

KidVentures in Art



Curriculum Guide 2009

the
arts
center

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KidVentures School Tours

Teacher Guide

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Overview

Welcome to the Arts Center's KidVentures in Art Program!

Both teachers and students will benefit and learn from these fascinating and important exhibitions.

While visiting The Arts Center, your students may tour one of the following exhibitions:

Bank of America presents: Jack Barrett: A Soul's Journey

Exhibition Dates: October 3 - November 1, 2008

Glorious Glass: Translucent and Opaque

Curated by Margery Aronson

Exhibition Dates: November 14, 2008 - December 24, 2008

Jasper Johns Prints: Things the Mind Already Knows

Exhibition Dates: January 30 - May 30, 2009

Each tour guides students through the exhibitions, demonstrating how cultural influences can affect the work of the artist. The artists that are featured in these exhibitions all convey social, cultural, and historical meanings in their work. Each is a unique interpretation of both the experience and the expression of that experience. Awareness of other cultures, as reflected and interpreted through art, helps students understand their place in the world. There are similarities and differences between each of the artists, as there are among students. Our significance in this world, and our individual stories and messages are important contributions to help one another find links and make connections between us all - bridging the gap.

Suggested Teacher Directions

Before your Visit:

- Look over the teacher's guide.
- Review basic information with your students.
- Discuss proper etiquette at The Arts Center
 - 1) Look with your eyes, and not your hands.
 - 2) Walk----we don't want you or the art to get hurt.
 - 3) Speak quietly. Listen to your guide so that everyone can enjoy his/her visit.
 - 4) Keep food and drinks outside.

During your Visit:

- Print out the Tour Activity sheet appropriate for your age group. Bring along pencils, sketchbooks, or clipboards for students to write on.

After your Visit:

- Have students bring in newspaper or magazine articles about local artists and exhibitions, or information pertinent to the exhibition.
- Perform activities with your students, such as the ones included in the back of this guide.

Some Basic Information

WHAT IS ART?

ART combines sounds, colors, forms, movements or other elements in a manner that produces an aesthetically pleasing, beautiful or meaningful effect. It can be as simple as what the artist sees around them in their everyday environment, or it can represent the emotions and ideas of what the artist views as important in or outside of their own culture. Art can stir our imagination through viewing other artists' work as well as creating our own. It can help us learn about ourselves, our world, and the ideas that affect us.

Questions for discussion:

- What do you think the artists wanted to say through their artwork in these exhibitions? Is each artist saying something different?
- Does any of the artwork make you feel a certain way?
- What can you learn from these artworks?

WHAT IS AN ART EXHIBITION?

An art exhibition is a display of artwork that has been gathered for a specific purpose, such as exploring a theme, a culture, or an artistic medium such as painting or ceramics. Artwork is usually exhibited at an arts center, a museum, or galleries so that people can view the works and learn about what the artists have to say through what they have created. People also view the art exhibitions to learn the history of their own or other cultures.

Questions for discussion:

- On what theme or culture do these exhibitions focus?
- Why do you think these themes may be important?
- What other themes or cultures have you seen in other art exhibitions?

WHAT IS A MEDIUM?

A medium is the technique and/or materials that the artist uses to create their artwork, such as clay, painting, collage or metals. "Medium" means one, and "Media" means more than one medium. The medium the artist has used is usually listed on the label that is next to the artwork on display, along with the artist's name and title of the artwork.

Questions for discussion:

- What different types of media do you see in these exhibitions?
- What medium do you like best, and why?
- Why do you think the artist chose the colors he or she used?
- Do you think the colors represent different feeling?

WHAT IS A CURATOR?

A curator is someone who selects artwork for an exhibition and supervises the installation of the artwork as it is hung in the gallery. The Curator decides what pieces will be selected for the show and how they will look in the gallery. A curator can also be a person who takes care of a collection of art.

Questions for discussion:

- If you could be a curator for an exhibition, what kind of show would you want to exhibit?
- Would you choose to feature one particular medium? If so, what medium would that be, and why?

Bank of America presents: **Jack Barrett: A Soul's Journey**

Jack Barrett could capture a person's likeness with a quick sketch or with meticulous precision, in pen, pencil or paint. "I love to draw people," he said, "because that is where the soul resides."

So it is fitting that the Arts Center's retrospective of his work be titled "A Soul's Journey."

The title and the show dates were in place before Barrett passed away on February 3, 2008 after a long illness. He was 78.

A tall, lanky guy with a beard that grew whiter and more dashing with each year, Barrett genuinely loved people as much as he loved to sketch them. His subjects came from life experiences. The catalog for Art Festival Beth-El, St. Petersburg, Barrett's last show before his death, quotes him as "an observer and reporter of secrets about ourselves and others, that we tend not to see."

Barrett was born in Pittsburgh, Pennsylvania on Nov. 5, 1929. From the age of seven he wanted to be an artist, and was encouraged in his dream by his Aunt Laura, also an artist.

He believed in divine guidance. Louise, his wife of 23 years, recalls him saying that "a man is never closer to God than when he is being creative."

But the path to an art career was detoured by service with the Marines during the Korean War. Wounded on the battlefield, he suffered a collapsed lung and had emergency surgery without anesthetic. It left him with post-traumatic stress disorder. On his doctors' advice, he never drove a car.

He used the GI Bill to pursue his education, attending Carnegie Institute and graduating from the Art Institute of Pittsburgh in 1954.

He went on to a long career as a commercial artist, working for art studios, ad agencies and print media. He did cartoons. He designed fine china. He had a brief venture into acting, cast as a creature in the 1968 movie, Night of the Living Dead.

But it is the sketchbooks that show off the sparks of his inspiration. He adhered to the motto of French neoclassicist Ingres: "A thing well drawn is well enough painted."

For more than 40 years, he filled dozens of sketchbooks. They crowd the closets of his apartment. The covers, mostly black, belie the lively contents within, a world of people working, eating, passing by, enjoying themselves. Jack Barrett's world.

Since he didn't drive, he took the bus to work. It gave him a chance to study and sketch people. He would also sit for hours in a mall food court, sketching shoppers. Clowns and jesters often appeared in his work: real people posing in costume.

A selection of sketchbooks is in the show.

