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## 2020 Fall ZMA Faculty Resource Guide

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**KENNESAW STATE**  
UNIVERSITY

BERNARD A. ZUCKERMAN  
MUSEUM OF ART

## Fall 2020 Faculty Resource Guide

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

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### **Included:**

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  - Academic Class Programming
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- 

### **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 will be available mid-September 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](mailto:ethom142@kennesaw.edu), to discuss how we can support your students.

## **Museum Educational Goals**

In alignment with the museum's educational 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 contemporary art objects, including to decode and comprehend signs legible in art.
- 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 above for more specific information about our current procedures 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.

## *it's your world for the moment*

### **Mortin Gallery**

Exhibition Dates: August 29 – December 6, 2020

Curator: Ginger Wolfe-Suarez

The artists in the exhibition are Optics Division of the Metabolic Studio (Lauren Bon, Rich Nielsen, and Tristan Duke), Allison Janae Hamilton, Ana Mendieta, Erin Jane Nelson, and Yoshua Okón.

### **Synopsis**

The group exhibition *it's your world for the moment* brings rare and never-been-seen work of historical and cultural significance to the Southeast while also supporting the commissioning of new work made within our region. The precariousness of our shared geographic spaces is explored through 'environmental portraits', explorations into ecological sites, and art-making tactics that incorporate cultural and symbolic meanings of both our natural and cultural spaces. The works collectively engage concepts of water and land in the complexity of past and present use with consideration of our climate and shared geography.

An essay by KSU English professor Elizabeth Giddens, an eco-critic who studies sustainability and resilience, accompanies this exhibition. You may download the essay from the ZMA website.

### **Exhibition Specific Learning Goals**

Our learning goals for students viewing this exhibition are:

1. Examine various uses of land and water presented in the artwork. Evaluate the implications that may be ascertained.
2. Explore photography as a creative medium and a means of expressing diverse perspectives and narratives. Draw connections between its literal and figurative use.
3. Apply prior knowledge to decipher symbolic and cultural meaning as it applies to students' academic life and the personal decisions they face as they find their wings.
4. Construct a deeper understanding of the role of art in our changing world.

### **Themes of *it's your world for the moment***

#### **Theme 1. The Shared Planet**

##### **Questions:**

- What resources from the environment do you use?
- Who is responsible for maintaining the environment?
- What does nature mean?
- In what ways have solutions to humanity's problems become new problems to solve?
- Environmental changes affect the lives of non-human animals who have little to no agency in negotiating humans' use of the environment; what is humanity's responsibility to other species?

##### **Description:**

The concept of the "The Commons," resources jointly owned or shared by members of a society and the right to access and utilize those resources, is fiercely debated. Deep-seated arguments exist in divergent approaches to managing social life. Capitalism versus Socialism versus Communism epitomize the contemporary debate. Questions of who will lead the way on protecting the environment go unanswered as the top carbon producing countries in the world make little strides toward the recommendations scientists warn are necessary to sustain human life. The artists in this exhibition address aspects of this challenge.

Yoshua Okón shares *Shita (Under)*, his video documenting a reforested landfill in Japan filmed from an aerial perspective. His imagery speaks to

both the power of nature and the camouflaging of human waste. In Erin Jane Nelson's mixed media works, she forms the shapes of sea turtles and barrier islands while incorporating diverse allusions to things affecting life at the border between land and ocean. In photographs taken en route from Los Angeles to the starting point of the Los Angeles aqueduct, Lauren Bon and the Metabolic Studio frame the 100-year history of human's rerouting water in the Los Angeles River from its path flowing across the land to traveling in manmade elevated channels. Inherent in these artists' work is an examination of the way humans have and do cohabitate with all life on Earth.

## **Theme 2. Water and Land as Concept and Character**

### **Questions:**

- What is meant by an 'environmental portrait'?
- How are water and land presented as extended rhetorical devices?

### **Description:**

Artworks in this exhibition feature land and water as entities with symbolic characteristics. In the well-known, 1970's era documentary photographs and films of land works by the late Ana Mendieta, we are invited to consider human connection to water and land. In *Creek*, the artist depicts her own nude body immersed in water, lying perfectly still in a world affected by breeze and current. In *Flower Person, Flower Body*, another 'body' is depicted in water. This time the body is not real but represented with flowers. The flower body floats on a blanket down a river. Water carries the flower body; it seems delicate and beautiful but has no life nor power to direct its path. In Mendieta's photographs *Untitled: Silueta Series* we see a woman's figure impressed in sand along a coastline. As the ocean waves roll in, the figure's void is filled again and again. In each of these works we see a body acted upon by the natural environment, not the other way around. Ana Mendieta's meditations in film and photography evoke questions on the relationship of the human body with the earth.

