SPECIAL EXHIBITION RESOURCE GUIDE FOR TEACHERS

The Allure of Collage
October 29, 2011 - January 8, 2012

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ABOUT THE EXHIBITION

*Ripped: The Allure of Collage*

Exhibition Summary

This exhibition presents collage and related works in mixed media and assemblage from the past 80 years to demonstrate the extraordinary range of creative possibilities afforded by the medium. Work by established and emerging artists, male and female, from Europe and the United States is featured.

What is “Collage”?  

Derived from the French word *coller* (meaning “to glue”), collage uses bits of torn and cut paper or other, sometimes unconventional, materials to create a sense of experimentation, dislocation, surprise, or layered meaning.

A Brief History of Collage

Collage dates back thousands of years to the invention of paper. Its first use as an art technique, however, began in the early twentieth century when the Cubist artists Pablo Picasso and Georges Braque coined the term “collage.” Using nontraditional materials (when compared to the traditional techniques of painting on canvas or panel or sculpting in marble or bronze), collage helped pave the way for artists using nontraditional media, or materials. Soon after it was adopted by Picasso and Braque, artists working in almost every style and art movement in the twentieth century (i.e. Dada, Surrealism, and Pop Art) began using collage techniques.

What will students see?

- Approximately 50 works of art
- Works by the following 24 artists:
  - Jean (or Hans) Arp
  - Romare Bearden
  - Ethel Camhi
  - Joseph Cornell
  - Salvador Dalí
  - (Wilhelm) Hunt Diederich
  - John Digby
  - Steven Ford
  - Albert Eugene Gallatin
  - George Grosz
  - Jane Hammond
  - Hannah Höch
  - Ray Johnson
  - Jirí Kolár
  - Roy Lichtenstein
  - Conrad Marca-Relli
  - Frank Olt
  - Peter Pitzele
  - Marybeth Rothman
  - Miriam Schapiro
  - Nancy Scheinman
  - Esphyr Slobodkina
  - Casey Vogt
  - Mark Wagner
About the ARTISTS

Ripped: The Allure of Collage

Jean (or Hans) Arp (1886 – 1966)

Jean (Hans) Arp was a German-French, or Alsatian, sculptor, painter, poet and abstract artist in other media such as torn and pasted paper. Arp was involved with several art movements of the twentieth century: Der Blaue Reiter in Munich (1912), Cubism in Paris (1914), Dada in Zurich during World War I, and Surrealism (1925). During these years he produced polychrome relief carvings in wood, cut-paper compositions, and, in the 1930s, his most distinctive sculptural works: abstract forms that suggest animals and plants. Arp was interested in the idea of spontaneous creativity of the unconscious mind and this idea became dominant in his art. He created collages with torn paper, letting the pieces fall freely on a surface and then gluing them to the places where they fell down. He is well-known for his use of biomorphic shapes.

Romare Bearden (1911 – 1988)

Romare Bearden’s life and art are marked by exceptional talent, encompassing a broad range of intellectual and scholarly interests, including music, performing arts, history, literature and world art. His success as an artist was recognized with his first solo exhibition in Harlem in 1940 and his first solo show in Washington, DC, in 1944. Bearden was a prolific artist whose works were exhibited during his lifetime throughout the United States and Europe. His collages, watercolors, oils, photomontages and prints are imbued with visual metaphors from his past in Mecklenburg County, North Carolina, Pittsburgh and Harlem and from a variety of historical, literary and musical sources.

Ethel Camhi (born 1928)

A Long Island artist and adjunct professor at the Fashion Institute of Technology, Ethel Camhi received a Bachelors of Arts from Queens College, City University of New York. Her collage work often creates juxtapositions of odd, unexpected imagery, often using recognizable images from art history.

