



Kitty McManus Zurko, Director/Curator of The College of Wooster Art Museum designed and organized this exhibition in support of the Spring 2012 *Museum Studies* class taught by Jay Gates. In this class—the first such class ever offered at The College of Wooster—students studied and learned about the inner workings of museums, from their history to collection development to the myriad logistics directors, curators, and staff undertake.

! When all is said and done, however, a fundamental function of all museums—in addition to collecting, and preservation—is to connect with an audience through quality, written content about why material culture takes the form that it does. For this exhibition, Zurko had the *Museum Studies* students select an object either purchased by or donated to The College of Wooster Art Museum since 2008, which the students then researched, condensed their information into an extended object label, which was then peer edited during a workshop in the gallery with the objects. Finally, eight students in the class presented gallery talks during public events,

The + 1 in this exhibition refers to **Emily Timmerman '13**

Museum Studies Students	Object(s)	Donors
Nora Armstrong '12, Art History	Roy Lichtenstein print	Ann Harlan and Ron Neill '66
Bonnie Berg '12, History	French Breviary leaf	Amy L. Vandersall '55
Ben Caroli '12, History	Andy Warhol photographs	Andy Warhol Foundation for the Arts
Lauren Close '12, History/Art History	William Hogarth prints	William C. Mithoefer '53
Leann Do '12, History	Australian bark painting	Jean Marie and Claude Hinton
Emily Graham '12, English	Australian bark painting	Jean Marie and Claude Hinton
Brenna Hatcher '12		

## + 1 Emily Timmerman '13

Ida **Applebroog** (American, b. 1929)

**He Says Abortion is Murder**

**Why Else Did He Give Us the Bomb?**, 1985

The College of Wooster Art Museum 2000.8

Gift of Thalia Gouma-Peterson



Clet **Abraham** (French, lives in Florence, Italy, b. 1966)

**Four Decals**

Courtesy Emily Timmerman '13

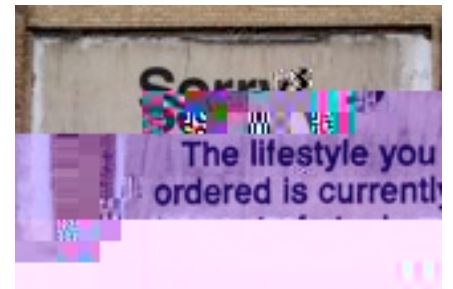
Shepherd **Fairey** (American, b. 1970)

**Arkitip Issue No. 0051**, 2009

Limited edition box set, book, stencil, screenprint

Paper, ink, decals

The College of Wooster Art Museum 2012.13



**Banksy** (British, b. unknown)

**Sorry! The lifestyle you ordered is currently out of stock**

**but you might want to contact air traffic control**

Reproductions used with permission of the artist's website:

<http://www.banksy.co.uk/>

*The following information was condensed by Emily Timmerman '13 from her Fall 2011 Art History Junior Independent Study research paper titled, The Street as the Contemporary Canvas: An Analysis of the Societal Importance and Desired Implications of Street Art, advised by John Siewert, Associate Professor, Department of Art and Art History.*

At its simplest form street art is "characterized less by a visual style than by an approach to transmission," as its placement in the public sphere makes it unavoidably accessible to the public. Additionally, even though this art form originated in the graffiti movement, its conceptual and aesthetic intention moves it far beyond the characteristic signature of "tagging." \*

Roy Lichtenstein (American, 1923–1997)

**Sailboats, 1973**

Lithograph; ink on paper

The College of Wooster Art Museum 2009.1

Gift of Ann Harlan and Ron Neill '66

Roy Lichtenstein was one of the giants of the mass-media based American Pop Art movement of the 1960s and 1970s. While not as famous as Andy Warhol—who made being famous his business—Lichtenstein contributed greatly to the theory and style of Pop Art, especially through the incorporation of irony. He is most famous for large panels mimicking the style of comic books with small points of color called Ben-Day dots. Progressing from this style in the early 1970s, Lichtenstein began to use diagonal lines instead.

In *Sailboats*, one sees a transitional work from the early 1970s showing the artist's change from classic Lichtenstein to that of a Cubist influence. The lines create a sense of movement, and seem to shimmer. The Cubist qualities are clearest in the cliffs on the right side of this lithograph as he attempts to show many different perspectives of each cliff, with their faces distinguished by stripes and light blue. What could be a lighthouse sits on top of the cliffs, shining broken yellow light over to the top of the scene.

