

**SABBATICAL LEAVE REPORT
FOR
ACADEMIC YEAR 2000-2001**

**Submitted in Partial Fulfillment
of the Requirements for Sabbatical Leave
to the
Salary and Leaves Committee 2000 - 2001
and
the Board of Trustees
of
Mt. San Antonio College**

**by
LINDA ALLEN-KODAMA
PROFESSOR OF ART**

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SABBATICAL LEAVE PROPOSAL and TIME LINE
for Linda Allen-Kodama, February 8, 2000

The Art Department has instituted the concept of Lead Professor in the various areas of emphasis within the department. As Lead Professor in the Two-Dimensional Design area it is my job to mentor the part-time faculty and see that there is continuity in the teaching of the curriculum. Craig Deines, Carolyn Alexander and I have been putting together a capacity matrix for Two and Three-Dimensional Design as these are the core courses to all others in the department. Part of this job of Lead Professor is to also make sure that we have a visual data base of images for instructors to use that is vital and up to date with both historical and current examples. This takes time to research and physically prepare, something that there has not been time to do. It has been impossible as a full-time tenured professor at Mt. San Antonio College with the workload of teaching, committee work, administrative tasks and staying current with new teaching paradigms to do any extensive research activities in the visual arts. It is important to be vital to one's students to know what is happening on the scholarly front of the visual arts and the best way to do this is by going to the major museums and to the most current gallery exhibitions. These research activities involve extended uninterrupted reading time and the time to attend museums during the work week when museums are not crowded and one can view the works from near and far and see entire galleries in the museum without crowds of bodies in the way (this has become impossible as my teaching schedule is now from 9a.m. to 4 p.m. four days of the week and the only non-teaching day is Monday when museums are closed). Staying current and being able to check your ideas about influences within the visual arts through museum scholarship, exhibition catalogues and other readings in art journals and publications is imperative to staying vital in the classroom. I need the time to engross myself in these activities to catch-up with what I have had to table while meeting my obligations to Mt.SAC.

As well, it is important for me to begin building a data base of images, to support my own lectures and handouts, that can be shown through the new computer technologies, that for the most part, have replaced the use of slides in the classroom.

- The first activities of reading will be intertwined in the need to discover what influence one of the two major art critics of the 1950's, Clement Greenberg, had on the later works of major Hispanic artists such as Rufino Tamayo and Carlos Merida and to compare their lives and works to a more recent Latin American artist, Rafael Coronel. I am also looking at how Two-Dimensional Design, as we teach it today, is so highly influenced by the changes of Modernism at the turn of the last century (1900) and later by the era of Greenberg's sphere of influence in the 1950's. I am reevaluating whether any changes need to be made to the classic time honored international style notions that underpin the subject domain of Two-Dimensional Design and what current trends might need to be included.

I wish to explore enclaves of "art" that are part of cultures that persist to current times much as they have for centuries despite the disruption of Western culture (like the Native Northwest Americans). I have reading and research I wish to do to support the looking I did in Canada and Washington State in 1994 and 1999.

- My gallery and museum viewing is to put me back in touch with the art communities of Los Angeles as well as the international art communities. I want to see what is happening currently in some of the specialized museums that are directed toward specific ethnic communities. This will join with the reading to make curriculum decisions for Two-Dimensional Design.

FALL

August 2000

- Reading: *Clement Greenberg, A Life*, Florence Rubenfeld
- Museum Viewing: MOCA
- Selecting and writing to museums for their lists of images on CD ROM

September 2000

- Reading: *Clement Greenberg, A Life*, Florence Rubenfeld
- Looking through my personal library for the images I wish to scan for my course.
- Checking museum web sites for images
- Research CD ROM burner for purchase
- Consult with Educational Technology Director and Media Services as to the appropriate settings for scanning images to be versatile for use on campus
- Visit a gallery

October 2000

- Reading: *Rufino Tamayo*, Octavio Paz and Jacques Lassaigne (written and visual review of his life's work)
- Museum Viewing: Museum of Latin American Art
- Relating the discoveries from the museum viewing and reading to my course content and deciding what images should be included in the data base for my course and will benefit the department.
- Follow-up with museums for their lists of images on CD ROM