Joseph Cornell (1903 – 1988)

This internationally renowned modern artist never had professional training. He was first and foremost a collector. He loved to scour old book shops and secondhand stores of New York looking for souvenirs, theatrical memorabilia, old prints and photographs, music scores, and French literature. His most characteristic works are his distinctive “boxes.” These are simple boxes, usually glass-fronted, in which he arranged diverse collections of photographs or Victorian bric-à-brac in a way that has been said to combine the formal elements of Constructivism with the lively fantasy of Surrealism.
About the ARTISTS (cont’d)

**Salvador Dalí** (1904 – 1989)

No doubt one of the most influential painters of the 20th century, Salvador Dalí is most well known for his work in oil on canvas, including his painting *The Persistence of Memory* (MOMA). However, Dalí also employed collage methods on numerous occasions to great effect. After passing through phases of Cubism, Futurism and Metaphysical painting, he joined the Surrealists in 1929 and his talent for self-promotion rapidly made him the most famous representative of the movement. By 1930, Salvador Dalí had become a notorious figure in the Surrealist movement.

**(Wilhelm) Hunt Diederich** (1884 – 1953)

William Hunt Diederich grew up and attended school in Switzerland but moved to the United States at age 15. Working in the Art Deco Style, Diederich is acclaimed for his freestanding sculptures as well as functional items, such as gates, light fixtures, candelabras, etc. His decorative ironwork appears as silhouettes of graceful animals and curling foliage. Although horses and dogs make up a major part of his opus, Diederich also depicted the wildlife he had seen on trips to the American West and Africa. The quality of craftsmanship and his elegant designs reveal Diederich to be one of the preeminent Art Deco artists of the early twentieth century.

**John Digby** (born 1938)

John Digby was born in London and has been passionate about birds from early childhood. He became a keeper at the London Zoo for six years during his teens. By a circuitous route, this led him to poetry and then collage. Several volumes of his poetry have been published. His collages have been exhibited widely in the UK, France, USA and Korea. All of his work is exclusively black and white and composed of archival papers and pastes. Using this aesthetic, he and his wife founded The Feral Press, a small press publishing unique stories, essays and poetry, illustrated in black and white by a variety of artists working in various media. Both his studio and press are in Oyster Bay, New York.

**Steven Ford** (born 1964)

Born 1964 in Lafayette, Indiana, Steven Ford earned his BFA in Painting from the Tyler School of Art. *Ripped: The Allure of Collage* features several of Ford’s abstract linocuts with chine colle.

**Albert Eugene Gallatin** (1881 - 1952)

Gallatin was an influential art collector and abstract painter. He was descended from a distinguished family whose ancestry included Albert Gallatin, Secretary of the Treasury under Thomas Jefferson and founder of New York University. Financially independent, Gallatin was able to pursue art collecting and writing about art. In 1919 Gallatin organized the Allied War Salon in New York with Duncan Phillips and Augustus Vincent Tack. Gallatin became a member of Katherine Drier’s avant-garde Société Anonyme group in 1921, and during the following decade was increasingly drawn to modernist European art, especially Cubist painting. (continued on page 3.)
About the ARTISTS (cont’d)

Albert Eugene Gallatin (cont’d)

At New York University, Gallatin founded the Gallery of Living Art (renamed the Museum of Living Art in 1936), which was devoted exclusively to showing works by contemporary artists. Gallatin began to paint in 1936. A perfectionist, Gallatin would sometimes spend years on a painting, endeavoring to achieve the ultimate in spare simplicity, crisp line, and elegant, subtle color. In style, his painting was indebted to synthetic cubism, a technique that appealed to his intellectual nature because of its emphasis on geometric shapes held in balance in the composition.

George Grosz (1893 - 1959)

The Dada artist George Grosz had a close relationship to Huntington, New York and to The Heckscher Museum of Art. Born in Berlin, Grosz was a leading member of the Dada movement there and later painted many caustic works criticizing the Weimar Republic and the rise of Nazism. Like many artists who fled Europe in the years leading up to World War II, Grosz immigrated to the United States, settling in Bayside, Queens in 1933 and teaching at the Art Students League in New York. The Museum owns 15 oil paintings and works on paper by Grosz, including his masterpiece Eclipse of the Sun.