The title of this print is plural, yet it is difficult to find more than one sailboat in the work. One could be beside the boat with the black and red base, or it could be another perspective of the sail. An2 0 0 -12 0 Q2 719 cme sailboat in the

French **Breviary Leaf**

Andy Warhol (American, 1928–1987)

**Unidentified Woman (Blue Dress), 1977**

Polacolor Type 108

The College of Wooster Art Museum 2008.3

Gift of The Andy Warhol Foundation for the Visual Arts

**Jay Pritzker, 1982**

Polacolor 2

The College of Wooster Art Museum 2008.72

Gift of The Andy Warhol Foundation for the Visual Arts

**Ashraf Pahlavi (Princess of Iran), 1977**

Polacolor 108

The College of Wooster Art Museum 2008.60

Gift of The Andy Warhol Foundation for the Visual Arts

**Kareem Abdul-Jabbar, 1982**

Polacolor Type 108

The College of Wooster Art Museum 2008.67

Gift of The Andy Warhol Foundation for the Visual Arts

Pop Art is a form of contemporary art that focuses on popular culture and mass media, often serving as critical or ironic commentary on traditional fine art values. The twentieth-century American artist Andy Warhol rose to prominence in the early 1960s as the face of

William Hogarth (British, 1697–1764)

**Industry and Idleness,**

c. 1820s edition (original edition 1747)

Engraving; ink on paper

The College of Wooster Art Museum 2008.167-.173

Gift of Mr. William C. Mithoefer, Class of 1953



What does it mean to be “marginal”? Should we ignore something just because it doesn’t immediately “pop” out at us?

When William Hogarth completed his engravings series titled *Industry and Idleness* in the mid-1700s, he hoped his audience would take the time to carefully examine his prints—to look beyond the captions in the upper margins and absorb the nuances of his work.

Like many of Hogarth’s engravings, *Industry and Idleness* is rich in symbolism, contextual references and nuances. From the printed copy of *Moll Flanders* hanging above the Idle Prentice’s head in Plate 1 (literary critics of the day rejected this novel as immoral) to the skeletons bordering the execution scene in Plate 11, the margins and details of these engravings clarify the characters’ motives and their role in the narrative.

The bible verses which line the bottom of each print also serve the same purpose. The quote from Proverbs on Plate 5 (“A foolish son is the heaviness of his mother,” Proverbs 10:1), for instance, helps the viewer understand why Hogarth featured the Idle Prentice’s heartbroken mother at the center of the composition. As you make your way through the series, be sure to look for Hogarth’s deliberate placement of text and ironic use of gesture, for in *Industry and Idleness*, the story is far more than it appears.

Lauren Close '12

History/Art History Major



January Nangunyari Namiridali  
(Australian, 1901–1972)

Ginwinggu peoples, Croker Island

**Echidna**, c. mid-20th century

Pigment on eucalyptus bark

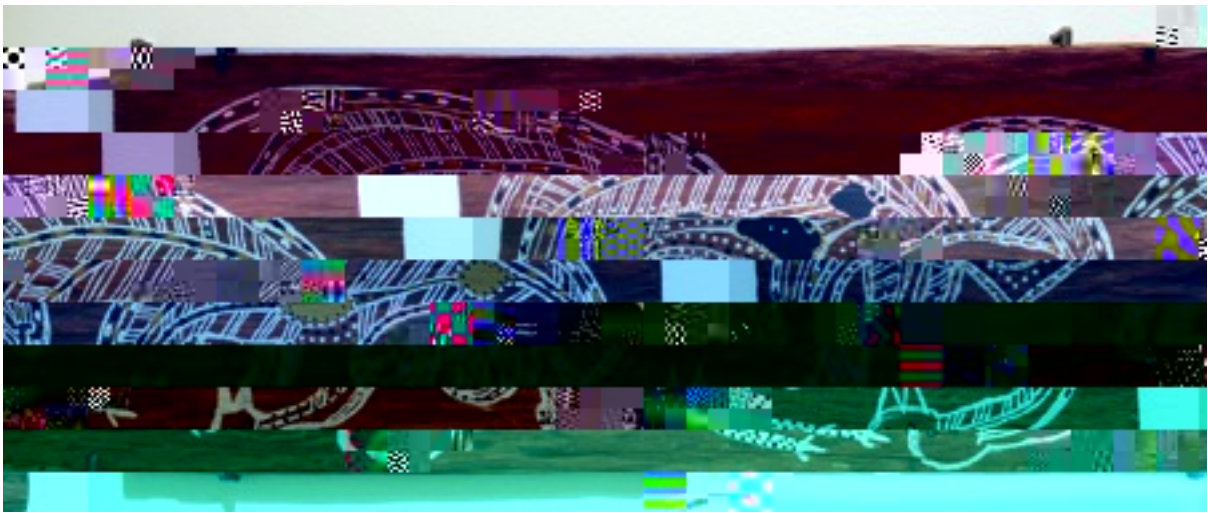
The College of Wooster Art Museum 2011.8