November 2000

- Reading: *Carlos Merida, A Retrospective* Interview with the artist and exhibition catalog
Rafael Coronel: The Imagery of Time, Ricardo Pau-Llosa - exhibition catalog
- Museum Viewing: Mingei International Museum of Folk Art

December 2000

- Make list of images to scan
- Museum Viewing: LACMA

SPRING

January 2001

- Reading: *The Legacy, Traditional and Innovation in Northwest Coast Indian Art*, Peter L. Macnair, Alan L. Hoover, Kevin Neary
- Continue to relate the discoveries from the museum viewing and reading to my course content and deciding what images should be included in the data base for my course and will benefit the department.
- Comparing my list of images with the museum CD's - eliminating those that are duplicates
- Begin scanning images

February 2001

- Scan images
- Test use of scanned images presented on computer screen and on our projection system in 15-1.
- Museum Viewing: Japanese American National Museum

March 2001

- Continue to modify any lecture/demo material for Two-Dimensional Design courses with images
- Scan images
- Museum Viewing: California Afro-American Museum

April 2001

- Scan images

May 2001

Write the Sabbatical Report

MT. SAN ANTONIO COLLEGE

Salary and Leaves Committee

APPLICATION FOR SABBATICAL LEAVE

Name of Applicant Linda Allen-Kodama

Address 2953 Elda Street, Duarte, CA 91010

Employed at Mt. San Antonio College beginning 1978 - Full-Time since 1991

Dates of last sabbatical leave: Have never taken leave, have taught continuously for 29 years since 1970 (six years full-time at Claremont High School, tenured, 1970-76; part-time at several schools 1974-1991; full-time at Mt.SAC since 1991).

From _____ To _____

Department ART Division HUMANITIES

Length of sabbatical leave requested: Purpose of sabbatical leave:

One semester _____ Study X Project X
Fall _____ Spring _____
Two Semesters X Travel _____ Combination (specify) _____

NOTE: Sabbatical periods are limited to contractual dates of the academic year.

Effective dates for proposed sabbatical leave:

From August 2000 To June 2001

and (if taken over a two school year period)

From _____ To _____

Attach a comprehensive written statement of the proposed sabbatical activity(ies) including a description of the nature of the activity(ies), a timeline of the activity(ies), a timeline of the activity(ies), an itinerary, if applicable, the proposed research design and methods(s) of investigation, if applicable.

Attach a statement of the anticipated value and benefit of the proposed sabbatical activity(ies) to the applicant, his /her department or service area, and the College.

Any change or modification of the proposed sabbatical activity(ies) as evaluated and approved by the Salary and Leaves Committee must be submitted to the Committee for reconsiderations.

Linda Allen-Kodama
Signature of Applicant

December 1, 1999
Date

APPLICATION FOR SABBATICAL LEAVE

Page 2

Applicant's Name Linda Allen-Kodama

THE ACKNOWLEDGEMENT SIGNATURES REFLECT AWARENESS OF THE SABBATICAL PLAN FOR THE PURPOSE OF PERSONNEL REPLACEMENT. COMMENTS REQUESTED ALLOW FOR RECOMMENDATIONS PERTAINING TO THE VALUE OF THE SABBATICAL LEAVE PLAN TOT HE COLLEGE.

APPLICANTS MUST OBTAIN THE SIGNATURES OF ACKNOWLEDGEMENT PRIOR TO SUBMITTING APPLICATION TO THE SALARY AND LEAVES COMMITTEE.

ACKNOWLEDGEMENT BY THE DEPARTMENT/DIVISION

Signature of Department Chairperson *Thomas D. Darity* Date 12/1/99

Signature of Dean *Stephen Kimmel* Date 12/1/99

ACKNOWLEDGEMENT BY THE OFFICE OF STUDENT LEARNING

Signature of Vice President,
Student Learning _____ Date _____

Comments:

NOTE: DEANS ARE REQUESTED TO SUBMIT A STATEMENT OF RECOMMENDATION REGARDING THE VALUE OF THE SABBATICAL PLAN TO THE COLLEGE, DIVISION/DEPARTMENT, AND INDIVIDUAL, IN CONSULTATION WITH THE APPROPRIATE DEPARTMENT CHAIRPERSON.