Jane Hammond (born 1950)

Throughout her career, Jane Hammond has created works on paper, sculpture, prints and paintings. The process of collage is often included when she works in any medium. Her works on paper are a complex melange of materials and mediums which can include acrylic and gouache paint, graphite drawing, rubber stampings, color copier transfers, transfers from magazine illustrations and fruit labels, linoleum block printings, and ink drawings. Hammond derives her images from a multitude of interests, including phrenology, astrology, knot diagrams, magic tricks, medical and technical illustrations, and shadow puppets, to name just a few. The combination of these disparate images depicted in such a variety of media gives Hammond’s works on rice paper a wonderfully rich feel. The artist’s unique works on paper begin with stacks of various cutouts, Xeroxes and stampings from which she chooses appealing images to start gluing and layering. As she works, all the seemingly dissimilar elements begin to trigger associations with other images or ideas for the artist, which she continues to develop using the transfers, prints, paint and ink. This deliberate degree of suggestion carries through in her paintings as well, allowing the viewer opportunity to connect these images by drawing on their own interests and associations. Hammond uses a hermetic lexicon of messages and images, investing her paintings with complicated, but unspecific meanings.

Hannah Höch (1889 - 1978)

The sole female member of the Berlin Dada movement, Höch was a pioneer of photomontage, the technique of overlapping and juxtaposing many photographic images. The complex imagery of her montage work explores her fragmented life as a woman within a male-dominated art world and pre- and post-war society in Germany.
About the ARTISTS (cont’d)

Ray Johnson (1927 - 1995)

“The most famous unknown artist in New York” - this is how a New York Times reporter characterized Ray Johnson after his collage exhibition in 1965. He is known as the father of “mail art,” in which he would mail an incomplete work of art to another artist, ask him or her to add to it in some way, and then continue passing it along. He was also one of the first performance artists. In the mid-fifties, under the influence of Robert Rauschenberg and Cy Twombly, Johnson started to produce hundreds of small collages that he called moticos, which were in fact a combination of irregularly shaped ink drawings, newspaper clippings, and portraits of stars. He continued working with the collage for the following two decades. Johnson developed a specific kind of collage technique: first he cut a coherent image into strips and then rearranged them either using the strips as pieces or layers for new collages, or by sending them to friends and acquaintances. This idea of distributing art work quite possibly gave him the idea for his most well-known invention - the New York Correspondence School (NYCS) that created “mail art.”

Jirí Kolár (1914 - 2002)

Initially a poet, in the 1960s Kolar put painting and poetry together and gradually fully turned to visual art. His collages were intended to influence the viewer’s outlook on life. He invented or helped to develop new techniques of collage – confrontage, froissage, rollage etc. - that used the printed matter of books, newspapers, maps, musical scores, and reproductions of works of art. One type he named “chiasmage.” In Kolar’s chiasmages, torn fragments of text are arranged in a random, allover pattern and applied to flat surfaces, to reliefs, or to three-dimensional objects. The disintegration of the text as a whole, through tearing and arbitrary reassembly, renders its words meaningless.

Roy Lichtenstein (1923 - 1997)

A prominent American Pop artist, Roy Lichtenstein’s work defined the basic premise of Pop art through mimicry. Favoring the old-fashioned comic strip as subject matter, Lichtenstein produced hard-edged, precise compositions that documented while it parodied in a tongue-in-cheek humorous manner. His work was heavily influenced by popular art, as seen in advertising and comic books.

Conrad Marca-Relli (1913 - 2000)

Conrad Marca-Relli was a pioneer of Abstract Expressionism. He is most celebrated for the large-scale collages he created throughout his career. He combined oil painting and collage, employing intense colors, broken surfaces and expressionistic spattering. He also experimented with metal and vinyl materials. Over the years his collages developed an abstract simplicity, evidenced by black or somber colors and rectangular shapes isolated against a neutral backdrop.
About the ARTISTS (cont’d)

Frank Olt (born 1955)

Frank Olt is prominent Long Island artist and a Professor of Art at the C.W. Post campus of Long Island University. He was one of the first artists-in-residence at P.S. 1, part of the Museum of Modern Art. Elements in Olt’s ceramics reflect his travels to Asia. He is particularly interested in elements that create or divide space - fences, ladders, nets, and backstops, which are both recognizable and abstracted in his paintings.

