Spring 2021 Faculty Resource Guide

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 discourse on visual art to decode and comprehend signs, 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 use as a springboard.

*A class tour at the ZMA, fall 2019. Image credit: Emily Knight*
The 9th Art: Frames and Thought Bubbles

Don Russell Clayton Gallery
Exhibition Dates: January 23 – May 8, 2021
Guest Curator: Geo Sipp

Synopsis
The 9th Art: Frames and Thought Bubbles provides an encyclopedic overview of comic art, sharing examples of a wide variety of visual and narrative storytelling styles from panels in early newspapers to contemporary comic images. Original drawings and prints presented in this exhibition highlight the artistic skills of the master artists who defined the comic art form, as well as the contemporary artists who created some of the most famous and influential characters in our shared cultural experience.

The term “9th Art” acknowledges the reverence for which Franco-Belgian audiences regard comics in their culture. In France and Belgium, the term bande dessinée, which derives from the original description of the art form as drawn strips, analogous to the sequence of images in a film strip, have been given the honor of being referred to as the 9th art since the 1960s. This prominent and extensive selection of works from both sides of the Atlantic challenge the construct of traditional narrative storytelling.
The 73* artists in this exhibition include:

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<tr>
<th>Artist</th>
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<td>Neal Adams</td>
<td>Hal Foster</td>
<td>Kai Pfeiffer</td>
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<td>Lynda Barry</td>
<td>Frank Frazetta</td>
<td>Alex Raymond</td>
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<td>Mark Bodé</td>
<td>Dominique Goblet</td>
<td>John Romita Sr.</td>
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<td>Vaughn Bodé</td>
<td>Chester Gould</td>
<td>Tim Sale</td>
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<td>June Brigman</td>
<td>Francisco Goya</td>
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<td>John Buscema</td>
<td>George Herriman</td>
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<td>Ernie Bushmiller</td>
<td>Burne Hogarth</td>
<td>E. C. Segar</td>
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<td>Milton Caniff</td>
<td>Carmine Infantino</td>
<td>Yuko Shimizu</td>
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<td>Al Capp</td>
<td>Al Jaffee</td>
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<td>Daniel Clowes</td>
<td>Jeffrey Jones</td>
<td>Barry Windsor-Smith</td>
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<td>Sue Coe</td>
<td>Michael Kaluta</td>
<td>Art Spiegelman</td>
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<td>Gene Colan</td>
<td>Sam Kieth</td>
<td>Curt Swan</td>
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<td>Darwyn Cooke</td>
<td>Jack Kirby</td>
<td>Bruce Timm</td>
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<td>Johnny Craig</td>
<td>Harold Knerr</td>
<td>Alex Toth</td>
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<td>Robert Crumb</td>
<td>Joe Kubert</td>
<td>Garry Trudeau</td>
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<td>Honoré Daumier</td>
<td>Peter Kuper</td>
<td>Thierry Van Hasselt</td>
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<td>Jack Davis</td>
<td>Harvey Kurtzman</td>
<td>Charles Vess</td>
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<td>Dan DeCarlo</td>
<td>Eric Lambé</td>
<td>Lynd Ward</td>
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<td>Kim Deitch</td>
<td>Winsor McCay</td>
<td>Bill Watterson</td>
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<td>Steve Ditko</td>
<td>Mike Mignola</td>
<td>Basil Wolverton</td>
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<td>Will Eisner</td>
<td>Frank Miller</td>
<td>Wally Wood</td>
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<td>Will Elder</td>
<td>Tradd Moore</td>
<td>Bernie Wrightson</td>
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<td>Emil Ferris</td>
<td>Richard Outcault</td>
<td>Chic Young</td>
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<td>Lou Fine</td>
<td>H. G. Peter</td>
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<td>Bud Fisher</td>
<td>Laura Petitjean</td>
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*The list of artists has been updated to reflect the final selection.

**Exhibition Specific Learning Goals**

Our learning goals for students viewing this exhibition are:
1. Recognize the impact of the comic artform on cultural life in the United States and Europe.
2. Identify connections and divergences in the comics of different periods and locales.
3. Examine the visual evidence of character development as realized differently by different artists.
4. Examine and discuss the ability of specific characteristics to communicate with the viewer as presented through artistic elements such as visual imagery, text and typography, and scale and composition.
**Themes and Prompts for The 9th Art: Frames and Thought Bubbles**

**Theme 1. Comics as a Reflection of Society**
Throughout the development of the comic art form over the last century and a half, shifts in the popular genres and themes have kept pace with changes in American social and political history. When the US entered World War I there was a meteoric rise in the prevalence of superheroes. When the war was over, the hero was superseded by the anti-hero, but that moment passed, too, in the 1950s when parents became concerned over negative influences comics were perceived to be having on child development.