In Allison Janae Hamilton's photographs *Three girls in a sabal palm forest II* and *Sisters, Wakulla County, FL* we see girls in white dresses and red flower circlets posed in a dark Floridian forest. Sometimes looking at the camera, sometimes looking at the ground, the girls in their inappropriate attire for the woods, raise questions about their purpose. The composition puts the girls in a very small proportion of the overall scene. The woods envelope and seem to almost overwhelm the girls. The strong contrast between the gleaming white dresses and the dark, boding forest emphasize a duality in which the land plays foil to the innocents.

### **Theme 3. 'the moment' as Globally Shared Experience**

#### **Questions:**

- What will be the remnants left behind by you as markers of your time on Earth?
- What kind of ancestor do you want to be?
- To what extent should we attempt to bring back lost species?
- How do we create communities to which all of us can belong?
- What is the connection between culture and conscience?

#### **Description:**

The title of the exhibition comes from a quote by the artist Georgia O'Keefe,

*"When you take a flower in your hand and really look at it, it's your world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not."*

As humans we live in communities with varying levels of agency in determining our lives, yet none of us has complete control over what happens to us. In O'Keefe's quote she expressed a desire to have people take the time to look more closely at a flower and let that become one's sole focus. But how do you really collapse a whole world into a flower?

The matter of being in the world and making decisions about what one does with one's life involves a mix of individual choice and external circumstance. As more humans increasingly populate the planet, we see the extinctions of greater numbers of species and are faced with dire warnings about decreasing sustainability for human life. We must individually determine what to do with our time, within the bounds of our individual capacities, as we collectively face an increasing lack of control over the external circumstances.

What do these artists show us that we may want to rush past?

In 2013 Lauren Bon and the Metabolic Studio retraced the path of construction of the Los Angeles River aqueduct to acknowledge its 100 years in use. They photographed stops along the way of their month-long journey by mule, the animal that made the aqueduct possible. Through documentary images of their performative action, they focus attention they on the aqueduct, its history and purpose, what it afforded as well as limited in terms of development. A consequence of channelizing the Los Angeles river is increased desertification of the city.

In Yoshua Okón's work *Shita (Under)* we see the lush visual beauty of a green forest from an aerial perspective. The array of tones and textures pour over three synchronized monitors, creating an immersive experience for the viewer. Such aesthetically pleasing imagery is discordant when we learn the location of such beauty is a massive landfill in Japan, "Outer Central Breakwater Reclamation Area No. 2."



## *A Peculiar Proximity to Spiritual Mysteries*

### **East Galleries**

Exhibition Dates: August 29 – December 6, 2020

Curators: Ginger Wolfe-Suarez and Pablo Helguera

The artists in the exhibition are:

Tia Blassingame

Mildred Beltre

Canute Caliste

Nayda Collazo-Llorens

Frederick Schiller Cozzens

Jesus De La Rosa

Ruthann Godollei

Sheila Goloborotko

Rogelio Gutierrez

Antonio Jacobsen

Eddy A. López

Athos Menaboni

Ayanah Moor

Michelle Murillo

Grace Rosario Perkins

Robert Sherer

Bernice Sims

Jaune Quick-to-See Smith

Keith Smith

Henry Ossawa Tanner

Unknown artist

### **Synopsis**

The exhibition *A Peculiar Proximity to Spiritual Mysteries* showcases various key contemporary works from the collection of the Zuckerman Museum of Art, many of which have rarely or never been seen. One focus of this exhibition is to highlight the work of artists in our collection of diverse cultural backgrounds. The artists included in this exhibition employ a range of techniques such as language and storytelling to explore issues of identity, race, and cultural origin. These artists often reference geography, translocation, cultural traditions, translation, political history, and collective



memory. Though the research and conceptualizing of this exhibition were done prior to the tragic killing of George Floyd, the concerns and issues explored by these artists regarding race, place, and migration continue to be pressing for museums and institutions around the world.

### **Exhibition Specific Learning Goals**

Our learning goals for students viewing this exhibition are:

- Interpret signs of diverse cultures and formulate meaning.
- Investigate the use of language as a visual form and explore connections between the delivery of verbal language and visual art.
- Develop greater understanding of individual voice and the role of point of view in developing an artistic practice.

### **Themes of *A Peculiar Proximity to Spiritual Mysteries***

#### **Theme 1. Artistic Expressions of People of Color and Minority Identity**

##### **Questions:**

- How does cultural origin shape one's identity?
- How does an artist's identity and cultural origin shape their artistic expression?
- What references to culture do you recognize? What do they mean?
- How do you identify with the culture of your birth or that of your ancestors?