FINAL ACTION BY THE SALARY AND LEAVES COMMITTEE:

_____ Recommend approval to the Board of Trustees

_____ Not recommend approval to the Board of Trustees

Signature - Chairperson, Salary and Leaves Comm. Date _____

Signature - Authorized Agent of the Board Date _____

STATEMENT OF PURPOSE

COMBINATION SABBATICAL LEAVE PROPOSAL

NECESSITY AND ACQUISITION OF DIGITAL IMAGERY

HISTORY

THE NEED FOR DEVELOPING A DATABASE OF IMAGES.

The Mt. SAC library housed the Art Department's collection of art slides until 1991 at which time the collection was discontinued. When the library housed the collection of art slides, Art Department members requisitioned new slides to be purchased or requested duplications of existing slides, and the library used its budget and staff to provide these services. When the library divested itself of the collection of art slides, the Art Department did not receive an additional budget or additional staff to maintain the services thus lost. Eventually, the department found itself in dire need of good images to use in studio, art history and art appreciation courses. Additionally, without purchasing new or without fresh duplication of slide images, in the existing collection, the slides fade to red and the images cannot be projected with sharpness and clarity. This situation precipitated two actions by the Art Department, each producing drawbacks or setbacks.

First, the Art Department members purchased thousands of dollars of books to use in the classroom to illustrate lectures, demonstrations and critique sessions where examples of great works of art are needed to illustrate visual concepts to students. The Art Department's budget each year to finance five sections of Two-Dimensional Design (taught among three faculty members) was \$600 annually for the last 25 years, an amount that was raised to \$1100 last year. This budget has not been adequate to acquire supplies for the Two-Dimensional studio, purchase audio-visual material and equipment or expensive art books necessary to teach these classes. As a conse-

quence, faculty members subsidize the budget by purchasing much of the teaching material themselves.

The second action taken by the department to address the acquisition of an adequate collection of images was a request to equip art studios with computers for presentation purposes and to create two "smart classrooms" that would house the proper equipment to project images and multimedia presentations in the classroom. The primary reason for discontinuing the collection of art slides was the expectation that slides would not be needed in the future and that art images would be available and be capable of being projected digitally by computer technology. An important component of the Art Department proposal to equip classrooms with computers was the goal of creating a database containing art images in digital form that was at least comparable to the collection of art slides that were being destroyed.

While this proposal was not initially funded by Mt.SAC, the requirement that any use of technology in the classroom be used to enhance learning benefited the Art Department significantly. The department reconsidered its pedagogy and studied critical thinking so that faculty members could implement the pedagogy of critical thinking into the Art curriculum. What we discovered is that this integration of critical thinking made the rationale for computer technology and a digital image database more compelling. Stimulating higher order thinking abilities of analysis, synthesis and evaluation in art courses requires the capability to use the "what if" scenario, and lead a discussion evaluation about the art work based upon this new synthesis. To execute a "what if" scenario before computer technology would require drawing, painting and re-painting the images, a process which would take days; the computer technology could accomplish the reconfiguration within five to fifteen minutes. Upon resubmission of this budget proposal several times, with the pedagogical shift proposed, the proposal was accepted.

PROJECT OVERVIEW

Having a fairly good grasp of the programs necessary to scan images to use for classroom instruction, and having already generated sophisticated handouts with black and white scanned images (see a sample in Appendix A), I needed to take the next step to provide color images to support classroom demonstrations, lectures and critiques conducted each week, and often daily, in my classroom. The next school year it was projected that I would have a used computer into my classroom. Therefore, I developed a three-part approach to help me determine our department options in building a stronger collection of digital images and updating my classroom presentations.