Yet it is the finished work derived from the sketches - the watercolors, oils, acrylics and mixed media – that goes on the walls. Says Louise, "An artist puts his heart and soul in a painting, and because it is on your wall, it will live forever."

He is also known for his work at the St. Petersburg Times, where he was an award-winning staff artist from 1970 to 1990. He was teaching in Pittsburgh when he saw an ad for an artist at the Times. He flew down, met with Art Director Joe Tonelli, and was hired.

Because he could capture a likeness with breezy confidence, his assignments often included the famous who came to town: Milton Berle, Liza Minnelli, Liberace, Frankie Laine, Lawrence Welk, Sammy Davis, Jr., Barry Manilow. Or famous locals, such as Bucs quarterback Doug Williams, whom he proudly presented with a sketch in an on-field ceremony.

It is said that he never missed a deadline.

After he retired from the Times, he turned from working for others to working for himself. Though he had often exhibited at area art shows, he could now devote himself to fine art fulltime.

He exhibited at numerous galleries throughout the area. He was one of the coterie of artists with big followings who exhibit at Salt Creek Artworks in St. Petersburg. In 2003 he exhibited in a one-person show at the Art Institute in Pittsburgh, his alma mater.

He won prizes. In 2000, local artist/educator Mary Alice Braukman guest-edited a special issue of American Artist magazine devoted to water media. She selected Barrett as one of 36 artists, several from the Tampa Bay area, to be profiled.

He taught at the Arts Center and at St. Petersburg Junior College.

Typically Barrett's figures are stylized, and painted with fresh, sure strokes of pure warm hues – orange, yellow, red – balanced with cool blues, greens and purples. His settings are flat and geometrical.

Yet his style changed subtly throughout his lifetime. He was unafraid to try new techniques and media. He kept up with new directions in the world of fine art, aware that he not be too influenced by them. "I want to be me," he said.

One unusually large (50 by 60 inches) work, titled Subway Merchant, harks back at least 10 years. More so than in his other paintings, it is cluttered with realistic portraits and structures, collage, scratched-through squiggles and sketches, reminiscent of the "high art" graffiti of the 1980s.

He refused to accept requests to copy his paintings, knowing that a true fine artist never repeats a success. Repetition is too confining. Artistic freedom and inspiration are gone.

Small wonder that what upset him most was a commission by a committee.

Among the works on display is his last, an abstract with barely discernible faces and several ladders. Louise titled it Highway to Heaven. It is not for sale.

In the end, Barrett's lungs slowly failed him. The outdoor stairs to his second-floor condo and the indoor stairs to his third-floor loft were fitted with lifts to keep him as active as possible.

In mid-summer, at this writing, his studio-loft is as he left it. The easel, his brushes and his tubes of paint await his return.

He would advise young artists, "Just draw a line a day." And coaxed by Louise, that's the advice he followed.

His last sketch is dated January 31, 2008. It is in a book that is mostly empty.

Mary Ann Marger
September 2008
St. Petersburg, Florida

GLORIOUS GLASS: **TRANSLUCENT AND OPAQUE**

“People for centuries have been fascinated with glass. It transmits light in a special way, and at any moment it might break. It’s the most magical of materials.” Dale Chihuly, 1992

In presenting 45 sculptures in glass by 43 contemporary artists at The Arts Center, **GLORIOUS GLASS: TRANSLUCENT AND OPAQUE** brings new work from many artists now familiar to St. Petersburg viewers from 2007’s **BEHIND GLASS: CREATIVITY AND COLLABORATION**, along with new work from nine additional artists not included in the 2007 exhibition. Both of these exhibitions have been designed to draw attention to exceptional work made in glass by a number of its most significant artists in anticipation of the Chihuly Collection and the construction of a state-of-the-art hot glass facility at The Arts Center. In most cases, the artists have connections to the Pacific Northwest and longstanding ties to Pilchuck Glass School, co-founded in 1971 by Tacoma born-artist Dale Chihuly with support of Seattle art patrons Anne Gould Hauberg and John H. Hauberg. Largely because of Chihuly and Pilchuck, the Northwest is recognized today as the epicenter of American contemporary glassmaking and as the international center for contemporary glass, celebrating this medium in all its glory, with more than 500 artists working with glass in more than 100 hotshops and studios between Vancouver, WA and Vancouver, BC, a far greater number than there

are on the Venetian island of Murano, which has been a center for glassmaking since the 13th century. Artists from all over the world have been drawn to Pilchuck to teach, to learn and to exchange ideas about the magical medium of glass, and they have stayed in the Northwest because they found a vibrant and supportive community where creativity, resources, information and skills are openly shared and respected. Many artists live and work in Seattle itself, but there are also numerous artists in the Stanwood area, close to Pilchuck, a concentration of artists on Whidbey Island in Puget Sound, and a growing cadre near Tacoma.

Dale Chihuly is considered the most important artist working today in the medium of glass, but his ultimate legacy will undoubtedly also include the visionary educational philosophy he developed for Pilchuck Glass School, where artists work alongside students and staff to develop and explore in a shared creative environment the potential of glass as an artistic material. Because of a serious automobile accident in 1976 in which he lost sight in his left eye and a subsequent dislocated shoulder from a 1979 body surfing accident, Chihuly realized that he could no longer blow glass himself. Fortunately, despite these setbacks, he has been able to continue making work in the material he loves by utilizing and applying what he learned about the Venetians' team approach to glass making from his experience as a Fulbright Fellow in 1968 in the Venini factory on the island of Murano. For the past 30 years, to realize his visions of sculptures in glass, Chihuly has used gaffers and artist teams which

frequently include many of the artists in this exhibition. For example, Chihuly worked on his 2008 Black Cylinder with gaffer James Mongrain, and Flora C. Mace and Joey Kirkpatrick fabricated shards and the glass thread drawings for the piece on the marver for pick up, just as they have since the late 70's. An acrylic Reeds Drawing by Chihuly is also included in the exhibition.

The works in **GLORIOUS GLASS: TRANSLUCENT AND OPAQUE** demonstrate outstanding artistry and technical virtuosity in glass which is blown, mold blown, hot sculpted, sand cast, kiln-cast, sandcarved, incised and etched, frameworked, fused, slumped, painted, reverse painted, and embellished with fired vitreous enamels, as well as glass worked with murrine, Zanfirico, latticino and filigrano cane and reticello technique, mosaic and dot de verre, a contemporary glass mosaic technique. All glass is composed of very basic materials – sand, soda, ash and lime – which artists combine with heat to create magnificent objects which magically transmit, reflect and refract light.