Peter Pitzele

Peter Pitzele is a collage artist, using the medium in a variety of contexts: for the making of masks to be used in performance; as interpretive devices for mythic narratives, and for the making of iconic and abstract forms. Peter has had a one man show at the Second Avenue Firehouse Gallery in Bay Shore and at the South Huntington Library. He has also shown nine pieces in a group show at Hebrew Union College in New York. Peter teaches adults and children collage-making techniques in workshops in the United States and Europe.

Marybeth Rothman

Marybeth Rothman is known for her luminous, figurative mixed media and encaustic paintings. Nancy di Benedetto, New York author and art historian, describes her as, “a master of her medium. These paintings are a brilliant fusion of photographs from the past with contemporary figure drawings.”

Miriam Schapiro (born 1923)

Miriam Schapiro was one of the leaders of the Feminist Art Movement in the early 1970s. She was also one of the first artists to use the computer as a creative instrument and was among the founders of the “Pattern and Decoration Movement” in 1974. In 1971, Schapiro founded the Feminist Art Program at the California Institute of the Arts with Judy Chicago. She took a break from painting to focus on teaching women in this program. In 1972, when she began to paint again, Schapiro moved to a completely new style. She introduced the element of fabric collage, which seemed to burst forth from the paintings, dominating the old geometric forms. Schapiro cut pieces of patterned cloth and combined them with acrylic paint to create a beautifully orchestrated symphony of pattern and color. Schapiro and Melissa Meyer coined the term “femmage” to describe this type of collage art form that would characterize her work from this time on. Femmage utilizes arts, materials, and techniques that historically have been associated with domesticity, and therefore with women: quilts, embroidery, lace, crochet, carpets, and fabric design. In combining these art forms with her paintings, Schapiro asks that we view them in a new light and that we re-evaluate the so-called “decorative arts” in this new context.
About the ARTISTS (cont’d)

Nancy Scheinman (1908 - 2002)

Dr. Kenneth Wayne, guest curator of Ripped: The Allure of Collage, describes Scheinman as, “one of the most gifted practitioners of collage in the United States today, using it to piece together many images that convey a complex narrative. Her appreciation of color and the way they can be combined is extremely sophisticated.”

Esphyr Slobodkina (1908 - 2002)

Esphyr Slobodkina was an artist, author, and illustrator, best known for her classic 1940 children’s book Caps for Sale. Through the 1930s Slobodkina developed a unique method of working in oils; a flattened, abstracted style that incorporated line and suspended or interlocking forms. By the late 1930s and 1940s, Slobodkina was using a variety of techniques and materials. Many of her works are collages and constructions, integrating paint, wood, plastic, and metal with everyday objects such as parts of disassembled typewriters and computers, creating amusing and often great art. She was a founding member of American Abstract Artists, a group formed in 1936 to promote non-objective art.

Casey Vogt

Casey Vogt’s artwork in this exhibition addresses American abuse of prescription drugs. On her website, Vogt explains, “Currently, I am exploring the tumultuous love affair that Americans are having with Big Pharma. I find it fascinating that this country has been engaged in a “war on drugs” for almost 30 years now, yet in 2006, 227 million antidepressant prescriptions were dispensed in the United States alone, accounting for 66% of the total global market. This series, entitled “Meaning and Nothingness” examines how our society, within 40 years, has gone from one that imbibed an evening cocktail to unwind, to one that needs a morning, afternoon, and evening cocktail of pills to cope with the daily grind.”

Mark Wagner (born 1976)

Mark Wagner was born in the rural Midwest, the youngest of thirteen children. His creative career is in the fields of writing, collage, and bookmaking. He is co-founder of The Booklyn Artists Alliance, and has published books under the name Bird Brain Press. Wagner’s work is collected by dozens of institutions, including the Museum of Modern Art, The Walker Art Center, the Library of Congress, and the Smithsonian Institution. It has been shown at The Metropolitan Museum, The Getty Research Institute, and The Brooklyn Museum. Wagner explains, “my creative production includes work in many media: from writing and artist bookmaking to drawing, collage, and assemblage. In whatever media employed, I have a tendency toward meticulous production and solid graphic presentation. Usually fantastical, occasionally surreal, and often interdisciplinary - I am satisfied only when concept and craft meet on equally firm footing.” Wagner’s currency collage Took for Granted, based on Grant Wood’s American Gothic, is featured in Ripped: The Allure of Collage.
EXHIBITION-RELATED WEBSITES