- 1.** Part of my leave would be dedicated to finding out how many museums across the country had digital images available in their collections and to learn whether these images could be acquired by our department. This information I sought could be gathered by sending out a questionnaire to the museums that housed the major collections across the country and/or by reviewing the internet sites or printed materials made available by the museums that might yield information about available digital images. A copy of the Museum survey letter and questionnaire form used for this part of my project is included as Appendix B.
- 2.** Additionally, I determined to make site visits to a number of museums to keep informed about contemporary collections and important historical reviews in the visual arts. These visits would help me become more familiar with the contemporary trends forming and would also allow me to reorient myself more closely with my field in terms of changes that have taken place in the last few years.

3. The third part of my project included concerted readings in some specialized multi-cultural areas of the visual arts. The readings were intended to provide a broader and deeper basis for making selections of digital images. In particular, the cultural area of Mexican Modernism was one area in which I thought our collection might be appropriately strengthened; therefore, I selected several artists to read about so that I could compare them to earlier artists such as Rivera, Siqueiros and Orozco. I was also interested in learning more about how the Native North American artists could be incorporated into the curriculum for design courses and particularly how contemporary Native Americans deal with their ancient heritage of strict aesthetic rules in the creation of their art. A third goal in the reading component of my project was to examine the work of the highly influential art critic, Clement Greenberg, an individual who almost single-handedly created the direction of the visual arts for several decades (from 1930's to the 70's). His work added to my project the opportunity for closer study concerning the design aesthetics that we practice today in the classroom.

My goals, through the reading and studying of the cultures of Mexico and the Native Northwest, were to be able to acquire further pertinent multi-cultural imagery and include it appropriately in order to help us illustrate the universal concepts of design. In order not to create redundancy with existing images that might be commercially available to the college through museum sources, I first needed to find out what was actually available. Thus the first part of the project was to survey the major museums in the United States to find out if they had begun to offer their collections through digital media or if they would be doing so in the near future. The second part was to conduct on-site museum visits to determine contemporary trends in the visual arts and the third part of the project would provide textual criteria for the selection of the necessary digital images that would enhance the department's collection and aid in my specific courses in Two-Dimensional Design.

ANTICIPATED VALUE TO THE COLLEGE/DEPARTMENT

It was my intent to return from this project to my classroom and to share with my colleagues in the department the new information and media I found in order to make my courses more powerful. The scanned images would be available for use by other instructors in the department and would be included as well in the general database that the Art Department will be building. It was also of interest to me to get an idea for the department about the parameters of the department goal of creating a complete data base of Art History images; I hoped my project would enable me to get a clearer sense of the difficulty involved in the creation of this data base and some of the obstacles we might anticipate as we planned our project. The information gathered from the survey of museums would tell us how much of our data base could be purchased and how much would need to be generated by the department. In addition, the survey data would provide statistical information to support the request of an image librarian position, a position that could significantly add to our college-wide ability to create and maintain an excellent digital image collection.

REPORT OF FINDINGS

RESEARCH ON ELECTRONIC IMAGES AVAILABLE FROM MUSEUMS

Using the reference book, *Art Year, The International Exhibition Guide 2000*, a publication which lists the major museums of the world and includes a description of each museum's collection along with the address, phone number and e-mail or website (when available), I selected 126 museums in the United States for this project. Each of the museums was sent questionnaires with a cover letter explaining my interests (see Appendix B), and of the 126 museums polled, 76 responses were received, an excellent return for mail inquiry according to the U.S. Postal Service authorities. In addition, I reviewed the websites for each museum with internet access to determine whether electronic images might be available.

I have noted my specific findings in Appendix C (American Art Museum Response List for Images on CD's) Although a few museums did send CD images listed below, I found that very few museums have begun the process of putting their collections into a digitized form and, if they have slides, they are expensive and for the most part they are not catalogued for someone to choose from. The irony is, then, that one would already have to know what images the museum had in order to ask for an image from their "Rights and Reproductions" departments. Of the CDs that were sent to me, most are interactive. Thus, they are fine for individual student interaction in a learning center or lab classroom, but they do not provide images that can be called up selectively in a lecture, demonstration or critique session in either a studio or lecture situation. These situations, as I have mentioned earlier, demand a data base of images that are catalogued in a way that allows images to be accessed and brought up immediately or pre-selected and grouped for presentation

