



KENNESAW STATE
UNIVERSITY

BERNARD A. ZUCKERMAN
MUSEUM OF ART

Spring 2022 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 in critical and relevant discourse on visual art for the purpose of decoding and comprehending diverse narratives, concepts, and points of view as well as to develop 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.



Leonardo Drew (American (b. 1961))
Number 66P, 2017
Pigmented and cast handmade paper
with hand-applied pigment.
12 x 10 3/4 x 2 3/4 in.
Edition 10 of 10
© Leonardo Drew.
Photo courtesy of Pace Prints

Academic Class Programming

The ZMA staff is available to customize class visits and tours in accordance with course objectives and upon faculty request. 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.



A class tour at the ZMA, March 2021. Image credit: Elizabeth Thomas

Class Tours:

Please [submit an online tour request](#) or contact Elizabeth Thomas, Education and Outreach Coordinator, at ethom142@kennesaw.edu or ext. 6767.

Walk in Beauty

Don Russell Clayton Gallery

Exhibition Dates:

January 11–February 12, 2022

Curator: Cynthia Nourse Thompson

Synopsis

Walk In Beauty features contemporary art prints by Native American artists from the permanent collection of the ZMA and contemporary art prints by Native American artists produced at [Crow's Shadow Institute of the Arts \[CSIA\]](#) alongside historical artifacts from the Cherokee collection in the Bentley Rare Book Museum at KSU.

CSIA is a renowned studio focused on contemporary printmaking and is located on the Confederated Tribes of the Umatilla Indian Reservation in the foothills of Oregon's Blue Mountains. *Walk In Beauty* presents a careful selection of works by outstanding Native American artists of diverse backgrounds and talents. The exhibition title refers to the Diné (Navajo) dictum “walk in beauty” which refers to living in peace. CSIA provides a creative conduit for educational, social, and economic opportunities for Native Americans through artistic development. Prints published by Crow's Shadow Press can be found in major collections including: Library of Congress, Museum of Fine Arts, Boston, Portland Art Museum, Eiteljorg Museum, Wellin Museum of Art, Davis Museum at Wellesley, and the Whitney Museum of American Art.



James Lavadour (Walla Walla), Crow's Shadow Series, 2010 Monotype, 7 in a series of 21
Collaborating Master Printer, Frank Janzen TMP
Photo credit: Crow's Shadow Institute of the Arts

The artists from the ZMA Collection are:

1. Lynne Allen
2. Neal Ambrose-Smith
3. Jamison Banks
4. Marwin Begaye
5. John Hitchcock
6. Jaune Quick-to-See Smith
7. Glory Tacheenie-Campoy
8. Rhiannon Skye Tafoya
9. Melanie Yazzie

The artists from Crow's Shadow Institute of the Arts are:

1. Rick Bartow
2. Raven Chacon
3. Phillip John Charette
4. Demian DinéYazhí
5. Vanessa Enos
6. Ka'ila Farrell-Smith
7. Yakita Fields
8. Frank LaPena
9. James Lavadour
10. Brenda Mallory
11. Lillian Pitt
12. Ryan Lee Smith

Exhibition Specific Learning Goals

- Become familiar with the contemporary Native American artists included in the exhibition and the various aesthetic choices evident in their individual artistic expressions as prints on paper.
- Explore the use of metaphor and allusion to derive meaning from the works in the exhibition.
- Study the artifacts on view from the Cherokee Collection in the KSU Archives and contrast the meaning and impact of those documents with the perceived meanings in the art. Discover ways the artifacts and art can inform greater understanding of each other and our current cultural and political climate.

Themes for *Walk in Beauty*

This exhibition is not a thematically based exhibition.