Questions/Writing Prompts:
1. What overarching aspects of culture can you identify in any of the frames or thought bubbles on display when you consider the period in time that it was created?
2. What correlations can be drawn between what is depicted in the imagery and what you are aware was occurring in American society at that time?
3. What outliers might you find in the exhibition that do not align with what you think would have been concurrent with the popular opinion of the time?

**Theme 2. Complexity and Sophistication in the “9th Art”**
Showcasing the complexity and maturity of the comics art form—particularly the exquisite artistry, highly evolved craftsmanship, and evocative narrative techniques they demonstrate—is paramount to this exhibition. The creativity of the many contributors to the genre over its evolution in the last century and a half have established “multiverses,” to foreground the co-opted hyperbole, which extends far beyond the most well-known hero realms of Marvel and DC. Examples of creative narrative techniques, such as characters speaking in a dialect familiar to an immigrant readership and the creation of neologisms to get at a more nuanced understanding of a relationship between characters, helped to deepen readers connection to the comics. Visual artistic elements, such as framing, scale, line quality, and dramatic use of light and shadows led to richer, fuller engagement and communication of the ideas. For many artists, in particular the artists in the show from the Belgium based
collective Frêmok, drawing itself is a language to be visually understood and comprehended in the mental plane where words are not necessary.

Questions/Writing Prompts:
1. How do words and images work together to convey story?
2. How do such things as timing in dialogue or cadence of the text function in the telling of a story through the comic form?
3. Consider the effects of perspective and scale in the framing of an image. Consider also the relation of text to image. How does your mind perceive the story? Whether drama, comedy, or adventure, how does the place of the reader, the reader’s point of view, establish the connection to this world?
4. What about works that do not contain dialogue or narration – what helps us to “read” a story without words?

Theme 3. The Illusion of Time
One affordance of the comic art form is its command over the depiction of time. When an artist or writer/artist team creates a comic, they have the ability to present different moments in time however they want time to appear to progress. As the curator Geo Sipp has described, “Depending on its construct, a comic can simultaneously permit an audience to view past, present, and future.” This aspect of control over time, the ability to stop time, to travel forward or back in time, or to be in more than one place at once and have omniscient perspective, an impossible feat for average humans, is exploited in the comic world.

Questions/Writing Prompts:
1. In which works in the show do you see the linear progression of time being manipulated in an unexpected way?
2. What role does memory play in the comic art form?
3. How is the role of memory for a character similar to or different from the role memory plays in the reader’s enjoyment of the comic?
4. Do you ever wish you could rewrite your history? If you could rewrite your history and change something about an earlier point in your life, what would be the new outcome that would result?
5. If you could jump ahead to your life twenty or even fifty years from now, what would you like to see?
Theme 4. Not Just Child's Play
Throughout the eras of comic art, creators have written and illustrated stories for adults as well as children. At times the art form has been disregarded as being merely for children, though there are examples all along its history of works created for an adult audience, starting in this exhibition with examples of antecedents from Goya and Daumier. In The 9th Art: Frames and Thought Bubbles we find examples of works created for all ages as well as subsets created for the enjoyment of a more limited range of ages.

Questions/Writing Prompts:
1. What clues in a comic work indicate the age level being targeted in a comic work?
2. Are there similarities in works created for a particular age group across the eras of comics?
3. What similarities can you find in works created for a particular age group when comparing artists of the same era? Are there striking differences as well?

SOAAD Faculty Exhibition

Mortin Gallery
Exhibition Dates: January 23 - May 8, 2021
Curator: Geo Sipp

The artists in the exhibition are all full-time Studio Art professors in Kennesaw State University’s School of Art and Design:
Craig Brasco       Jonathan Fisher       Joe Remillard
Page Burch        Matt Haffner         Donald Robson
Jeff Campagna     Debbie Hutchinson    Robert Sherer
Sandee Chamberlain Joseph Karg         Keith Smith
Donna Colebeck    Kristine Kim        
Valerie Dibble    Chris Malone

Synopsis
This exhibition spotlights the incredible talent and creativity of the artists who teach full time in the KSU School of Art and Design. As one of the largest public art school in the United States, the KSU School of Art and Design exemplifies a breadth of expertise in artistic practice equal to that of any major university art school. The faculty are the bearers and conveyers of this expertise with their demonstrably exceptional artistic skill and notable drive for innovation. The ZMA is thrilled to be able to share with you the latest discoveries and accomplishments in their individual artistic practices.

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

Themes of SOAAD Faculty Exhibition
This is not a thematically based exhibition. You will see a broad array of interests and artistic pursuits in the art presented in this survey exhibition.