Historians note that glass had its origins in the Middle East and that objects were created about 3500 years ago, but contemporary glass, as we have come to know it, essentially dates from the efforts of the artist/scientist Dominick Labino and the artist Harvey Littleton, whose workshops at the Toledo Museum of Art in the early 60's enabled artists to build small furnaces in studios and to engage in glassblowing outside the factory setting. In less than a half century, artists have taken the medium of glass to new heights, as teams of glassblowers collaborate in the hotshop to innovate and to realize

each artist's individual vision with the skills, technical expertise and abilities of his or her colleagues. Artworks made with hot glass require teams that range in size from a few artists to a dozen, and many of the artists included in **GLORIOUS GLASS: TRANSLUCENT AND OPAQUE** have collaborated with, worked with and worked for one another in the creation of their remarkable sculptures.

Collaboration is essential in virtually all the works in glass that are blown, hot sculpted and cast, but a number of artists in this exhibition not only co-create their works but they also co-sign them as well. In 1979, Flora C. Mace, a sculptor, and Joey Kirkpatrick, a painter, met at Pilchuck Glass School, and they have worked collaboratively ever since then. Mace and Kirkpatrick were also the first women to teach glassblowing at Pilchuck, a singular achievement in a field that had traditionally belonged to men. The installation of three of their recent cast glass Bird Pages demonstrates a new technique they devised in which a detailed drawing in glass powders of a specific bird is meticulously created by Joey on a stainless steel plate in preparation for picking up the image on a hot cast glass "page" in a process in which the molten glass is managed by a team of 4. After its annealing, the "page" is cold worked and placed in a steel stand fabricated by Flora. Both Mace and Kirkpatrick always sign each work to underscore their mutual contributions in its creation. Similarly, for the past 16 years, Sabrina Knowles and Jenny Pohlman have collaborated on their glass works which frequently combine blown and hot sculpted glass with found objects and metal they fabricate. The Meeting, Homage Series

continues work based on pastel drawings made by their friend, the late John Mark Fleming, with an implied dialogue about the importance of the life force and the rhythms between and among the figurative forms. Dick Weiss and Walter Lieberman, each of whom is known individually as a painter on glass, indulge in another kind of collaboration, as they frequently work together to embellish a glass vessel, such as *The Forgotten Garden* in the exhibition, and they sign these pieces "WD 40 +" to demonstrate their communal efforts.

The spectator sport of watching artists blow and cast glass will soon be a reality when The Arts Center launches its new hot glass program, and this exhibition offers work by some of the world's most exciting "performers." Lino Tagliapietra is considered one of the world's preeminent glass artists, who began his glass career at age 11 as an apprentice to the great Venetian maestro Archimede Seguso. Lino himself achieved the rank of maestro at the young age of 21. In 1979, at the invitation of Education Coordinator Benjamin P. Moore, Lino followed his brother in law Checco Ongaro, a maestro at Venini, to Pilchuck Glass School, where he openly shared with the young American artists his vast knowledge of hitherto closely held Venetian glass techniques, a kind of intellectual property the Italians had considered secret for centuries. "Before Lino," the Americans had been largely self-taught, and the extent of their knowledge had been based on their experimentation with the material and its chemistry. Lino's contributions to the renaissance of glass in the "New World" cannot be overstated, since his artistry, his generosity of spirit, his dedication to his craft and his encyclopedic knowledge of glass and

its potential have altered the world of contemporary glass forever. Asola is a work from 2008 exemplifying the beauty, luminosity and originality for which Lino is famous. Currently, a 40 year retrospective exhibition of Lino's extraordinary work is traveling to museums throughout the United States.

Nancy Callan, Jen Elek and David Walters have worked for several years as members of Lino's glassblowing team in Seattle and its environs, as well as at Pilchuck, Haystack Mountain School of Crafts in Maine, and at numerous hotshops around the world, in addition to their individual efforts as gaffers and instructors throughout the United States and abroad. Nancy Callan's *Sunset Winkle* utilizes Zanfirico and latticino cane techniques to produce colorful patterns in work that honors the concept of play and which is influenced by the artist's memories from childhood. Jen Elek's sensual large scale *Butchigiri* sculptures are composed of multiple spheres of glossy opaque glass which are attached hot to one another as the piece is being made. Elek says that *Butchigiri* is a Japanese term for an overwhelming win, and these playful sculptures are inspired by childhood rewards, like gumballs and stickers, for a job well done. David Walters' narrative work celebrates familiar fairy tales and children's literature with a wink and a nod to the darker side of these stories. *Tastes Like Home* offers the artist's 21st century re-interpretation of the adventures of Hansel and Gretl.

Many other works in the exhibition have been made by artists who have long associations with both Dale Chihuly and Lino Tagliapietra. Benjamin P. Moore's elegant and iconic *Interior Fold Set* references

classic Italian blowing techniques with a contemporary sensibility; informed by his European experiences in Venice and at Lobmeyr in Vienna in the 70s, Moore's work has been created "on center" for decades, even when the prevailing fashion was to make work that was organic and freeform. Richard Royal, a Northwest native and colleague of Moore's, is one of the most highly skilled gaffers who is known for his ability to work with glass on a grand scale; his work from the Optical Lens Series exploits the transcendent ability of glass to illuminate and magnify color and form. Fritz Dreisbach utilizes traditional Venetian Zanfirico, filgrano and latticino cane in fabricating his complicated and richly colored signature Mongo vessels. Dreisbach is one of the pioneers of contemporary glass, who divides his time between Tucson, AZ and the Northwest, where he works on Whidbey Island at Island Glass, Rob Adamson's hotshop and studio. Dreisbach also teaches and lectures throughout the world. Adamson's Grasses is a graceful blown glass vessel form which has been acid etched and sandcarved. Rob Adamson was one of Dale Chihuly's assistants at Pilchuck in the early years, after which he founded The Glass Eye Studio, a Seattle glass production company, where, in the early 80s, he employed several high school students who had demonstrated a passion for glassblowing -- Dante Marioni, Preston Singletary and Paul Cunningham -- each of whom have become artists of consequence today.