**collage.org**
Links to: collage-related sites; books; and collage, assemblage, and photomontage artists’ websites
http://www.collage.org

**Romare Bearden Foundation**
http://www.beardenfoundation.org

**The Joseph Cornell Box**
http://www.josephcornellbox.com

**Salvador Dalí**
http://thedali.org
http://www.salvador-dali.org

**Jane Hammond**
http://www.janehammondartist.com

**Roy Lichtenstein Foundation**
http://www.lichtensteinfoundation.org

**Nancy Scheinman**
http://www.scheinman.com

**Slobodkina Foundation**
http://www.slobodkinafoundation.org

**Casey Vogt**
http://caseyvogt.com

**Mark Wagner**
http://www.smokeinmydreams.com

EXHIBITION-RELATED VIDEOS on YouTube

Black in Time Presents Romare Bearden:
How Collages Tell The Story of the Black Experience
http://www.youtube.com/watch?v=PvKX2pWnUwl

Romare Bearden’s Southern Sensibility
http://www.youtube.com/watch?v=LFXKq5sQFk
EXHIBITION-RELATED BOOKS

Ripped: The Allure of Collage

*Masters: Collage: Major Works by Leading Artists*
Lark Books (Author)

*Creative Collage Techniques*
Nita Leland and Virginia Lee Williams (Authors)

Karen Michel (Author)

*Collage: The Making of Modern Art*
Brandon Taylor (Author)

*Scraps: An Inspirational Field Guide to Collage*
Elsebeth Gynther and Christine Clemmensen (Authors)

*Paper: Tear, Fold, Rip, Crease, Cut*
Raven Smith (Editor)

*Romare Bearden: Collage of Memories*
Jan Greenberg (Author)

*Joseph Cornell: Navigating the Imagination*
Lynda Roscoe Hartigan (Author)

*Jane Hammond: Paper Work*
Marianne Doezema (Author, Editor)

*The Photomontages of Hannah Höch*
Peter Boswell, Maria Makela, Carolyn Lanchner, and Hannah Hoch (Authors)

*Miriam Schapiro-Works on Paper: A Thirty-Year Retrospective*
Miriam Schapiro (Author)

*Rediscovering Slobodkina: Pioneer of American Abstraction*
Sandra Kraskin, Karen Cantor, Leonard S. Marcus, Ann Marie Mulhearn Sayer, and Esphyr Slobodkina (Authors)
**EXHIBITION-RELATED VOCABULARY**

*Ripped: The Allure of Collage*

**collage:** A work of art created by adhering basically flat elements (such as newspaper, wallpaper, printed text and illustrations, photographs, cloth, string) to a flat surface.

**assemblage:** A three-dimensional composition made of various materials such as found objects, paper, wood, and textiles.

**medium (media, plural):** The material(s) used to create artwork.

**mixed media:** A technique involving the use of two or more artistic media that are combined in a single work of art.

**encaustic:** The medium, technique, or process of painting with molten wax (mostly beeswax), resin, and pigments that are fused into a layer and fixed to a support with heat.

**photomontage:** A single composition made by juxtaposing or overlapping many photographic images.

**chine collé:** Areas of thin colored tissue/rice paper mounted (collage or collé) on or glued to the surface of a print. Frequently combined with etching or lithography, in this process the ink of the plate glues the thin paper to the substrate as the print is run through the press.

**silhouette:** An outline filled with a solid color, typically black on a white ground, and most often for a portrait.

**series:** A group of works of art created as a group and intended to be viewed as such.

**juxtaposition:** An act or instance of placing close together or side by side, especially for comparison or contrast.

**Surrealist art:** Surrealism is a 20th-century avant-garde, art movement that originated in the ideas of the Dadaist and French literary figures, especially those of its founder, French writer André Breton. Surrealist artwork can have a realistic, though irrational style, based on the unconscious and dream states and often incorporates unexpected imagery in juxtaposition.
Everyday Activities Torn Paper Collages
This project may be modified for grades K - 6.

