



KENNESAW STATE
UNIVERSITY

BERNARD A. ZUCKERMAN
MUSEUM OF ART

2023-2024 Faculty Resource Guide

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

Included:

- Museum Educational Goals p 1
 - Academic Class Programming p 2
 - Fall Exhibitions—
 - *{UNDER}flow* p 3
 - *Visions of Recovery* p 5
 - Spring Exhibition—
 - *Reflections: Honoring the Past, Celebrating the Future, Ten Years of the Zuckerman Museum of Art* p 7
 - Special Projects and On-site Installations p 8
 - Exhibition Related Lectures and Discussions p 9
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Museum Educational Goals

In alignment with the Zuckerman Museum of Art (ZMA) mission, exhibitions are presented to 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.

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.

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



Didier William, *Baptism: We Cannot Drown Nou Beni*, 2022. Acrylic, ink, and wood carving on panel. Courtesy of Benjamin Blad.

{UNDER}flow

Clayton Gallery

Exhibition Dates: August 29 – December 9, 2023

Curator: Cynthia Nourse Thompson

Synopsis

A Group Exhibition celebrating the work of five Afro-Caribbean Artists: Josué Azor, Firelei Báez, María Magdalena Campos-Pons, David Antonio Cruz, and Didier William.

{UNDER}flow and associated educational programming celebrate the powerful work of five Afro-Caribbean Diasporic artists. Underflow, another term for the word undercurrent, serves to metaphorically suggest underlying themes of fluidity and struggle [power and control, diasporic experiences, perceived histories, sexuality] that lie just below the surface both visually and conceptually in the works presented, unifying them in compelling ways. Although proximal geography is shared among these artists' histories, each uniquely addresses their own personal affiliations with place and memory as presented through figuration, abstraction, and realism. Moreover, a shared interest in the representation of the body, and the contentious relations it introduces between subject and power, positions viewers to consider their own perspectives, particularly when placed under the eye of a confrontational gaze.

“It is my hope that introducing new regional audiences to these important contemporary artists will prompt valuable discussions regarding conceptions of history, cultural geography, race, gender, and identity.”

—Cynthia Nourse Thompson, Curator

The Themes and Writing Prompts for {UNDER}flow

Theme 1. Recognizing the Gaze of Art

The relationship between the viewer and the work is called into question and challenged in *{UNDER}flow* through an almost metaphysical voice or power of communication demonstrated through artistic techniques of the various artists. Across the work of the five included artists we find depictions of eyes looking back at us. Sometimes the eyes are a single set, intense and penetrating through an abstracted vessel we understand to be an entity of self-possessed authority capable of mirroring and reflecting any judgements

directed its way, as in *Fragrant with dawn and dew* and other works by Baéz. At other times, the eyes number in the thousands and become a pattern of sentience capable of guarding the precious and vulnerable qualities held within the world of the painting's borders, as seen in Didier William's work. The interchange between viewer and artwork, molded and cultivated by the artists in *{UNDER}flow* can be examined and explored to reveal delightful discoveries about the art and one's self.

Questions/Writing Prompts:

1. How can a sense of knowledge or awareness be revealed in a work of art?
2. When does the act of seeing become understood as an ultimately solo endeavor, and how do you negotiate mutual understanding in the face of such a revelation?
3. When can the act of looking be a form of protection?



Firelei Báez, *Fragrant with dawn and dew*, 2018.
Acrylic and ink on Yupo paper. Friedman Family Collection.

Theme 2. The Persistent Impact of Heritage

The artists of *{UNDER}flow* are each connected to the Caribbean through their familial heritage. Several were born on Caribbean islands, like Haiti, Cuba or the Dominican Republic; one was born in the US but to parents from Puerto Rico. They share a piece of identity that demands questioning the place of memory as well as the memory of place. They carry elements of their transnational experience and being distanced from homeland through life. They embed signifiers of that experience in their art. We see vèvé from Haitian religious rituals serve to ground William's magically colorful landscapes. In Cruz' drawings, figures peak through foliage found in far flung terrain. A blurred male form in Azor's photograph *Gason Solid (Strong Man* in Haitian creole) is obscured by a papaya plant bringing to mind questions of what makes him strong and how can we tell?

The Caribbean as a location has drawn people from cultures all around the world throughout its storied history. Following indigenous people, Europeans colonized the broad reaches of the Caribbean, the transatlantic slave trade brought people from Africa, and indentured servitude brought people from China and India. The qualities of such a cross-cultural melting pot make for complex and intricate networks of influence.

Questions/Writing Prompts:

1. Now that so many people of Caribbean descent, and all but one artist (Azor) in this exhibition, have relocated to the United States or other nations, how do vestiges of connection to place persist through the ongoing daily actions, interactions, rituals of living out culture?
2. How does the art presented in this exhibition suggest an undercurrent of cultural identity?