Dante Marioni worked for Benjamin Moore in addition to The Glass Eye Studio, and he also took classes from Lino at Pilchuck in the mid 80s. His work reinterprets the vessel form and Italian glass

techniques with an innovative and contemporary design sense and brilliant utilization of color, like the 2007 Chartreuse and Orange Leaf Vessel in the exhibition. Preston Singletary and Paul Cunningham also were connected to Lino and Chihuly as well as to Benjamin Moore, and both men have worked at Pilchuck as well as internationally as gaffers, instructors and visiting artists. Typically Paul Cunningham employs Italian glassmaking techniques like murrine and canne as he creates his refined vessels. To make the Cinnamon Flanella Vase, Cunningham used a matrix of murrine which were initially picked up and made into a "blank," which was annealed, carved, reheated and shaped by the artist before the final cold working processes. After extensive training in traditional European glass techniques, Preston Singletary met Native Nuu-chah-nulth artist Joe David at Pilchuck in 2000, and with David's encouragement, Singletary began to explore his Tlingit heritage and tradition and to address it in his work in glass. In his Tlingit Berry Baskets installation, simple vessel forms are embellished with elegant sandcarved designs and with painted and fired enamels. Sean O'Neill's Cirque is blown, engraved and kiln-formed glass, described by the artist as an homage to the natural processes of erosion and decay that have shaped our world. O'Neill is a graduate of the Appalachian Center for Craft who works with Benjamin Moore's team in Seattle. Also included among the Chihuly "alumni" is Janusz Pozniak, who began to work for Dale in 1992 as a hotshop technician and as a member of Team Chihuly. Pozniak continued to work as a gaffer and

he also was an assistant to artists such as Tagliapietra, Moore, Sonja Blomdahl and Dante Marioni. Since the mid 90s, Pozniak has worked with Dante in a small Seattle hotshop and at Benjamin Moore, Inc. and the two artists have traveled the world together, teaching and demonstrating glassblowing. Pozniak is dedicated to perfecting Italian methods and styles of glassmaking, and his recent work, exemplified by Mother and Child in the exhibition, explores abstracted figurative forms using the difficult reticello techniques. James Mongrain came to the Northwest after glass studies in the Midwest and East Coast, and he met Dale Chihuly at Pilchuck in 1993. Since 1995, he has been a lead gaffer for Chihuly Studio, and in 1997, he also opened Mongrain Glass Studio in Mukilteo, WA, north of Seattle, where Lino makes his work with his team when he is in the Northwest. Mongrain has focused on developing his proficiency and skill in an ongoing exploration of historic Venetian glass techniques. His 2008 Accio Set is an installation that includes an array of exquisite Venetian style objects, such as candlesticks, flasks, a decanter and a Veronese vase, Mongrain's 21st century reinterpretation of a classic Venetian glass form created in the mid 1920s by the Muranese maestro Vittorio Zechin, referencing a painting by Paolo Veronese in the Galleria dell'Accademia in Venice.

Sonja Blomdahl is recognized for her exquisite vessels which seamlessly meld form and color using the incalmo technique. Two individual glass bubbles are blown and attached to one another at their lips, opened to the exact same diameter, forming two distinct bands of color. The surface of the top band of color in Aqua/Saffron

from 2003 has been cold worked and carved with short and shallow geometric marks in the battuto technique, creating an interplay of chroma and light. Originally from Massachusetts, Blomdahl worked at Orrefors in Sweden in 1976 before going to Pilchuck in 1978 as Dan Dailey's teaching assistant, where she saw Checco Ongaro demonstrate the technique of incalmo, offering her the opportunity to pursue and realize an investigation of the graphic qualities of color in glass. Danny Perkins is a glass colorist who makes towering abstract sculptural forms by blowing clear molten glass into huge wooden molds. After annealing and sandblasting, the sculpture is broken by the artist into many parts with a diamond blade, after which Perkins applies oil colorant to the pieces and reassembles them into a whole piece again, but with a distinctly painterly vision and approach. Bam Bam gives us two such sculptures in conversation with one another. Boyd Sugiki's acid etched Bottle Composition is another kind of visual and formal dialogue in pale greens and yellows, where precisely crafted whimsical shapes are juxtaposed in a slender sculpture that exceeds 4 feet in height. Sugiki first blew glass in 1986 at Punahou School in his native Hawaii, and he later received his BFA from California College of the Arts and his MFA from the Rhode Island School of Design. His work reflects his interest in harmony, proportion and symmetry. In Flor de San Miguel, Susan Plum has combined a blown vessel form with an applied cast glass emblem crowned by an elaborately flameworked floral form, which she has embellished with glass lacquer and fired enamels to create a radiant sculpture of majestic scale. In recent years, Plum has divided her life

between Mexico and various cities in America, including Seattle and Houston. Duncan McClellan's Red Alchemy demonstrates the Florida artist's mastery of complex sandcarving processes and of luminescent coloration, utilizing graal and overlay techniques and employing computer graphics and photoresist in developing his imagery. McClellan is concerned with the abstract depiction of human and spiritual interconnections. William Morris recently retired after a long and distinguished 30 year career as a glass artist. Morris was the quintessential Pilchuck success story; initially hired as the school's truck driver, Morris met Chihuly and soon became one of Dale's key gaffers. Over 30 years of associations with Pilchuck, Morris was a student, gaffer, teacher, artist in residence, artistic director and trustee. His work is included in numerous museum collections throughout the world. Urn, a sculpture from 2000, references an historic vessel from an indigenous culture.

The Swedish master Bertil Vallien has been responsible for revitalizing methods of sandcasting in glass, enabling contemporary artists to make large scale work while incorporating inclusions of copper or glass as the molten glass is poured into the mold. Vallien has been a designer for Kosta Boda Glassworks Sweden since 1973, and he is the 2008 recipient of the Libenský Award from Pilchuck. His 2008 sculpture, Contact, is one of his signature boats, which he considers metaphors for humankind's journey through life. Paul Marioni's kiln cast sculpture, The Further I Look, the More I See provides us with a perfect manifestation of the concept of "clear

vision.” Marioni is one of the studio glass movement’s pioneers and innovators; he has worked in stained glass, cast glass, blown and painted glass and as an advocate for the use of architectural glass. He has been affiliated with Pilchuck for more than thirty years.