Prompts for *Walk in Beauty*

Prompts for engaging student thinking with this exhibition center on having students articulate interpretations of works in the show. Historical artifacts on loan from the Bentley Rare Book Museum serve as a catalyst for contextualization of the art. Such items include a map of the Cherokee Nation from 1760 that documents the destruction of Cherokee towns because of the Anglo-Cherokee war of that period, a facsimile copy of the *Cherokee Phoenix* newspaper from 1830 printed while the Cherokee capital was still at New Echota, GA, and other documents. These provide an opportunity for visitors to view the Native American artwork in light of the actualities of the systematic diminishing of tribal sovereignty across the United States.

The wide variety of artistic expressions on display are made utilizing various printmaking techniques, including lithography, screen printing, monotype, etching, relief, collage, monoprint and photogravure.

Leonardo Drew: Cycles, from the Collections of Jordan D. Schnitzer and His Family Foundations

Mortin and Clayton Galleries

Exhibition Dates: February 19–May 7, 2021

Curator: Loretta Yarlow, Director, University Museum of Contemporary Art,
University of Massachusetts, Amherst, MA

Synopsis

[The Jordan Schnitzer Family Foundation](#) is honored to present the exhibition *Leonardo Drew: Cycles, from the Collections of Jordan D. Schnitzer and His Family Foundation* and to publish the accompanying exhibition brochure as part of an ongoing effort to share work from his collection and to support critical dialogue in the visual arts. Jordan Schnitzer states, “I often speak of how difficult it is to be an artist. And the struggle to challenge, risk, transform and innovation are certainly at the heart of Leonardo Drew’s visual language. His work is immersive and personal without being leading. It is up to the viewer to interpret and participate in the communion of physical form and individual history. Leonardo’s work makes tangible a refuge that allows for self-reflection and perhaps space in which to contemplate the constructs of beauty.”

Leonardo Drew: Cycles, from the Collections of Jordan D. Schnitzer and His Family Foundation, features many of Drew’s relief sculptures as well as numerous prints and works in handmade paper. Leonardo Drew’s prints, at once powerfully large yet fragile, test the versatility of the medium, transforming cotton paper pulp and pigment into what suggests densely populated cities, a forest, or an urban wasteland. They sometimes look like maps of geographical landscapes viewed from above, while others are reminiscent of the night sky and distant galaxies. Evocative of fire, soil, sky, and water, there are strong perceptions in both microcosmic and macrocosmic scale. Organic forms within the composition undulate with various textures and luminosities, pushing the boundaries of its materiality. Much like his sculptural installations in wood, Drew starts with a raw material, transforming and reconstructing its essence until it resembles debris. Through this process, the artist articulates diverse histories of chaos, and cycles of birth and death. Examples of the Drew’s sculptures will also be on view. Using a variety of off-the-shelf materials (wood, cardboard, paint, paper, plastic, rope, and string) combined with natural materials such as branches or tree trunks, Drew subjects these elements to processes of oxidation, burning, and weathering. These labor-intensive manipulations mimic natural processes

and transforms these objects into sculptures that address both formal and social concerns, as well as the cyclical nature of existence.

New York Times art critic Roberta Smith describes Drew's work as "popped, splintered, seemingly burned here, bristling there, unexpectedly delicate elsewhere. An endless catastrophe seen from above. The energies intimated in these works are beyond human control, bigger than all of us."

Exhibition Specific Learning Goals

- Explore the meanings and impact of Leonardo Drew's art.
- Reflect on Drew's work and consider how ideas conveyed through the art can unlock new ideas and understandings for students in relation to topics and concepts in course curricula.
- Appraise the material construction and visual effects of these works and evaluate response in light of the themes articulated.

Themes and Prompts for *Leonardo Drew: Cycles*

Theme 1. Paradox: Beyond/Within Human Control

While Roberta Smith states Drew's work intimates energies "beyond human control" in fact, Leonardo Drew carefully controls his energy—nothing in his art is created outside of the work of his human hands. Drew never uses found objects but creates images and sculptures that could depict a scene one might come across in a derelict lot in a broken down section of a city or in the aftermath of a tornado. Some of the prints in the exhibition depict cracks, as if they came from manipulated photographs from a parched desert landscape. The cast handmade paper reliefs at times imply cross sections of earth exposing tree roots or crumbling bricks. The artist's approach is to allow what has been experienced in life to flow through him. Though the creations seem to be works with subjects beyond human control, the works are created entirely through Drew's broad and ever expanding repertoire of techniques.