MUSEUM	MATERIAL SENT	TITLE	COMMENTARY
• MUSEUM OF CONTEMPORARY ART, CHICAGO	• Packet of teaching Material: 20 slides representing their collection		
• SAN FRANCISCO MUSEUM OF MODERN ART	• Interactive Multi-Media CDs • Interactive Multi-Media ED	• <i>Art as Experiment/Art as Experience, The Anderson Collection</i> • <i>Voices and Images of California Art</i>	• Includes 15 works from the permanent collection • Intended for Grades 4-12
• MINT MUSEUM OF ART	• Interactive CD • Interactive CD	• <i>Ceramic Art of North America</i> • <i>Kingdoms of the Sun, Masterworks of Ancient Andean and Spanish Colonial Art</i>	• Meant for adults • Meant for adults; Collection is quite good
• LOS ANGELES COUNTY MUSEUM OF ART	• Interactive CD	• <i>sun moon mountains rocks</i> (sic)	• Korean art from the Choson Dynasty

The most productive bit of information came from the Cleveland Museum of Art who sent my questionnaire to an organization called AMICO (Art Museum Image Consortium: www.amico.org), a not-for-profit organization or major art collecting that has begun the task of collecting a data base of images since their inception in July of 1999. AMICO collects images from art institutions who become members and contribute images from their collections to the AMICO web site. In return, organizations, such as our college, can become members for a fee in order to be able to download images from the site. After contacting this organization, I found that it would collect 500 initial images from the participating member museums. An organization like Mt SAC would then be able to access and download these images for an annual membership fee of approximately \$10,000. After becoming members, Mt. SAC would be able to charge a service fee from other schools that would access the data base through us. To date, a small number of museums have become members because they are just starting the process of digitizing their collections. My research of the museums and images available through AMICO determined a list of images that needed to be looked for to begin scanning the images I required for my courses. This historical, chronologically ordered list of images that needed to be looked for to begin scanning the images I required for my courses. This list and the CD of the images I scanned for my course work and the Art Department are available for review as Appendix D.

MUSEUM VISITATION

The selection of museums to visit during specific months was at the request of the Sabbatical Leave Committee at the time of the submission of the request, a year prior to knowing what would be at the specific museums at the time. As a result some museum visitations were switched, during the sabbatical leave, to other months where viewing of things that were important to me was more appropriate. The Sabbatical leave committee also encouraged me to try and visit some out of town museums, but at the time of my sabbatical request I was not sure that I would have the money to do so. All the listed museums were visited and many others were included beyond those promised and with the travel that I was able to do.

For the artist museum visitations are very esoteric events. One does not chronicle the event, but instead it is a non-verbal experience taking-in visual data, for the most part, without making judgments. It is an intense and exhausting experience, one that often can not be talked about immediately, unless one is attending the exhibition with another artist. Some works do provoke "light-bulb" connections to other periods of art, other artist's works or stylistic trends that have been effected by or have effected the work on view. Some works provide seed ideas for one's own work. For the most part, viewing does not come to fruition until months, sometimes years later when viewing some other exhibition, reading an art text, talking to another artist, or in the midst of lecturing while trying to answer student questions. This is because the activities of the artistic mind are, for the most part, the actions of divergent thinking and the information is not pigeon-holed or placed in any particular sequence. The catalogues are important sources for reviewing the visual data and for reading about the exhibition in depth, but the reading of a catalogue does not happen right away. After one has digested the exhibition and has begun to think about the work, at a much later date, then the catalogue is addressed to refresh the visual memories and to add the art historical scholarship to one's own thoughts. The works are digested at times when the brain's right hemisphere is allowed to spin free like while in the shower, driving alone or in silence on a trip, or while looking through an unrelated art text. I saw a tremendous amount of work and will be digesting it for some time to come.