Anna Skibska builds her sculptural form, *New House*, from a myriad of meticulously carved slivers of transparent colored glass, each of which is connected point to point by her flame working torch. Skibska was born in Poland and she attended the Academy of Art in Wroclaw, where she also served as a faculty member. She divides her time between Europe and her studio in Seattle. In her 2007 sculptural installation, *Gorgon Lily*, Kait Rhoads creates a “fabric” of hundreds of cut sections of murrine, painstakingly woven together with copper wire. Rhoads received her BFA from RISD and her MFA from Alfred University, and she also studied glass design in Murano on a Fulbright Fellowship. Marsha Blaker DeSomma worked with her husband, Paul DeSomma, in their studio and hotshop in Santa Cruz, CA to make the hot fused and solid worked glass sculpture, *Spine*. Paul DeSomma is a former gaffer for Chihuly and also an instructor and gaffer at Pilchuck who is known for his large scale work in hot sculpted glass. His recent body of work juxtaposes a clear blown glass rondel with abstract imagery in fabricated metalwork that both encases the rondel and also echoes and surrounds it. Both Marsha Blaker DeSomma and Paul DeSomma have a long association with Pilchuck and the Northwest.

Figurative work in **GLORIOUS GLASS: TRANSLUCENT AND OPAQUE** includes work by Gregory Grenon and Cappy Thompson,

two artists who do reverse painting on glass, as well as by Mary Josephson, a painter who has chosen to make a portrait in mosaic glass, and by Veruska Vagen, an artist who utilizes her own unique fused glass technique to interpret what she characterizes as “the emotional vocabulary of faces” from famous paintings. Seattle artist Cappy Thompson has been called “the major practitioner of the art of transparent enameling in the American studio glass movement.” She has been painting on glass since 1976, and she frequently chooses imagery that references mythology and story telling, such as Salmon Spirit from 2005. She is known for her work in fired vitreous enamels reverse painted on glass, and she is a nationally and internationally respected teacher. Cappy has made large scale narrative painted glass windows at Seattle Tacoma International Airport, at the Museum of Glass in Tacoma, WA and at The Evergreen State College Library. Artist Gregory Grenon is a figurative painter from Portland, OR who uses oil paint on plate glass to depict implied narratives, usually favoring women as his subjects. He often embellishes old window frames or art frames to surround his paintings, as in I Don’t Have to Be Nice, from 2008. Mary Josephson is also a painter from Portland, OR, who recently added work like the 2008 child’s portrait, Shining Moment, in mosaic glass tile on wood to her artistic repertoire. She has completed a number of large scale commissioned murals, and she continues to experiment with new materials, often embedding her mosaic work within paintings. Veruska Vagen has a background in painting and art history, and she has developed her own 21st century mosaic technique, dot de verre, in which she

laboriously places small glass pellets on a glass matrix before fusing the image in a kiln. Vagen's Mermaid is a luminous and haunting likeness of a Pre-Raphaelite beauty, referencing a painting by John William Waterhouse.

Work that depicts flora and fauna in the exhibition ranges from factual to fictional. Debora Moore's three-dimensional botanical studies and sculptural installations of orchids, such as Purple Lady Slipper Leaf, in blown and hot sculpted glass have been informed by her travels in Southeast Asia, South America, the Caribbean and the Pacific Northwest, and her passion for expressing and interpreting the beauty of nature. She has studied at Pilchuck and Pratt Fine Arts Center in Seattle, where she has also taught; she was the 2007 recipient of the prestigious Rakow Commission from the Corning Museum of Glass. Karen Willenbrink-Johnsen and Jasen Johnsen's remarkable blown and sculpted Boreal Owl looks out at the world from a branch among tree trunks made of opaque glass. Karen and Jasen first met at Pilchuck in 1996 and since then, their personal and professional lives have been dedicated to their passions for nature and the craft of hot glass sculpting. They have taught workshops in Australia, New Zealand, Canada, Europe, Japan, and the United States. In Lisa Zerkowitz's 2007 wall installation, Beneath the Green, a kiln cast and slumped leaf form is positioned in front of steel plates with images of leaves and shadows rendered in ink. Zerkowitz received her MA from RISD and she has been a student and an emerging artist in residence at Pilchuck; the Museum of Northwest Art exhibited her work in 2005. Ginny Ruffner was initially trained as

a painter at the University of Georgia, but shortly after she moved to Seattle in 1985, she began to make a new kind of narrative work in which she painted with acrylics and oil and other materials on frameworked glass. Frequently, her work references art history, as it does in Aesthetic Engineering Series (AES): Round Ab-Ex Basket, where the plant forms are adorned with imagery from abstract expressionist paintings. Ruffner's work is always conceptual, and absurdity, irony and humor play a large part in the sculptures she creates. Her major exhibition, Aesthetic Engineering: The Imagination Cycle, has been traveling to museums throughout the United States. Long considered one of Japan's most important glass artists, Hiroshi Yamano's work combines carved and polished faceting with intricately engraved metal overlays and suspended hot sculpted glass fish, Yamano's personal symbol. Nagare # 38 is a 2008 blown and carved glass sculpture in which the viewer has the impression of looking through water. Yamano studied at California College of the Arts and Pilchuck; he is co-founder of Ezra Glass Studio in Japan and the chairman of the glass program at Osaka University of Arts.

GLORIOUS GLASS: TRANSLUCENT AND OPAQUE is a celebration of the brilliant achievements in contemporary glass sculpture made by an extraordinary group of world class artists. These sculptures pay homage to the sublime purpose of creativity and collaboration, to originality and innovation, to sharing consummate skills and knowledge, to relationships and enduring friendships, to generosity of spirit and imagination, to the richness and vitality of the medium of glass and, above all, to the visionary

artists who choose to make beautiful and luminous work with this magical material. It is a great privilege and a pleasure to bring these remarkable and resplendent sculptures to St. Petersburg and to present them for visitors to The Arts Center.

