewers of the number of innocent lives lost on September 11, 2001. The power of this memorial comes from seeing the actual prints in the exhibition and the representation of numerous communities, demonstrating the role of the arts in all of our lives.

Exhibition Specific Learning Goals
Our learning goals for students viewing this exhibition are:
- Recognize indicators of diverse artistic styles, methods, and techniques.
- Interpret content from a broad variety of artistic expressions and forms to formulate comprehension.
• Reflect on the implications of and opportunities for growth in one's ability to analyze, appreciate, or practice visual art.

Themes and Prompts for September 11, 2001 Memorial Portfolio

Theme 1. The Precious and Unique Individual Life
This portfolio was built upon the premise that each artwork submitted would be included as a representation of one life lost in the terrorist attacks of 9/11/2001. Though the Alliance is a group of printmakers, all 2D media and techniques on paper were accepted to allow broad expression of the uniqueness of the people being remembered. The artwork is as varied as the individuals whom the artists commemorate. Because the content varies widely, from landscapes to figures, city scenes to abstraction, the exhibition can be interpreted as an ode to the unique and precious quality of every individual's life.

Questions/Writing Prompts:
• As humans we share many traits in common with each other yet are still different from every other person. What are some important traits that you would like for people who know you to remember about you when you are no longer living? What traits are concrete? What traits are more abstract?
• Is there a person you have lost who you can envision memorializing in a creative work? What would you say, write, draw, paint, etc. to capture your loved one? Would it be a specific or more general aspect? Would you focus on their personality, their acts or behavior, their appearance?

Theme 2. The Healing Afforded by Sharing of Memories and Life Stories
The focus of this portfolio is the memorialization of the victims of the terrorist attacks. It is not about the economic, political, or military consequences of terrorism, though those consequences are plentiful and ongoing to the present day. The intent in creating the portfolio was to bring attention to the individuals who lost their lives, to express sympathy, and to bring desired comfort to those hurting and grieving. The hope in presenting the portfolio is to celebrate the memory of those lives and bring recognition to that which endures beyond death.

Questions/Writing Prompts:
• How does sharing stories, visually or verbally, help to keep alive the memory of someone who has died?
• What does it mean to heal from the pain of losing someone you love?
• How does this universal experience of loss connect us to others?
• Where have you found connection in sharing your story with others?
Special Projects and Site Installations

On view in the Ruth Zuckerman Pavilion are several new site-specific installations and special projects.

**ZMA Project Wall North**

Tony Orrico, *Recoil (drawing)*, 2021  
Tony Orrico, *Recoil (video)*, 2021  

Exhibition Dates: August 28 – December 11, 2021  
Curator: Cynthia Nourse Thompson

In association with the exhibition *This Mortal Coil*, the ZMA presents a video and performance drawing by Tony Orrico. Orrico is a visual and performance artist, choreographer, and dancer. His work, merging the act of drawing with choreographic gesture and bio-geometrics, has reached mass circulation for its ingenuity within the vernacular of performance and conceptual drawing. It stems from the examination and exploration of his ability to transform his physical and mental endurance into visual compositions.
ZMA Project Wall West
Jamele Wright, Sr.
A newly commissioned work, 2021
Exhibition Dates: August 28, 2021 – July 30, 2022
Curator: Cynthia Nourse Thompson

Jamele Wright, Sr. creates abstract works that explore the Black American vernacular experience and generate dialogue regarding the Black American experience in the South. Wright collects and combines found materials, Dutch Wax cloth, and Georgia red clay to create conversations surrounding family, tradition, and the spiritual relationship between Africa and the South. This newly created textile work is from the artist’s “ReBORN” series. The ZMA is thrilled to support a local artist of merit through this commission.

Originally from Ohio, Wright moved as an adult to Atlanta, Georgia. While raising a family, he produced art, jazz, and poetry events throughout Atlanta, even launching an art gallery before initiating his own artistic career. Wright has since completed a B.A. in Art History from Georgia State University with a concentration in African and African American Contemporary Art and a MFA from the School of Visual Arts in Manhattan, New York. In August 2020, Wright was one of three artists selected for a collaboration between MARTA Artbound and Decatur Arts Alliance to create public artworks for the East Lake, Decatur, and Avondale MARTA stations. Wright’s work was featured this past spring in the Marietta Cobb Museum of Art (MCMA) exhibition, The Four Elements: A Group Exhibition. The artist is represented by September Gray Fine Art Gallery in Atlanta, Georgia.
The ZMA is pleased to present a newly commissioned work by Philadelphia artist Kayte Terry. Terry’s work examines the literal and figurative boundaries of the body. Through photography, video, collage, installation, and object-making, she unravels issues of illness, family, memory, longing and loss. The patchwork of materials she uses forms a personal language that speaks to the fuzzy intersection of personal desires and cultural expectations as seen in the work on display. As a queer woman living with a cluster of auto-immune diseases, she is interested in making the invisible illness visible, as well as finding beauty in pain and restriction. The patchwork of these materials forms a personal language that speaks to the obscured intersection of her own personal desires and feminine cultural expectations.

Kayte Terry studied Art History and Women’s Studies at Simon’s Rock College of Bard and received her MFA in Studio Art at University of the Arts. Most recently, Terry has been a visiting artist in grad programs at Mass Arts in Boston, MA and University of the Arts in Philadelphia, PA. Terry is also a member of the art collective Little Berlin in Philadelphia, where she has curated several shows.
potential of Virtual Reality Therapy (VRT) this fall in association with exhibitions that display artists’ expressions of coping with life’s more challenging emotional states. The field of VRT, pioneered by Dr. North and his collaborators in the 1990s, has widely expanded over the last three decades and has been used to treat a wide variety of issues including PTSD, ADHD, anxiety disorders, depression, stroke, Parkinson’s disease, eating disorders, autism, and chronic pain. The virtual reality relaxation station shares with our community this innovative tool for developing emotional and mental wellness.