Visions of Recovery

Fine Arts Gallery

Exhibition Dates: September 5 – 29, 2023

Synopsis

The Fine Arts Gallery of the Bernard A. Zuckerman Museum of Art, in collaboration with the [KSU Center for Young Adult Addiction & Recovery](#), is pleased to present *Visions of Recovery*, an exhibition featuring artists whose works reflect how recovery from substance use disorders, eating disorders, or other addictive disorders has impacted their lives.

Exhibition Specific Learning Goals

- Consider the transformative power of recovery from addiction on individuals and society through observation of art made about the process of being in recovery.
- Discover new insights and understanding of the life experiences of others through examination of narratives and aesthetic choices revealed in the works of art.

Themes and Prompts for *Visions of Recovery*

As an open-call exhibition without curation, the works presented here represent artists who chose to display their art about the overarching theme of recovery. The Center for Young Adult Addiction and Recovery focuses on supporting students' overall well-being, particularly for those in or seeking recovery through innovative programming, of which this exhibition is but one example. The foundation of their work is the field of interdisciplinary, evidence-based recovery science which articulates common subjective landmarks of lived recovery experiences in order to facilitate emancipatory growth.

Questions/Writing Prompts:

1. What messages about recovery can you glean from the art?
2. If you could engage one artist from the exhibition in discourse about their work, what questions would you ask?
3. Select two works in the show. What similarities can you draw between the two images? What more can you learn about each piece by noticing ways they are dissimilar?



Adam Elder, *Ego*, 2021, Digital ink print. Courtesy of the artist

Reflections: Honoring the Past, Celebrating the Future, Ten Years of the Zuckerman Museum of Art

Mortin Gallery and Clayton Gallery

Exhibition Dates: January 23 – May 11, 2024

Organized by the Zuckerman Museum of Art

Synopsis

Since the opening in 2014, the Bernard A. Zuckerman Museum of Art has served as a vital academic resource and cultural center for students, faculty, and members of the community. Conceived by stakeholders as a means of bridging the university's approximately 7,000-piece permanent collection and the thematic programming of its two expansive modern galleries, the ZMA supports and enhances internal and external communities through public programs, service activities, and leadership. The Museum's intentionally collaborative environment encourages intellectual and artistic exchange by delivering meaningful content, dynamic programming, and experiential learning engagement opportunities. Featuring a thoughtful and careful selection of works from the Museum's permanent collection, *Reflections* expands upon the Museum's mission through a compelling lens: re-contextualizing and interweaving disciplines and diverse narratives to engage multiple audiences in the celebration of its ten-year anniversary.

Themes for *Reflections*

Theme 1: Donor Highlights

One section of the gallery will be devoted to showcasing works by major donors to the Museum. The collection would not be what it is without the interest of philanthropic individuals who realized the need and value of art to serve the educational needs of the university.

Theme 2: Legacy Wall

The Legacy Wall will include a complete timeline of the ZMA's history and will include important objects that convey the story of our development.

Theme 3: Recent Acquisitions

To share exciting new acquisitions to the KSU permanent collection, one section of the exhibition will put on display works we have acquired within the tenure of our most recent Director of Curatorial Affairs, Cynthia Nourse Thompson. Guests will be able to see the current focus for developing our collection and how new works expand the dialogue of our institution.