##### **Description:**

The exhibition *A Peculiar Proximity to Spiritual Mysteries* was put together by guest curator, Pablo Helguera, and the former ZMA interim Director of Curatorial Affairs, Ginger Wolfe-Suarez. It constitutes a combing of our holdings to highlight previously unseen or rarely viewed works. The curators mined the ZMA permanent collection specifically seeking to showcase artists who are a minority in some aspect of their identity. Twenty-one different artists are represented in the exhibition.

Helguera is originally from Mexico. He is an artist, writer, curator, and museum professional (Director of Public Programs, Museum of Modern Art, New York.) One of the early projects of his notable artistic career was [The School of Panamerican Unrest](#). His interest in finding connections among people, as demonstrated in this curatorial project with Wolfe-Suarez, is long-standing. Along with the assistance of Michelle Lopez, the ZMA Registrar/Collections Manager, this team examined the collections of the Zuckerman Museum with a focus on sharing work by artists who have not previously been shown in our exhibition space. Several of the artists

included were asked to also share other work to provide an expanded view of their practice.

## **Theme 2. The Impact of Moving**

### **Questions:**

- Unless you are descended from indigenous Americans, your ancestors were either forced to come to this country or chose to emigrate from another place. Do you know the stories of their translocation?
- What is it like to live in one place but carry the self-concept of being from somewhere else?
- Why do people relocate to entirely new countries and cultures? What reasons, or stories, do you know?
- How might translocation affect one's outlook and perspective?
- How do you see globalization affecting the future of cultural identity?

### **Description:**

According to the World Migration Report published by the International Organization for Migration in 1999, in the last century "migration accelerated as part of broader globalization transformations of economic and trade processes, which were enabling greater movement of labor as well as goods and capital." Migration continued to rise in the first two decades of the 2000s. The second edition of the report, World Migration Report 2020, states there were 272 million international migrants in 2019 out of a global population of 7.7 billion: 1 in every 30 people. Even more of people are descendants of immigrants, particularly in the United States.

How does relocating from one place to another affect a person? How does perspective shift when one is no longer living in the familiar place one once knew? Even within the United States more and more people are experiencing translocation. Many college students experience this phenomenon firsthand when "going away" to college. The majority of KSU students are not relocating from great distances, however many of our students were not born in Cobb County.

Works of art that deal with crossing oceans or other physical borders on land are included in this show, such as works by Michelle Murillo, Rogelio Gutierrez and Jesus de la Rosa. Works of art concerned with not physical crossings, but mental or emotional ones are also included. Nayda Collazo-Llorens depicts fluid and undulating shapes of islands undergoing transformations. Mildred Beltre references the building of social movements. Jaune Quick-to-see Smith reveals to us the experience of loss along a journey.

Also included in this show are paintings of different kinds of water vessels from the late 1800s and early 1900s by men of European descent. Ships moved by sail and steam to transport persons and goods remind us of an earlier time in US history when migration was happening but primarily between the US and Europe and by a different mode. This contextualization of the ongoing nature of humans' movement on the planet gives viewers a unique snapshot of the ZMA Permanent Art Collection.

### **Theme 3. The Use of Language in Visual Artistic Expression**

#### **Questions:**

- How do language and storytelling appear through the artwork?
- Compare the different forms of storytelling in the gallery for similarities and differences.
- Do you experience stories differently when they are seen versus heard?
- What evidence do you observe of the limitations of language?

#### **Description:**

In the exhibition you will notice poems, keywords, music, memoir and translation. Ayanah Moor's contribution is a series of 5 words hand printed. In a video work Nayda Collazo-Llorens incorporates moving letters whose rhythm of appearance and disappearance adds more to their meaning than the words convey on their own. Eddy Lopez effects of striking through lines of text by the overwriting of many lines delivers a cacophony of silence. Mildred Beltre's recording of a chapter of Bernice Sims' memoir is a potent appreciation of the struggle of Sims' life and the titling of Beltre's own work with the dates and locations of death for known victims of racist violence imparts new understanding to her own silhouetted work.

Words deliver their definitive meanings alongside the meanings of their aesthetic qualities. Grace Rosario Perkins words layered into her paint or layers of ink share insight into something more specific than her manipulation of formal qualities will afford. The artist Tia Blassingame's poem departs from the strictly visual altogether. Many of these artists are not speakers only of English. Their thoughts in other languages, expressed alongside or entwined with English and the purely visual may constitute a more complete expression.