The goals of providing a meditative simulation of VRT are to inspire students and other participants to seek further avenues for increased emotional health and wellness in their lives, to consider creative and technological advances in the field of virtual reality in more familiar terms, and to recognize its potential for edifying humanitarian pursuits within the field of design. While the fall of 2021 welcomes renewal and the prospect of returning to normalcy, it also marks the 20th anniversary of the 9/11 terrorist attacks. This VR interactive experience will allow guests an opportunity to ascertain the evolution of recovery and growth that follows tragedy and reconsider how society and culture are shaped by how we, as humans, endure the challenges life brings.

Lectures & Discussions by Visiting Artists & Scholars

Wednesday, August 25 at 7:00pm
Visiting Artist Lecture, live at the ZMA
Martha McDonald, exhibiting artist in This Mortal Coil, will present an in-person artist lecture at the ZMA.
**Please note: Those attending this lecture at the ZMA will have the opportunity to preview the exhibition before it opens to the public.

Wednesday, September 1 at 7:00pm
Visiting Scholar Lecture, virtual
Jenni Sorkin, additional catalog essayist for the exhibitions This Mortal Coil and The Labor of Remembrance. Sorkin is Associate Professor of History of Art & Architecture at the University of California, Santa Barbara. She is best known for her writing in art criticism highlighting work by feminist artists and artists working in fiber and associated crafts, as well as on the intersections between gender, material culture, and contemporary art.

Thursday, September 9 at 7:00pm
Visiting Artist Lecture, live at the ZMA
Tony Orrico, exhibiting artist in This Mortal Coil, will present a lecture about his work.

Thursday, September 11 at 6:00-8:00pm
Visiting Artist Performance, live at the ZMA and live-streamed
Tony Orrico will perform the choreographed body drawing titled *Recoil* in the Ruth Zuckerman Pavilion.

**Thursday, October 7 at 7:00pm**
Visiting Artist Lecture, virtual
**Janine Antoni**, exhibiting artist in *This Mortal Coil*, will present an in-person artist lecture at the ZMA.

**Thursday, October 21 at 7pm**
Visiting Scholar Lecture, virtual
**Clinical Virtual Reality: From Combat to COVID**
Skip Rizzo, Ph.D. Director, Medical Virtual Reality - Institute for Creative Technologies, Research Professor - Dept. of Psychiatry and School of Gerontology, University of Southern California. Psychologist Skip Rizzo conducts research on the design, development and evaluation of virtual reality (VR) systems targeting the areas of clinical assessment, treatment rehabilitation and resilience.

**Thursday, October 28 at 7pm**
Visiting Scholar Presentation and Panel Discussion, virtual
**Art, Empathy, and Wellness**
Marcia Day Childress, Ph.D. Associate Professor of Medical Education, David A. Harrison Distinguished Educator, & Director, Programs in Humanities and Medical Center Hour - Center for Health Humanities and Ethics, University of Virginia School of Medicine
M. Jordan Love, Ph.D., Carol R. Angle Academic Curator, The Fralin Museum of Art, University of Virginia
Poignant concerning shared trauma and loss confronted over the past year, this panel offers a platform in which to discuss developments in the medical/therapy field and the opportunities of interdisciplinary work between the field of health care, museums, and artists envisioning the future of our well-being and recovery, as well as processing personal loss and trauma through art and performance. Contemplative and impactful interactions with art, both via temporary exhibitions and museum collections, and the opportunities of interdisciplinary work between museum educators and medical school partners envisioning meaningful collaborations will be explored.

**Wednesday, November 3 at 7:00pm - 8:30pm**
Visiting Scholar Lectures, virtual
**The Print Work of Louise Bourgeois: Content and Process**
Felix Harlan, master printer, proprietor of the printshop Harlan & Weaver, and friend and collaborator of renowned artist Louise Bourgeois will join Sewon Kang, archivist at The Easton Foundation and Louise Bourgeois Archive, for a discussion on the prints included in the exhibition *The Labor of Remembrance* as well as on the process of working with Bourgeois.
ZMA Plans to Mitigate Spread of Covid-19

The Zuckerman Museum of Art is committed to providing a safe environment for teaching and learning in accordance with Kennesaw State University, the University System of Georgia, and current federal and state policies. In the fall of 2021, the Museum will return to pre-Covid capacity. We will continue to offer digital content for distance learning opportunities, including 360-degree virtual tours, video recordings of many lectures, virtual classroom visits, and other virtual programming. We aim to continue delivering manifold opportunities for meaningful engagement and learning.

ZMA Safety Procedures for Patrons:

- All vaccinated patrons will not be required to wear masks, but unvaccinated patrons are encouraged to do so.
- Our reservation system will remain intact to allow all patrons to make an appointment to visit the Museum, thus adding the convenience and assurance of a timed ticket.
- Cleaning protocols will continue to follow guidelines set by the University System of Georgia and KSU.

Class Tours:

Please submit an online tour request or contact Elizabeth Thomas, Education and Outreach Coordinator, to discuss setting up a tour. She can be reached at ethom142@kennesaw.edu or ext. 6767.