Gift of Jean Marie and Claude Hinton

And in a hollow cave she bare another monster, irresistible, in no wise like either to mortal men or to the undying gods, even the goddess fierce Echidna who is half a nymph with glancing eyes and fair cheeks, and half again a huge snake, great and awful, with speckled skin, eating raw flesh beneath the secret parts of the holy earth.

—Hesiod, *Theogony* (c. 700 BC)

It is hard to believe that the small, unassuming echidna was named after the “Mother of all Monsters” in Greek mythology, as the echidna is an egg-laying mammal closely resembling a spiny anteater that is native to Australia. It is a prominent cultural symbol for the country’s diverse Aboriginal tribes, and the Ginwinggu tribe, who reside in the Arnhem Lands in North Australia, believe in the animist embodiment of animals and nature with spiritual life. This is represented through art and



Jimmy Jambalulu (also known as Timmy Yambulula)  
(Australian, 1908–c. 1960s)

Iwaidja peoples, Croker Island  
**Two emus**, c. mid-20<sup>th</sup> century  
Pigment on eucalyptus bark  
The College of Wooster Art Museum 2011.10  
Gift of Jean Marie and Claude Hinton

The Iwaidja occupy the Coburg Peninsula, located in the Garig Gunak Barlu National Park in Australia's Northern Territory. Elders pass down designs and techniques within tribes so collectors can sort aboriginal bark painting by its regional origin.

*Two Emus* matches the figurative painting of Arnhem Land, one of the five regions in Australia's Northern Territory. Artists from this area frequently paint anatomical designs of animals, and their art is known as "x-ray paintings." Here the two emus appear to be curled as if in death, and we can see full shapes that appear to be organs and lines of dots that trace the body like veins.

Aboriginal tribes typically depict only the animals that they eat, such as the two emus seen here. Animals important to myths, such as crocodiles and snakes, are not painted anatomically, illustrating their cultural significance.

Emily Graham '12  
English Major

**Diggeridoo**, c. 20th century, Australia

Pigment on eucalyptus limb, gum or wax mouthpiece

The College of Wooster Art Museum 2011.5

Gift of Jean Marie and Claude Hinton

The didgeridoos made by the Yolngu people of Northern Australia emit a guttural and ethereal noise. The Yolngu form a mouthpiece made from wax or gum on one end of a termite-hollowed hardwood branch, and no additional attention is required to transform the branch into a didgeridoo.

Traditionally, the didgeridoo is performed by men as a solo instrument, and is sometimes accompanied with vocals or rudimentary percussion. Didgeridoos are classified as "aerophones," which places them in the category with trombones and oboes. An expert didgeridoo player maintains one long, steady note through the



William Hogarth (British, 1697–1764)

**Industry and Idleness**, c. 1820s edition (original edition 1747)

Engraving; ink on paper

The College of Wooster Art Museum 2008.167-.173

Gift of Mr. William C. Mithoefer, Class of 1953

Roughly twenty-seven years after William Hogarth began making his own prints, he created a twelve-part series in 1747, titled *Industry and Idleness*. In this series, Hogarth tells the story of two individuals who both start out as apprentices in the weaving industry, but due to their choices in life, end up on completely different paths from each other. With a story centered on vice and virtue, *Industry and Idleness* echoes a theme produced elsewhere during this period in works of art. For example, during the sixteenth and seventeenth centuries, depictions of indolence and industry were very popular in the Netherlands among wealthy citizens.

When producing this series, however, Hogarth catered to a different audience. When originally published by Hogarth in October of 1747, a full set of *Industry and Idleness* prints would have cost 12 shillings (roughly 3 U.S. dollars in the 1800s), although the whole set was available on better quality paper for 14 shillings. Even at the lower price, the set would have been too expensive for the average artisan or journeyman. Instead, small merchants frequently bought such prints and displayed them where apprentices and journeymen could see them. These prints were so popular in fact, that at Christmas several masters would present their apprentices with a set as a gift.