**MOTIVATION**
Have students look carefully at images from *Ripped: The Allure of Collage.* Discuss the works of art by artist Romare Bearden. What imagery do you see in these works of art? What activities are the people taking part in? How were these works of art made? Discuss and demonstrate torn paper collage techniques.

**PROCEDURE**
Create collages that show a group of people engaged in an everyday activity. Encourage students to think about the types of group activities they witness every day in the world around them. Discuss the differences between what Romare Bearden saw in North Carolina and Harlem during his lifetime and what they may see today in their community.

**EXTENSIONS**
- **Photography:** Incorporate photographs into the torn paper collages. Ask students to pose as if engaged in a favorite activity and take a photograph. Print these and collage them into the artworks along with torn paper.
- **Language Arts:** Ask students to write stories explaining what is happening in their art.

Mail Art “Visual Art Pen Pal” Project
This project may be modified for grades K - 12.

**MOTIVATION**
Have students look carefully at images from *Ripped: The Allure of Collage.* Discuss the works of art by Ray Johnson. What imagery do you see in these works of art? Explain that Ray Johnson invented a new type of art called “Mail Art” in which artists would mail artwork to one another and add on to one another’s artwork via the postal system.

**PROCEDURE**
Create your own “Mail Art” amongst the class. Create a mail art “chain” by having each student share his or her mailing address with another. Have each student begin one small collage and then mail it to the student whose address they have. Ask students to photograph the mail art once they have added to it. When the mail art that each student originally started returns to him or her, bring them in to class. Print the photographs taken along the way and discuss as a group.

**EXTENSION**
Coordinate a “Mail Art” collaboration with students in another grade, school, town, or even state or country! Reach out in a different way by organizing a program with U.S. troops overseas.
PRE- and POST-VISIT ACTIVITIES
Ripped: The Allure of Collage

**Juxtapositioning Collages**
This project may be modified for grades 6 - 12.

**MOTIVATION**
Have students look carefully at images from *Ripped: The Allure of Collage*. Discuss the works of art by artist Ethel Camhi. What imagery do you see? Look carefully at the collage *The Good Soldier*. What is distinctive about this soldier? What two cultures does the figure remind you of?

**PROCEDURE**
Create your own collages that juxtapose, or place side-by-side, two very different types of imagery.

**“Animal”scapes Magazine Collages**
This project may be modified for grades K - 12.

**MOTIVATION**
Have students look carefully at images from *Ripped: The Allure of Collage*. Discuss the animal collages by artist John Digby. What imagery do you see? What parts of the landscapes/buildings form the distinctive characteristics of the animals?

**PROCEDURE**
Supply photocopies of landscapes from magazines. Have each student select one landscape and cut it into pieces according to the shapes and lines in the landscape. (Older grades: Consider the meaning of the landscapes/buildings and how they may symbolically relate to a particular, real animal. Discuss symbolism and how to use images to express an opinion through visual art.) When all the pieces are cut, explain that they need to now try to rethink these pieces as parts of the body of an imaginary animal. Encourage them to arrange and rearrange until they are pleased with the arrangement. Once the body is glued down, instruct students to use black marker or ebony pencil to sketch in a head for the animal.

**EXTENSION**
**Language Arts:** Ask students to name their animals and write a description of why they chose the names they did. (Older grades: Have students write an explanation of the symbolism behind their artwork. Why did he/she choose particular buildings/landscapes to create the animal he/she did?)
John Digby
*Fish & Fisherman*, 2003
Archival papers, paste, and black ink
4 x 5 1/2 in.
Collection of Joan and John Digby
John Digby
*Rhinoceros*, c. 1995
Archival papers and paste, black and white ink
6 x 6 in.
Collection of Joan and John Digby
The Heckscher Museum of Art