Questions/Writing Prompts:

- What creative processes do you engage and direct? How do you navigate deciding which aspects of your chosen medium to control?
- When have you felt a sense of the physical world being "bigger than us all"? How did that affect you?
- What role do humans play in controlling the environment?

Theme 2. Beauty Depicted in Ruin



Leonardo Drew (American (b. 1961))
Number 64P, 2017
Pigmented and cast handmade paper with hand-applied pigment
12 x 12 x 3 3/4 in.
Edition 10 of 10
© Leonardo Drew. Photo courtesy of Pace Prints

Leonardo Drew creates unexpectedly beautiful work. The sensuous nature of the elements he artistically pulls together is unexpected because of the materials' basic origins. Wood, paper, string – these are not elegant by default. What Drew does to

transform the simplest of materials into majestic works of art is a feat. But even through long, dedicated hours of tearing, cutting, burning, gluing, arranging, and rearranging, the artist does not create objects of staid beauty. Drew's beauty is of the sublime sort. Powerful pigments, textures, and forms evoke layers of excavated earth, expanses of empty sky, uprooted trees with branches and roots flailing or sections of burnt buildings. Many works have qualities reminiscent of disorder, chaos, and degradation, which are organized into discrete statements of transposition and bring the viewer to a resplendent outcome.

Questions/Writing Prompts:

- In what circumstances can that which is “ruined” be deemed beautiful?
- Are there aspects to your nature which you have previously realized were chaotic or not appealing, which you reordered into more attractive form? How did you reach that accomplishment?
- Do the colors, textures, and forms of Drew's work strike you as beautiful? Why or Why not?

Theme 3. We Are Not Separate from Nature

Leonardo Drew refers to himself as “the weather.” The methods and techniques he employs to achieve desired visual effects on the materials he uses are similar to natural processes, like weathering. He considers himself to be part of all that surrounds him. He has traveled extensively around the world and speaks of the impact travel has had on his life and art; how all of his experiences end up in his art in some form. He has stated, “We are not separate from nature. I am nature, it exists around us, I am “it”, we are all “it”.” The awareness of the pervasive and ubiquitous nature of nature is at the heart of Drew's creative practice. He affects the

world through art as the world affects him. His works are all abstract and yet interconnectedness is central to his understanding of life.

Questions/Writing Prompts:

- When has an appreciation of interconnectedness among people and/or other life on the planet played a role in your life experience?
- Consider Leonardo Drew's being "the weather" and acting upon materials to create art. As you move toward your future career goals, what will you prioritize in terms of actions and work habits to form your unique identity?
- Though every human is part of nature, so is all other life on the planet. What can you do to be considerate of the livelihood of other lifeforms and lessen the human toll on their destruction?

In Conversation: The Fluid and The Concrete

Fine Arts Gallery

Exhibition Dates: March 15 – April 9, 2022

Curator: Cynthia Nourse Thompson

Synopsis

This exhibition presents an exquisite selection of contemporary artists books published by Sue Gosin, president of Dieu Donn  Press and co-chair of Dieu Donn  Papermill in New York.

Each work on view is produced as a collaboration between papermaker, bookbinder, visual artist, and poet, and illustrates the rich and notable developments in the field of modern hand papermaking. The fluid sensibility of this medium alone offers unlimited realizations as the foundation for encompassing a variety of techniques, processes, and aesthetics. Thus, this exhibition celebrates the power and artistry of both the book form and the visual and written word. Artists in the exhibition include Lesley Dill with poetry by Tom Sleight, Jane Hammond with poetry by Raphael Rubenstein, William Kentridge with poetry by Wislawa Szymborska, Abbey Leigh with writings by W. H. Auden, Michele Oka Doner with her own writing, Mark Strand with his own writing and imagery along with poetry from many other writers, and Eliza Kentridge with her own writing and imagery. The exhibition will also feature work by Sue Gosin.