Renee Hennemann '12  
Art History/Archaeology  
Double Major

John **Buck** (American, b. 1946)

**Omnibus**, 2009

Bronze, patina

The College of Wooster Art Museum 2009.46

Gift of The Howland Memorial Fund of Akron, OH

When used as an adjective, the word "omnibus" means "of, relating to, or providing for many things at once." In a 2009 interview with the College's student newspaper,

George **Garrawun** (Australian, 1945–1993)

**Goanna**, late-20th century

Pigment on eucalyptus bark

The College of Wooster Art Museum 2011.7

Gift of Jean Marie and Claude Hinton

In Northern Australia, bark-paintings represent an important component of the Australian Aboriginal culture. One must learn the technique of grinding pigments, preparing the bark, and mastering certain forms and patterns before a young artist is recognized by his/her seniors. Although these artists use a limited palette in their work, the rich and saturated colors help create a beautiful and dynamic image.

In *Goanna*, George Garrawun (1945–1993) depicts snakes and goannas—large lizards exclusive to Australia—moving into a spider’s nest in the ground. The composition is

Joyce **Kozloff** (American, b. 1942)

**Study for Conway/Milgrim Commission, 2001**

(Left and right panels)

Watercolor on paper

The College of Wooster Art Museum 2009.42-.43

Gift of The Howland Memorial Fund, Akron, OH

Joyce Kozloff is best known for her involvement in the Pattern and Decoration movement of the 1970s, which intended to blur the lines between the categories of fine and decorative arts.

David Nash, O.B.E. (British, b. 1945)

**Ash Dome**, 1998

Direct gravure; ink on paper

Purchased with funds from the

Burton D. Morgan Fund, Hudson, OH



*Art makes us think about a feeling and feel about a thought.*

—David Nash, 2007

Black on white: invisible roots reaching for the earth below while visible branches stretch heavenward for the stars. Leaning one over the other, the ash trees create an open, inviting space in the center of their dome.

David Nash's 1998 print, *Ash Dome*, is based on his sculpture of the same name in Cae'n-y-Coed, Wales, and is a study of place, balance, and the symbol of the trees themselves. The artist emphasizes this natural balancing act perfectly, encouraging a dialogue with change in his *Ash Dome* sculpture, a thirty-year project beginning in 1977 and ending in 2007, during which Nash periodically cut and bent each sapling in order to create a domed space.

Though we, as viewers in Wooster, Ohio, cannot place the sculpture itself within the context of its Welsh site, we can use the print to create our own, private places in our minds. The contrasting elements Nash incorporates in both the print and its parent sculpture remind us of the inherent balance of nature and how we, as individuals, should do what we can to preserve that balance rather than tip the scales. This balance extends to the viewer's thoughts and feelings about the trees of *Ash Dome* itself: the trees stand as symbols, different for each individual, connected to thoughts and feelings.

Keely Pearce '12

History Major/Art History Minor



Nakabayashi Chikutō (Japanese, 1776–1853)

**Mountains and Rivers in Autumn Rain**, c. mid-19th century

hanging scroll; ink on paper mounted on silk

The College of Wooster Art Museum 2010.2

Gift of H. Christopher Luce

This hanging scroll was painted by Nakabayashi Chikutō during the late Edo Period (1615–1868). The artist was born to an affluent family and was well-learned in the arts of painting, poetry, and music. He was also a member of a school of painters called Nanga, who considered themselves scholar-painters and were heavily influenced by schools of painting from Southern China.

This painting employs the skill that was necessary of a Nanga painter. Chikutō presents the viewer with a serene horizontal landscape that is minimalist in some areas and highly detailed in others. It also incorporates techniques that can be found in Chinese paintings and is representative of the Southern Chinese influence on Nanga painters.

*Mountains and Rivers in Autumn Rain* was painted using a dry brush technique. This is done with a paint brush that is not wet with paint but still holds some paint. Painting in this style allows the artist to have a varying amount of contrast between the gray shades obtained through this process. Chikutō incorporates this technique in a way that evokes the atmosphere of mist among the

**Bwami Ceremonial Hats**, mid-to-late 20th century

Lega peoples, The Democratic Republic of the Congo  
Fiber, cowry and mussel shells, buttons, and elephant hair  
The College of Wooster Art Museum 2009.33-.34  
Gift of David C. and Karina Rilling

The Lega peoples live throughout the eastern Congo Region. *Bwami*, an adult moral and philosophical organization, utilizes these ceremonial hats as insignias of status, membership, and the great life teachings of *bwami*. Such hats vary from less elaborate ones, worn by all initiated men and women, to more ornate hats worn only by those that have achieved *kindi*





Michael S. **Nachtrieb** (American, 1835–1916)

**Untitled**, 1903

Oil on canvas