Ripped: The Allure of Collage
October 29, 2011 - January 8, 2012

Steven Ford
*Untitled*, 2010
Linocut with chine collé
44 x 30 in.
Loaned by Dolan/Maxwell, Philadelphia
Nancy Scheinman
*Timeless Waterfall Music Echoes*, n.d.
Acrylic, oil, canvas, paper, antique tin, polymer clay, and patinated copper on wood panel
21 x 21 in.
Courtesy of the Artist and Jane Sauer Gallery, Santa Fe, New Mexico
Casey Vogt  
*They Come to Snuff the Rooster, 2009*  
House paint, collage, envirotex on panel  
24 x 24 in.  
Tria Gallery, New York City
Esphyr Slobodkina
“Doodled Up,” late 1940s - early 1950s
Oil on fabric on gessoed masonite
7 1/2 x 18 in.
The Heckscher Museum of Art; Gift of the Artist
Miriam Schapiro
*The Measured Heart*, 1982
Collage, acrylic and fabric on paper
36 x 36 in.
The Heckscher Museum of Art; Museum Purchase
Ray Johnson
*Untitled (Peter Beard profile with Tarot Card Cornell Bunnies, and Buddha)*, 1976-1987-88-89-90, 5.93, 4.16.94
Collage on illustration board
15 x 13.75 in.
The Heckscher Museum of Art; Museum Purchase: Theresa A. Cwierzyk and Sidney Gordon Fund
(Wilhelm) Hunt Diedrich
_A Hunter on Horseback_, c. 1920
Paper silhouette mounted on paper
10 3/4 x 16 1/2 in.
The Heckscher Museum of Art; Gift of the Baker/Pisano Collection
ALSO ON VIEW

A Way with Words: Text in Art
October 29 - April 15, 2012

Words are not commonly considered an element of the visual arts, yet many artists incorporate words in their work. This exhibition of two dozen works from the Permanent Collection presents art that includes words, lettering, numbers, or symbols as subject, design element, or to convey information.

In using text to augment the purely visual elements, these works give new meaning to the cliché “a picture is worth a thousand words.” Featured artists include Berenice Abbott, Mary Bauermeister, Robert Cottingham, Stuart Davis, Don Eddy, Red Grooms, Man Ray, Howardena Pindell, and Michelle Stuart, among others.


Across Time & Place
Treasures from the Permanent Collection
October 29, 2011 - January 8, 2012

This rotating Permanent Collection exhibition includes paintings, drawings, and sculpture from the 1500s through the late 1900s in a wide range of styles, demonstrating the breadth and depth of the Museum’s collection.

Daniel Ridgway Knight, Waiting for the Ferry, 1885 Oil on canvas, 35 3/4 x 50 3/4 in. August Heckscher Collection.
Explore the Collection  @  www.heckscher.org

Start at the Home Page

Learn about COLLECTION HIGHLIGHTS.
George Grosz's Eclipse of the Sun and much more!

SEARCH THE COLLECTION of more than 2,200 works by artist, classification, or date.

See artwork that is CURRENTLY ON VIEW.

Click thumbnails for large images and detailed information.

Select works of art have Huey's Kid-Friendly Information. These guided questions are designed for children to learn along with a grown-up. Huey makes it fun for everyone to look and learn together!
Prepare your students before their School Discovery Program! Guides are developed on a rolling basis and are available free of charge at www.heckscher.org. Simply click on “Education” and “Educator Resources.” Guides contain exhibition-specific information including:

- Artist biographies
- Exhibition summaries
- Full-color artwork images
- Vocabulary words
- Pre- and post-visit activities

SHARE LESSONS and STUDENT WORK in the KIDS CORNER

Have you taught your students a lesson inspired by artwork on view in the Museum? Share it with us and fellow art teachers at www.heckscher.org.

The Museum will display images of your students’ artwork in the Kids Corner art gallery.

HOW TO SUBMIT:
Please send .jpg files of student work to seekamp@heckscher.org. All submissions must include teacher’s full name, school name, district, and students’ grade level. If desired, include a brief description of the project.

QUESTIONS?
Call the Museum Education Department 631.351.3214, Monday through Friday, 9:00 am to 5:00 pm, or e-mail seekamp@heckscher.org.