Special Projects and Site Installations

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

ZMA Project Wall North

Jamele Wright, Sr.

New Work, 2021

February 20 – July 30, 2022

Project curation by Emily Knight

ZMA Project Wall West

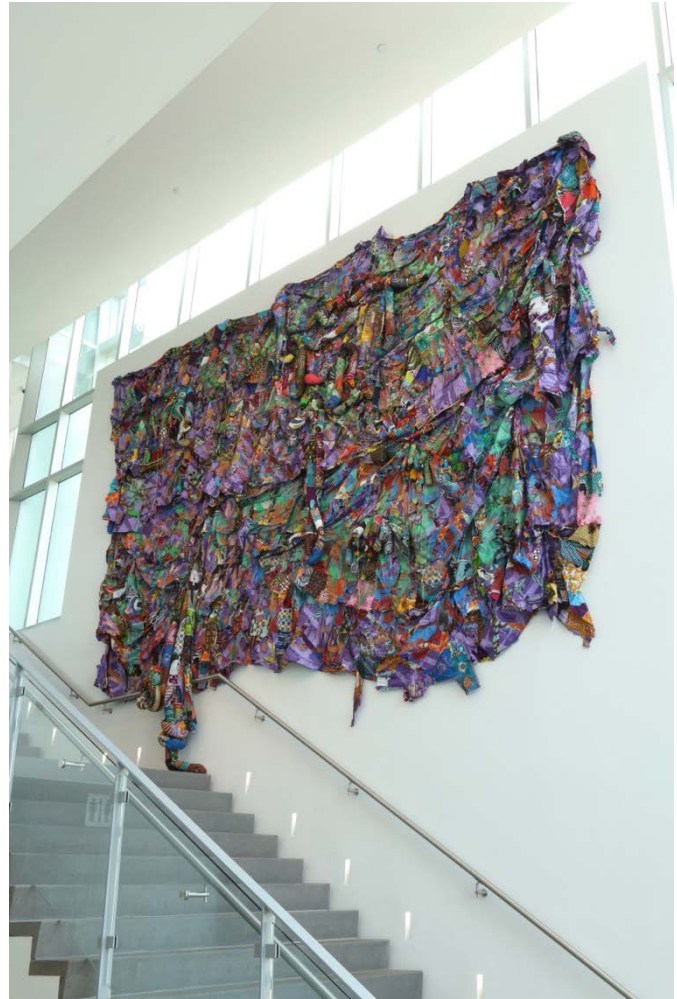
Jamele Wright, Sr.

ReBorn 04.02, 2021

August 28, 2021 – July 30, 2022

Project curation by Emily Knight

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.



Jamele Wright, Sr, *ReBorn 04.02*, 2021.
Image courtesy of Mike Jensen

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.

ZMA Project Wall East

Kayte Terry

a rinse of past lives, 2021

Exhibition Dates: August 28, 2021 – July 30, 2022

Project curation by Cynthia Nourse Thompson



Kayte Terry, *A Rinse of Past Lives*, 2021
Image courtesy of Mike Jensen

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.

Exhibition Related Lectures & Discussions

Last Wednesday Lunch Lecture Series

Monthly, every last Wednesday, 12:30 – 1:00 pm, virtual

- January 26 – *Collecting and Preserving Georgia's Cherokee Roots through the Printed Word*, JoyEllen Williams, Special Collections Curator for KSU's Bentley Rare Books Museum will share a presentation on the materials in the Cherokee collection, how it came to be, and goals for its expansion.