MUSEUM VISITATIONS

DATE	MUSEUM	EXHIBITION(S)
2000		
August 29	• LACMA - West	• <i>ScythianGold</i>
August 31	• MOCA-Geffen	• <i>The Work of Charles and Ray Eames</i> • <i>At the End of the Century; One Hundred Years of Architecture</i>
September 19	• Getty Museum Los Angeles, CA • Bergermont Station, Santa Monica, CA	• Rubins Drawings • <i>The Man in the Street: Eugène Atget</i> • Viewing of parts of the permanent collection • Ron Ownbey and I waked through several galleries to orient ourselves for another later visit as it was more important to see the temporary exhibits at the Getty
September 30	• Saugus Iron Works Museum Saugus, MA • Peabody Essex Museum Salem, MA	• Site of the first ironworks in colonial Amer. 1640 • Permanent art collection of early America including Native American artifacts • <i>Frank W. Busen, American Impressionists</i> • Permanent collection of Textile production in America and contemporary Quilts
October 1	• Lowell Textile Museums Lowell, MA	• Permanent collection of Textile production in America and contemporary Quilts
October 2	• Norman Rockwell Museum Stockbridge, MA	• Permanent collection of Norman Rockwell • <i>Distant Shores, The Odyssey of Rockwell Kent</i>
October 3	• Williams College Museum of Art Williamstown, MA	• <i>The Lines of Early Modernism</i> • Permanent Collection • <i>Maurice and Charles Pendergast</i> • <i>Down the Rabbit Hole, Artists and Writers in Wonderland</i>
October 5	• Fort Ticonderoga & Museum Fort Ticonderoga, New York	• Art works by Hogarth • Artifacts of Ft. Tyconderoga and the Revolutionary War
October 25	• Museum of Latin American Art Long Beach, CA	• <i>José Gurvich: A Song of Life</i> • <i>Becky Guttin</i> • <i>The Latin Caribbean</i>
October 19	• Palm Springs Desert Museum Palm Springs, CA	• Mesoamerican Collection • <i>Duane Hanson: Virtual Reality</i> • Contemporary Art Collection • <i>The Art of Montgomery Cliff</i>
October 28	• Eastern California Museum Independence, California	• Native American Basket Collection and artifacts of Owens Valley Paiute and Shoshone tribes

MOCA = Museum of Contemporary Art, Grand Ave, Los Angeles location

Geffen Contemporary = Museum of Contemporary Art, Central Ave., Los Angeles location

MOCA Gallery @ Pacific Design Center = Museum of Contemporary Art, Melrose Ave., Los Angeles

LACMA = Los Angeles County Museum of Art, Wilshire Blvd., Los Angeles

SOUTHWEST MUSEUM has had two locations, one off the Pasadena Fwy (permanent) and the other a temporary location next to LACMA in the old Art Deco May Company Building on the corner of Fairfax and Wilshire

- November 3
 - Norton Simon Museum of Art
 - Permanent Collection with 3 of my former design students
- November 28
 - Japanese American National Museum
 - *Allen Say's Journey* - Illustrator
 - *Crossover* - video
 - *More Than A Game*
 - Permanent Exhibition of Japanese WWII incarceration in Concentration Camps

2001

- January 23, 2001
 - MOCA Gallery @ Pacific Design Center
 - *Super Flat*
- February 13
 - LACMA
 - Santa Monica Museum of Art
Bergermont Station,
Santa Monica, CA
 - Gallery of Functional Art
Bergermont Station,
Santa Monica, CA
 - Works of Keene
 - Group Show
- March 2
 - LACMA
 - *Made in California, Art, Image and Identity 1900-2000*
- March 29
 - Autry Museum of Western Heritage
 - *Out of the Mist*
- April 11
 - California African American Museum
 - MOCA-Geffen Contemporary
 - *Hewitt Collection of African American Art*
 - *Public Offerings*
 - *From Arbus to Gober*
- May 19
 - Mingei International Museum
San Diego, CA
 - *Ceramics of Tatsuza Shimaoka*
 - *Aiyana Clay Horses - A Living Tradition*
 - *Village India - Arts of India*
 - *¡Viva Los Artesanos! - Arts de Mexico*
 - *Crowning Glory - Contemporary Paper Bag Hats*
- May 22
 - Ace Gallery, Los Angeles
 - *Charles Fine, Paintings and Sculpture*
 - *Thomas Mozkowski, Paintings*
- May 22
 - LACMA
 - *Aztlan, Mythic Homeland of the Mexican People*
 - *L'Esprit Nouveau; Purism in Paris, 1918-1925*
- June 4
 - Saxman Native Amer. Village
Ketchikan, Alaska
 - Alaska Museum
Ketchikan, Alaska
 - Eagle Spirit Gallery
Ketchikan, Alaska
 - Carving Shop
 - Lodge House - Songs, Dancing and Stories
 - Totem Pose Compound
 - Native American Collection of Tlingit Nations and Tsimshian Nations
 - Contemporary Northwest Coast Native Art
- June 5
 - Form and Function Gallery
Haines, Alaska
 - Sheldon Museum and Cultural Center
Haines, Alaska
 - Native American works from Alaska (Tlingit)
 - Chilkat Blankets and Tlingit Artifacts
- June 6
 - Alaska State Museum
Juneau, Alaska
 - Native American Collection of Tlingit Nation