Special Projects and On-site Installations

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

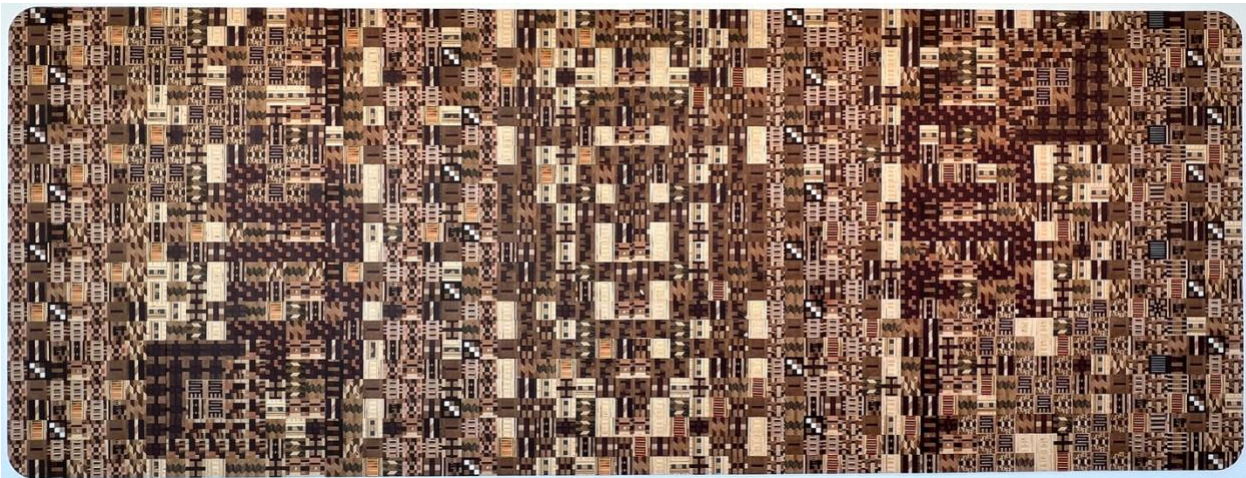
ZMA Project Wall East

Ato Ribeiro

August 29, 2023 – July 27, 2024

Artist Lecture in-person: Wednesday, April 24, 2024, 12 pm

The ZMA is pleased to present a newly commissioned work by artist [Ato Ribeiro](#). Ribeiro is a multidisciplinary artist working in a variety of media including sculptural installation, drawing and printmaking. He was born in Philadelphia, PA and spent his formative years in Accra, Ghana. He is currently serving as a 2022/2023 MOCA GA WAP Fellow, and was recently a 2022 Atlanta Artadia Awardee and a MINT 2021 Leap Year Artist. Ribeiro was the 2017 Mercedes-Benz Financial Services Emerging Artist Award recipient, Artist in Resident at Künstlerhaus Bethanien in Berlin, Germany, and received Fellowships at Vermont Studio Center in Johnson, VT, The Studios at MASS MoCA in North Adams, MA and the Skowhegan School of Painting & Sculpture in Madison, ME among others. He earned his B.A. from Morehouse College in Atlanta, Georgia, and his M.F.A. in Print Media from Cranbrook Academy of Art in Bloomfield Hills, Michigan.



Ato Ribeiro, *Home Away From Home #10*, 2023, Repurposed wood, wood glue, HDPE, and Acrylic. Courtesy of the artist. Image by Stacey Bradley.

ZMA Project Walls North and West

Leandra Urrutia

August 29, 2023 – July 27, 2024

Virtual Artist Lecture: Thursday, February 29, 2024, 7 pm

The ZMA is pleased to present two newly commissioned works by artist Leandra Urrutia. Urrutia is an object maker and storyteller based in Corpus Christi, Texas. Borrowing parts of the human form, she makes powerful compositions and installations that showcase her wild and unconventional creative sense. Her studio work illustrates compelling female-centered struggles between body and mind, especially as one experiences injury, healing and the aging process. Her Mexican-American heritage, Catholic upbringing, interest in aggressive sports, and visits to China continue to bring an unorthodox influence to the ceramic and mixed media sculptures she dreams up.

Leandra's work has been exhibited locally, regionally, nationally, and internationally. Her honors and awards include a McKnight Residency award from the Northern Clay Center in Minneapolis, Minnesota, an ArtsMemphis Emmett O'Ryan Award for Artistic Inspiration, and a National Council for the Education of Ceramic Arts (NCECA) Emerging Artist award. Examples of her work can be found in the Lark Book Series 500 Figures in Clay and 500 Ceramic Sculptures. Leandra is a co-founding member of Studio Nong: An International Sculpture Collective and Residency Program that originated in Nanning, Guangxi Province, PRC. She also creates functional pottery and served as president of the Memphis Potters Guild in Memphis, Tennessee from 2019 to 2022. She taught ceramic sculpture, foundations, and a variety of other courses at the Memphis College of Art from 2002 until its closure in May 2020 and briefly served as faculty at Mississippi Valley State University from 2020 to 2022. Currently she serves on the faculty of Texas A&M University in Corpus Christi, Texas, teaching ceramics to undergraduate and graduate students.

Exhibition Related Lectures & Discussions

David Antonio Cruz, Visiting Artist Lecture

Sunday, October 8, 2023, 1:00 pm in Morgan Hall, connected to the ZMA

David Antonio Cruz explores the intersectionality of queerness and race through painting, sculpture, and performance. Focusing on queer, trans, and gender fluid communities of color, Cruz examines the violence perpetrated against their members, conveying his subjects both as specific individuals and as monumental signifiers for large and urgent systemic concerns. A recent series explores the notion of 'chosen family', the nonbiological bonds between queer people based in mutual support and love. Each painting depicts the likeness of the artist's community, and at the same time the portraits strive to capture much more than the physical representation of the figures; they venerate the overall structure of queer relationships, captured through intimate moments of touch, strength, support, and celebration.