- February 23 – *Artist Talk: Kayte Terry*, ZMA Project Wall East exhibiting artist will share a presentation on her work.
- March 30 – *Transmuted Objects and Activated Materials*
In association with the exhibition, *In Conversation: The Fluid and The Concrete*, visual artist Kyle Holland will discuss the field of contemporary book arts as it relates to the disciplines of letterpress printing and hand papermaking. He will present his work and work by other artists that activate handmade paper as a substance and substrate by creating physical connections to place or by recycling objects that have memories, stories, and experiences associated with them into paper.
- April 27 – Curatorial Talk: Cynthia Nourse Thompson, ZMA Director of Curatorial Affairs will discuss the exhibitions *In Conversation: The Fluid and The Concrete* and *Leonardo Drew: Cycles, from the Collections of Jordan D. Schnitzer and His Family Foundation* and their connection to the process of hand papermaking.

Virtual Lecture and Poetry Reading by Ray Young Bear

Thursday, February 3 at 7:00 pm, virtual

Ray Young Bear will present a virtual lecture and poetry reading, *On Contemporary and Traditional Tribal Literature in Relation to Linguistic Atrophy: After 50 Years*.

Lecture by Dr. Laura Wingfield and KSU Art History students

Saturday, February 12 at 6:30 pm, live at the ZMA

KSU Art Historian Dr. Laura Wingfield and students in her Native North American Art class will provide narrative and contextual details for selected works from the *Train of Ink* print portfolio on display in the *Walk in Beauty* exhibition. These prints, created by Native American artists, respond to the practice during the 19th and 20th centuries of forced removal of tribal children who were sent to boarding schools, such as The Carlisle School. Their presentation will take place at the closing reception for *Walk in Beauty*.

***Intersectionality of Color* Panel Discussion**

Tuesday, March 22, 2:00 – 3:00 pm, live at the ZMA

This panel discussion will explore the work of ZMA exhibiting artist Jamele Wright, Sr and will feature the artist alongside KSU professors Jessica Stephenson, Ph.D., Interim Graduate Coordinator and Associate Professor of Art History, and Seneca Vaught, Ph.D., Coordinator of African and African Diaspora Studies and Associate Professor of History. The panel discussion will be moderated by September Gray, Director and Founder of September Gray Fine Arts Gallery and member of the SOAAD/ZMA Ambassador's Council.

Ilya Kaminsky & Katie Farris Poetry Reading

Wednesday, April 6, 7:00 – 8:00 pm, in person at the Legacy Gazebo
Ilya Kaminsky, Bourne Chair of Poetry at Georgia Institute of Technology, and spouse, Katie Farris, will share their poetry immediately following the closing reception of *In Conversation: The Fluid and The Concrete*.

Brian Queen Artist Lecture

Thursday, April 7 at 7:00 pm, virtual

Brian Queen will present a lecture on contemporary watermarks in handmade paper. Brian Queen of Calgary and has been making paper by hand for 20 years. He specializes in creating light and shade watermarks and building papermaking equipment; but his interests span the book arts, including letterpress printing, the impact of technology, and 3D printing.

Sue Gosin Lecture and Artist Books Discussion at ZMA After Hours

Thursday, April 14, 7:00 – 8:00 pm, live at the ZMA

President of Dieu Donn  Press and co-chair of Dieu Donn  Papermill, Sue Gosin, will show and discuss handmade books from the exhibition *In Conversation: The Fluid and The Concrete*. ZMA After Hours is 5:00 – 9:00 pm.

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 offer digital content for distance learning opportunities, including virtual classroom visits, 360-degree virtual tours, video delivery of many lectures with recordings available afterwards, and other virtual programming. We aim to continue delivering manifold opportunities for meaningful engagement and learning.

ZMA Safety Procedures for Patrons:

- Based on guidance from the University System of Georgia (USG), all vaccinated and unvaccinated individuals are encouraged to wear a face covering while inside campus facilities.
- Unvaccinated individuals are also strongly encouraged to continue to socially distance while inside campus facilities, when possible.
- Our reservation system allows all patrons to make an appointment to visit the ZMA, 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.