Margery Aronson
Curator
Seattle, Washington
© October 2008

Jasper Johns Prints:

Things the Mind Already Knows

Jasper Johns is, in himself and through his art, an American icon. When asked to write on him for this exhibition of prints, I was reluctant. What more could be written? So much has been said; just enter his name on the internet, the entries are endless. What could I say? As is my nature, I became curious: what made these prints extraordinary? How could I explain and, most important, share my admiration for Johns? I am interested and intrigued by the abstract qualities of the work: color, marks, gesture, shape, form, texture. The visual vocabulary of art is the basis for modernism; no longer is the artist a copyist. Like music, art has become an orchestration of pure elements; to be enjoyed for itself as a visual delight. I admire the manipulation, magic and mystery seen in the prints of Jasper Johns.

The exhibition Jasper Johns Prints: Things the Mind Already Knows comes from the John and Maxine Belger Foundation. Their collection contains the work of many fine artists with a remarkable focus on the work of a few "core" artists: Terry Allen, William Christenberry, Jasper Johns, Robert Stackhouse, Renee Stout, William Wiley and Terry Winters. By comprehensive collecting of the work of these "core" artists, the unique opportunity exists to view, in depth, their creative careers and artistic innovation, as evident in these prints by Jasper Johns. According to Dick Belger, the artists are of interest because their work is a metaphor for their lives. The collector feels that these artists take risks, pushing their art to limits, making that which is ordinary appear extraordinary. Coincidentally, I admire the work of these artists. I have known Bill Christenberry and Bob Stackhouse for over forty years; I have followed their careers and creativity and, as a museum director, exhibited their work.

I met with Dick Belger to find out more about the collection. Belger says that he and his father John were encouraged to collect fine art by the gallery owner and arts advocate Myra Morgan in Kansas City, Missouri.

Prior to meeting Ms. Morgan, they had been collecting cars, guns, coins and decorative arts like French cameo art glass and Tiffany glass, another remarkable and comprehensive group of work owned by the Foundation. Belger recalls going to the home of a collector and seeing contemporary art hanging on the walls, including a large painting by James Rosenquist. Until that moment, Belger thought art was only to be shown in museums not in private homes; in his words, "It was an epiphany."

I was fascinated to find out that the first work of contemporary art purchased by Belger was by Jasper Johns: the 1971 lithograph *Fragment-According to What* (Coat Hanger and Spoon). There is much more to the story of the Foundation and its mission, but I am writing of Jasper Johns. Accordingly, I asked Belger about his interest in Johns and the reason for acquiring, in 1971, this particular print. He responded, "First of all, Jasper Johns was American, on the cutting edge, and living and working during my time, as opposed to the historical focus of my previous collecting with my father. It was clear to me he was looking at the world through a different set of eyes. He was taking everyday, lowly objects, changing them and elevating them into art. In learning that this print was one of several elements of the painting *According to What*, it showed how the artist takes an idea and re-works it over and over again to develop it into a different idea or viewpoint. I knew my life had changed forever - I would never view it the same way after buying that print."

Jasper Johns is one of the most important American artists of his time; he emerged in the late 1950s and, to this day, his work is of change, challenge and controversy. His paintings of flags, numbers, targets, maps and simple images, with pure paint and sensuous surfaces, made him famous. He incorporated mixed media from plaster to encaustic in his paintings; he made sculptures and collages; he became one of the greatest of printmakers.

Jasper Johns was born 1930 in Georgia; grew up in South Carolina, moved to New York, served in the Korean War, returned to Soho and, in 1954, painted his first flag.

In 1958, the famed dealer Leo Castelli presented his first one man show; that year, his work was shown at the Venice Biennale and the Pittsburgh Biennale. He worked on performances with Robert Rauschenberg, an intense and short friendship. Johns was accepted, had arrived and continues as a major force and influence in American Art; these are the basic facts. Much more has been written in books, catalogs and articles. In 1997, the Museum of Modern Art presented a major retrospective of his work and a comprehensive publication Jasper Johns. At the moment, through mid February '09, MOMA is presenting an exhibition from their collection of paintings, drawings and prints entitled Focus: Jasper Johns. His work continues to intrigue, to be reevaluated and recognized throughout the world.

The story is told of Tatyana Grosman leaving lithography stones on Johns' studio steps in 1960. Johns, Rauschenberg and an assistant struggled to get them up the stairs; the rest is history. Later that year, Johns produced his first published print Target with Grosman, founder of Universal Limited Art Editions (U.L.A.E.) On a personal note, I visited her workshop, located on Long Island, in the mid 70s; Bob Rauschenberg was working on a print. In this small, somewhat remote studio, the revival of lithography occurred, with remarkable and innovative techniques. Initially, Johns may not have expressed an interest in making prints but he liked experimenting and messing around with media. Most important, he realized that prints allowed him the opportunity for endless variations on the same theme; he became captivated by the printmaking process. From one motif or image, he saw limitless possibilities. Johns could make marks, erase them, add and change; the process of exploration and variation is obvious throughout his work. His concern with the magic of the mark and the rich potential of surface becomes ever apparent. Printmaking encouraged experimentation and repetition; moreover, the possibilities of challenging techniques fascinated the artist.

Printmaking is a collaborative endeavor; Johns worked with master printmakers not only at U.L.A.E. but at other workshops including Gemini in Los Angeles. The process of making prints is collaboration; the artist provides the "magic" whereas "mastery" of techniques comes from the master printer.

In Johns' case, each pushed and challenged the other; the resulting experimentation and innovation were revolutionary, changing the nature and potential of lithography, screen printing and etching. Jasper Johns constantly challenges technical possibilities of printmaking. For him, repetition and restatement offer fascinating ways to deal with sameness and difference, elements evident throughout his work. The artist admits his admiration for Paul Cezanne, the father of Modern Art, who pushed pictorial space in new ways. As Johns says, Cezanne "makes looking equivalent to touching." Another artist that is an influence is Marcel Duchamp who dealt with everyday objects, contradictions and paradoxes. Mention should also be made of the tradition of trompe l'oeil painting for Johns does trick the eye into perceiving a false reality.

The unique and comprehensive collection of Jasper Johns prints from the Belger Foundation offers a rare opportunity to see his prodigious influence on printmaking and the art of our time. The prints show the manipulation of surface, both spatially and sensuously, with visual variations, a pictorial music; sometimes complex compositions and, on other occasions, simple arrangements. Many of the images are derived from his paintings; prints allow Johns the opportunity to explore infinite variations. He transforms the image by using different media, experimenting with and exploiting the different printmaking processes.