Image courtesy of the artist.
Some Early Visionaries

Fine Arts Gallery, Wilson Building
Exhibition Dates: March 16 – April 10, 2021
Curator: Cynthia Nourse Thompson

“I will thread a thread through my poems that time and events are compact miracles.” — Walt Whitman

Synopsis

Some Early Visionaries features drawings and collages by renowned artist Lesley Dill. In celebration of April as National Poetry Month, Dill’s talk will address the use of language and poetry in her artwork and will additionally provide insight into her artistic studio practice where the intersection of language and fine art materialize as printmaking, sculpture, installation and performance and explore the power of words to cloak and reveal the psyche. Dill transforms the emotions of the writings of Emily Dickinson, Salvador Espriu, Tom Sleigh, Franz Kafka, and Rainer Maria Rilke, among others, into works of paper, wire, horsehair, foil, bronze and music—works that awaken the viewer to the physical intimacy and power of language itself.

*Lesley Dill will be producing a limited-edition print with KSU to benefit the Zuckerman Museum of Art. More information on pricing and sales will be made available soon.

Themes of Some Early Visionaries

Theme 1. Spiritually Inspired Historical Figures
Many works of art in Some Early Visionaries feature known figures from the American archive, both fictional and post corporeal. Inspired by sermons, poems, and reflections from the likes of Jonathan Edwards, Emily Dickinson, and Sister Gertrude Morgan, Dill pairs their text conveying psychological or spiritual expressions with figurative imagery reminiscent of high contrast woodcuts of centuries past. The bold, central figures anchor the floating, often wave-like or swirling text and beckon one to more closely consider the meaning of the words and life of the figure.

Questions/Writing Prompts:
1. Which figures in the show are familiar to you? How does the appearance of the figures you recognize expand your understanding or deviate from what you know about them?
2. Ask students to select a phrase from one of the works in the exhibition to use as the exposition, climax, or resolution of a short story.
3. What moments of intense spiritual awareness, emotional stirring or psychological challenges have you encountered? What phrase or few lines of description would convey the essential nature of your experience as a transpersonal one?
4. In comparing several works in the exhibition are there any repeated themes or messages that seem to underscore the other? Are there any messages that seem at odds with another?

Theme 2. Freedom and the Wilderness
Repeated in various works through this exhibition are expressions about wildness, the wilderness, being alone and in solitude. There are also references to God imposing upon or penetrating human thought, aluding to an idea of never being alone. An example is found in Mary Rowlandson 1675. The juxtaposition of words and phrase “Captivity,” “Narrative,” and “A Vast Howling Wilderness” asks the viewer to discern the possible correlation of Rowlandson’s experience of captivity at the hands of Native Americans in 1675 and the implications of aloneness in a vast, howling wilderness. The past year of living through a pandemic has forced everyone to reconsider their engagement with others in a new light. This particular theme is timely in its relativity to current social experience.

Questions/Writing Prompts:
1. How are humans held captive in their own isolation today?
2. How can isolation function as a site of freedom?
3. In ways similar to Hawthorne's groundbreaking Hester Prynne, what new secrets have you gained in your own moments of isolation in life?

**Theme 3. The Visual Power of Words**

In each collage, the artist interweaves letters and words of varying typeface, size, and weight to depict lines of poetry and prose with a visual rhythm and cadence indicative of the essential emotional and psychological meanings of those words. Dill's artistic treatment of text rings with a visual onomatopoeia wherein the artist creates an imitation or resemblance of the meaning of the words in the appearance of those words.

Questions/Writing Prompts:

1. How can the rhythmic sound of the words in Dill's text be visually "heard"?

2. What is gained by seeing the author’s words revealed through Dill's creative arrangements of letterforms and lines of text?

3. How is the color of the text, scale of the text and its relationship to the imagery used to convey emotion? How does this contribute to the story being told?

4. Consider the voice you hear when you read the words in these works. Is there a quiet voice? Are there multiple voices? How does voice contribute to the story being told?
New Special Projects and Site Installations
Ruth Zuckerman Pavilion

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

Greely Myatt, *Untitled Pages (Hagar)*, 2011
Greely Myatt, *Untitled Pages (Beetle Bailey)*, 2011
Exhibition Dates: January 23 - August 1, 2021
Curator: Cynthia Nourse Thompson

In association with the exhibition, *The 9th Art: Frames and Thought Bubbles* on view in the Don Russell Clayton Gallery from January 23 to May 9, 2021, the ZMA presents two works by artist Greely Myatt. *Untitled Pages (Hagar) and (Beetle Bailey)* 2011 and *Oh $#*t* 2014, reinterpret the recognizable graphic conventions of the comic strip and speech bubble as a reimagined visual language. Regarding these works the artist states, “I have always had an interest in comics and in the way stories are told using both words and
images. However, as I conceived these pieces, I became more interested in the thought and speaking bubbles that contain the words that are being thought or spoken. These entirely abstract forms have no basis in nature, with the possible exception of clouds, but are universally understood as carriers of communications. My thought was that by leaving them empty, viewers could project onto the work.”