Printmaking is a process and an art form; the process can produce multiples of the same piece, which is a print, usually made on paper. With the creativity, eye and hand of the artist, often working with a master printer, fine prints may be created; certainly that is true with Jasper Johns. He pushes traditional techniques beyond their limits; his innovations changed the nature of printmaking.

Usuyuki, 1981, is a silkscreen or serigraph; with twelve screens, the imagery is complex and compelling with grids, circles, marks, and eccentric elements laid over newspaper print with a softness and subtlety of the color. Like much of his work, the print is of deception and delight, puzzlement and pleasure. Green Angel 2, 1997, an intaglio or etching with six copper plates, is of darker hue with heavy shapes, wash and lines. The arrangements of shapes push visually outside the edge, adding to the complexity and contradiction.

The imagery seems abstract but the hint of lips and eyes add to the pleasurable paradox. *Untitled, 1997*, is an intaglio using one copper plate to produce compelling and complicated imagery. The work is gray, a color that pervades the prints and paintings; an exhibition *Jasper Johns: Gray* was presented, a year ago, at the Art Institute of Chicago. Even in this monochromatic print, the shades and hues are many as are the images. Floor plan, ladders, stick figures combine in an imaginative intricacy, multilayered and mysterious. *Savarin, 1977*, is a striking image with strong imagery, line, color and gesture. The lithograph uses seventeen aluminum plates; the master printer Bill Goldston worked with Johns, as did other master printers over the years. Printmaking is a collaborative and creative process.

The prints reveal mastery of many media; Johns uses pencil, pen, brush, crayon, wax and plaster. The artist is constantly experimenting with printmaking; he challenges and changes process. He likes to make washes, cut shapes and incise lines. The imagery is equally complex. The prints include flags, targets and numbers; symbols that became part of American Pop Art. The numbers are fascinating in that the imagery was amongst the first of the prints, revealing the ability to make the mundane become magical. With overlapping of numbers, Johns makes us think of sequence and repetition within terms of visual abstraction. *Untitled, 1998*, is a large print showing the letters of the primary colors, red, blue and yellow. Paradoxically those colors, except blue, are not evident; yet there is complexity of imagery to intrigue the viewer. The 1987 intaglios *The Seasons* render fascinating figurative imagery, an insight into an interior and self? Jasper Johns offers the ultimate paradox of an artist: private yet public, reticent yet revealing. His inner self, thoughts, fears and fantasies are there for us to see in his work; through these prints, we are offered glimpses into what his mind already knows.

The title of the exhibition, selected by curator Amanda Cooper, comes from the artist. Jasper Johns said, "Using the design of the American flag took care of a great deal for me because I didn't have to design it. So I went on to similar things like the targets--- things the mind already knows. That gave me room to work on other levels."

This exhibition allows us to enjoy the many levels of his work: seductive surface, colorful contrasts, visual variations, aesthetic ambiguity and pure pleasure offered in the prints of Jasper Johns.

Roy Slade

Clearwater, Florida

January 2009

Director Emeritus, Cranbrook Art Museum

Former Director, Corcoran Gallery of Art

Classroom Activity 1: **Make a Simple Sketchbook**

Grade levels: Grades 3 & up

Objectives:

- To make a simple sketchbook
- Keep notes and drawings in this book

Length of Activity:

- One session – 40 to 60 minutes

Materials Needed:

- 9x12" white drawing paper
- 9x12" colored paper for sketchbook cover
- Ruler
- Scissors
- Paper clips
- Pencil
- T-pins
- Darning needle and heavy cotton or quilter's thread

Procedure:

1. Give each student 6 sheets of the white drawing paper.
2. Have students fold the white drawing paper in half.
3. Fold the color cover paper around the white drawing paper and clip together with paperclips around the outside of the gathering of paper.
4. On the inside crease of the paper gathering use your pencil to mark the middle and also make a pencil mark at each end of the creased paper about 1" in toward the center on the top and bottom of the crease line.
5. Using the T-pin, poke holes at the pencil markings in the paper crease making sure to go through all the paper layers.
6. Measure approx. 3' of thread per student, thread needle and tie ends together.

7. From the inside, push the needle through the T-pin hole marking in the middle crease.
8. Pull the needle through leaving a 3" tail. The needle and thread will now be outside the folded book.
9. Insert the needle, this time from the outside to inside, at either hole near the end of the book. The needle and thread will now be on the inside of the book.
10. Skip the center hole and insert the needle into the remaining hole at the other end of the book. The needle and thread will be on the outside of the book.
11. Pull taut being careful not to rip the paper or pull out the thread.
12. Reinsert the needle into the middle hole. Try not to pierce the thread already through the center hole.
13. Clip off the thread from the needle leaving at least 3".
14. Tie the two ends in a knot around the middle strand of thread.
15. Fold your sketchbook. You're ready to sketch!

Extensions and Adaptations:

- Ask students to research other cultures methods of record-keeping. Examples; Asian cultures used scrolls. Native Americans painted their stories and records onto skins.
- Ask students to investigate other artists who keep (or kept) a sketch book. Artist Jack Barrett kept dozens and dozens of sketchbooks in his lifetime. What other artists kept sketchbooks?

Utilizing Your Sketchbook:

Encourage students to remember that working in a sketchbook isn't always about being good at drawing. Sketchbooks are used to develop ideas, explore thoughts,

Many artists, such as Jack Barrett, found their work in sketchbooks to be amongst their most creative and rewarding, a special place where the world is seen only through their eyes and hands.

Ideas for Using Your Sketchbook:

- Media Practice: Experiment with different mediums, both wet and dry, a great place to try out a new process.
- Collecting and Note Taking: Use your sketchbook for taking notes on a demonstration, or collecting research from a book or magazine. If you are able, cut out the image and tape it in your book for future reference.
- Sketching: Use your sketchbook to work from direct observation.

Sunshine State Standards:

Visual Arts: VA.A.1.3, VA.C.1.3, VA.D.1.3, VA.E.1.3

Language Arts: LA.B.1.3, LA.B.2.3

Class Activity 2:

Glass Mosaic Portraits

Create you own mosaic portrait in the style of Portland, OR, artist, Mary Josephson. Her work, Shining Moment, in the Glorious Glass exhibit, is mosaic glass tile on wood. She has completed a number of large scale commissioned murals, and continues to experiment with new materials, often embedding her mosaic work within paintings.