Greely Myatt, Oh $#*t, 2014
Exhibition Dates: January 23 - August 1, 2021
Curator: Cynthia Nourse Thompson

Myatt is prominently known for his monumental installations and amusing sculptural works which often incorporate found elements. Materials such as neon, discarded signage, flooring, and quilts create personal narratives for the viewer as many found objects composing the artist's works possess a sense of familiarity. This sculpture is made of wood from an old workbench and therefore, carries a history - the holes, scars, scraps and patches are visible on the surface. A line filled with red wax that is backlit by red neon runs through the three speaking balloons suggesting a bloodline joining three types of communication – speaking, thinking, and exclaiming. Myatt reveals, “Actually, the piece is about that moment when you say something before thinking about what you said & then exclaiming Oh $#*t as you realize what you did.”
Jess Jones, *Weeping Quilt (Yo-yos)*, 2020  
Exhibition Dates: August 29, 2020 - August 1, 2021  
Curator: Ginger Wolfe-Suarez

Atlanta textile artist Jess Jones conceptually and materially experiments with found and re-purposed textiles in her layered and stitched compositions. *Weeping Quilt (Yo-yos)*, 2020, by Jones is a newly commissioned, site-specific installation that engages both contemporary and historical ideas of craft, labor, and the re-use of found textiles. The work boasts volumes of undulating color in the bundles of small gathered circles of fabric—pieces which were commonly referred to by quilters as 'Yo-yos' in a quilting style that is associated with the 1920s, but still used by modern quilters. Her works present the opportunity to discuss ideas about creative authorship and what constitutes a finished work.

The Susan O'Malley Project  
Exhibition Dates: August 28, 2020 - August 1, 2021  
Curator: Ginger Wolfe-Suarez

The Susan O'Malley Project features the work of artist Susan O'Malley. Her work explored generosity, positivity, and sincerity, and the profound possibility of listening as a kind of artistic practice. O'Malley was an artist and curator of Mexican-Irish descent whose work often interwove cultures and perspectives, engaging various aspects of production and dissemination throughout material culture. Many of the works in this solo project are curated from a series titled *Advice from My 80-Year-Old Self*. In this series, O'Malley explored intergenerational knowledge sharing by asking members of the public what advice they would give their younger selves.
Exhibition Dates: August 29, 2020 - August 1, 2021
Curator: Ginger Wolfe-Suarez

Stronghold, by SOAAD studio faculty Robert Sherer, is another site-specific installation on view. This particular work was created for the viewer to experience, walking over it and through it. For three decades, Sherer’s art practice has been fueled by experimentation with materials and processes while navigating complex topics relating to the LGBTQ community and the HIV crisis. Stronghold was initially conceptualized in relation to the artist’s own memories of being bullied in childhood—a topic that is pervasive in our current culture. Often autobiographical and narrative, Sherer’s work explores ideas of experimental portraiture and alternative forms of history-sharing. This work represents cultural growth, suffering, engagement, and hope.

**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. We have adjusted our policies and procedures for visiting the ZMA and are developing more digital content, such as immersive virtual tours and videos of the galleries, to provide for more distance learning opportunities. We aim to continue delivering opportunities for meaningful engagement and learning.

**ZMA Safety Procedures for Patrons:**
- All patrons will be required to wear masks.
- The number of patrons allowed in each gallery is fifteen. The total number of visitors we can accommodate in the Museum is thirty.
- A new reservation system will allow patrons to make an appointment to visit the Museum, thus guaranteeing space will be available for them when they arrive.
- Visitors will move through the galleries along a predetermined route to minimize cross-directional traffic.
- Visitors from different households will maintain social distance.
- High touch, interactive displays have been eliminated.
- An extensive cleaning protocol has been put into place with multiple daily cleanings of all high touch areas of the Museum.

**Changes to Class Tours:**
- We will still offer tours to groups of 30 or fewer. Larger classes may be broken into several different reservations to accommodate their size.
- The maximum size of 1 tour group is 15 students. We can run two tours simultaneously, 1 in each of our galleries.
- Video tours of our exhibitions are available on the ZMA website.
- Immersive virtual tours of the galleries will also be available mid-September on the ZMA website.
- Faculty may request a live Q & A with ZMA docents and educators to follow a viewing of virtual tours and tour videos to allow to support greater discussion. These sessions may be conducted through Teams or D2L/Collaborate Ultra. Please give at least a two week notice to schedule a live Q & A.

Please contact Elizabeth Thomas, Education and Outreach Coordinator, ethom142@kennesaw.edu, to discuss how we can support your students.