Grade Level: Elementary to Middle

Length of Activity: 3 to 4 sessions (40 to 60 minutes each)

Objective:

- Learn about a glass artist.
- Create a mosaic portrait

Materials:

- Colored construction paper (scrap paper works well)
- 9x12" white construction paper
- Glue
- Scissors
- Pencils or marker
- Paint, brushes, and water
- mirrors

Procedure:

- Introduce the students to the work of artist, Mary Josephson.
[YouTube - **Mary Josephson**](#) at Laura Russo has an interview with the artist and shows her mosaic glass portraits.
- Hand out mirrors and have students create a contour drawing (an outline) of themselves.
- Give students paint, brushes, and water to fill in their drawing with color.
- With scissors, have the students prepare the colored construction paper into mosaic tiles by cutting it into squares.

- After the paint has dried, have students fill in areas of their portraits with the mosaic squares with glue.
- When finished and work is dry, place on a wall for display.

Sunshine State Standards:

Visual Arts: VA.1.3, VA.B.1.3, VA.D.1.3, VA.E.1.3

Classroom Activity 3:

History of Glass: **Following the Masters**

Studying art history is an important part of being an artist. In creating your own artwork, you can be inspired by looking at other artist' work. Glass art in particular is very colorful and vibrant. Using the Internet, or your local library, research various glass artists such as Dale Chihuly, Lino Tagliapietra, Anna Skibska, Preston Singletary, or Cappy Thompson. Explore their glass masterpieces and translate the shape and color of their work into your own 2-dimensional collage.

Grade Level: Middle to High School

Length of Activity: 3 to 4 class sessions (40 to 60 minutes each)

Objectives:

- To research and learn about a glass artist.
- To work collaboratively in groups of 2 to 4 as many glass artists do in their studios.
- To create a 2-dimensional or sculptural piece of art in the style of the researched artist.

Materials:

- Tag board or poster board
- Colored Tissue Paper
- Glue
- Scissors
- Stapler
- Paint brushes

Procedure:

- Divide the students into groups.
- Have them choose one glass artist to collectively research.
- Next, have the students sketch a design in the style of that artist.

- The poster board may be cut and stapled to create 3-dimensional form or used flat in a 2-dimensional form.
- Once the form is created, have the students work together using glue to attach the colored tissue paper to all the surfaces of the poster board.
- Using diluted glue, instruct students to carefully brush the surface of the tissue paper to create a shiny surface to simulate glass when dry.

Sunshine State Standards:

Visual Arts: VA.A.1.3, VA.B.1.3, VA.D.1.3, VA.E.1.3

Classroom Activity 4:

Zero to Nine Design

Jasper Johns works with symbols that can be associated with things found in a classroom, such as numbers, letters, flags, rulers, and maps.

Grade Level: All Ages

Length of Activity: 2 to 3 class sessions (40 to 60 minutes each)

Objectives:

- Learn about artist Jasper Johns.
- Use stencils and stamps in art making.
- Learn about overlapping objects.

Materials:

- Number stencils
- Crayons
- Watercolor
- 9" x 9" square white drawing paper

Procedure:

- Distribute stencils, crayons, and paper. (Older students may design and cut out their own number stencils from tag board or recycled file folders.)
- Place the stencils onto the paper and trace around them using crayons and overlapping the stencils.
- Students may choose areas to color in with crayons.
- When finished with design and stencils, have students place a watercolor wash over their paper.

Sunshine State Standards:

Visual Arts: VA.A.1.3, VA.B.1.3, VA.D.1.3, VA.E.1.3

Classroom Activity 5:

Create A Flag Complement

“One night I dreamed I painted a large American flag, and the next morning I got up and I went out and bought the materials to begin it. And I did.”

Jasper Johns has depicted the American flag in many different ways. John’s flags are vertical, horizontal, or set on different color backgrounds, or using the color opposites of red, white, and blue.

Objectives:

- Learn about complementary colors.
- Use color to create an optical illusion.

Materials:

- 12’ x 18’ white drawing paper
- Green, orange, and black crayons, paint, or markers.

Procedure:

- Fold paper in half lengthwise.
- At the top draw and color a flag design using green for the red spaces, black for the white spaces, and orange for the blue spaces.
- Leave the bottom part of the paper white.
- When finished, stare at the image for at least 15 seconds then look at the space below. You will see a red, white, and blue afterimage of the flag.
Note: An afterimage is an optical illusion in which staring at an intense hue causes the part of the eye that perceives color to become so tired that it “sees” the complement, or opposite, of the original color.

Sunshine State Standards:

Visual Arts: VA.A.1.3, VA.B.1.3, VA.D.1.3, VA.E.1.3

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Tour Activity 1:

Creating a Lasting Impression: My Art Observation

Instructions: Choose a piece of artwork in one of the galleries at the Arts Center and answer the following questions with your observations.

Looking at the art work of your choice:

1. What do I know about it? _____

2. How do I feel about it? _____

3. Anything I would like to know more about it? _____

4. How would I describe the art object to someone who has not seen it? (use art terms such as; color, texture, pattern, shape, motif, etc.) _____

5. Is it the same or different form the things around it? Explain why or why not.

Tour Activity 2: **Using Your Art Eyes**

Be an art detective! Using your art observation skills, choose one work of art in this gallery and answer the following questions:

1. What is the **title** of the work of art? _____

2. Does the title help you to understand what the work is about? Explain. _____

3. Did the artist use bright or dark colors? _____

4. Circle the **art elements** the artist used the most to express his/her ideas:
Lines Shapes Colors Forms Textures
5. Circle the **emotion** word that best describes how this piece of art makes you feel?
Happy Sad Excited Calm Frightened Other _____
6. What kinds of **materials** did the artist use? _____

Five Questions to Ask Students About Art

1. What do you see?
2. Do you see more? What more can you find?
3. If you were the artist, how would you have made this?
What different materials and processes would you use?
4. Does anything you see in this work of art remind you of something else you have seen or experienced?
5. What is the title of this artwork? How does the title relate to the artwork? If you could rename the artwork, what would your new title be?

St. Petersburg Times

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