READING ANNOTATIONS

While reading these several books it was necessary to delve into other texts to verify concepts, look-up other less familiar artists or to investigate things with which I was not at all familiar. Thus there are other books added to the original list in the Sabbatical Proposal.

My goals, through the reading and studying of the cultures of Mexico and the Native Northwest, were to be able to include and acquire further pertinent multi-cultural information/scholarship that would assist in the selection of imagery to help us illustrate the universal concepts of design.

THE BOOKS:

- MACNAIR, PETER L., HOOVER, ALAM L., NEARY, KEVIN, *THE LEGACY, TRADITION AND INNOVATION IN THE NORTHWEST COAST INDIAN ART*, SEATTLE: UNIVERSITY OF WASHINGTON PRESS, 1984.
- MCDARRAH, FRED W., *THE ARTIST'S WORLD*, NEW YORK: E.P. DUTTON & Co., Inc., 1961.
- PAU-LLOSA RICARDO, *RAFAEL CORONEL*, PALM SPRINGS: B. LEWIN GALLERIES, 1986.
- PAZ, OCTAVIO AND LASSAIGNE, JACQUES, *RAFINO TAMAYO*, S.A.: EDICIONES POLÍGRAFA, 1995.
- READ, BILL AND BRINGHURST, ROBERT, *THE RAVEN STEALS THE LIGHT*, SEATTLE: UNIVERSITY OF WASHINGTON PRESS, 1984 & 1996.
- RUBENFIELD, FLORENCE, *CLEMENT GREENBERG, A LIFE*, NEW YORK: SCRIBNER, 1997.
- SHEEHY, WILLIAM J.L. AND RENFREW, NITA M., *CARLOS MERIDA*, BEVERLY HILLS/PALM SPRINGS: B. LEWIN GALLERIES, LIBRARY OF CONGRESS # 83-080493.

ARTICLES READ -SUPPLEMENTING THE BOOKS READ:

- DROHOJOWSKA-PHILIP, HUNTER, "POP GO THE USUAL BOUNDARIES." *LOS ANGELES TIMES*, CALENDAR JANUARY 14, 2001: 4, 79-80.
- DROHOJOWSKA-PHILIP, HUNTER, "TAKING A CRITIC AT HIS WORD." *LOS ANGELES TIMES*, CALENDAR JULY 8, 2001: 4-5, 79.
- HANSEN, JAN-ERIK EBBESTAD, NERDRUM, ODD, TUV, JAN OVE, "KITSCH AND ART." *ARTNEWS* APRIL 2000: 52-57.
- HUGHES, ROBERT, "A BEAUTY REALLY BARE." *TIME* FEBRUARY 5, 2001: 73-74.
- JOLS, ALAN, "ODD MAN IN." *ARTNEWS* JANUARY 1999: 118-120.
- KINO, CAROL, "BRIDGET RILEY: THE PLEASURE OF PURE SEEING." *ART IN AMERICA* APRIL 2000: 112-118.
- KNIGHT, CHRISTOPHER, "ART FOR SCHOOL'S SAKE." *LOS ANGELES TIMES*, CALENDAR JULY 8, 2001: 7, 67.
- RUBIN, MERLE "VETERANS OF NEW YORK'S INTELLECTUAL BATTLEGROUND SPEAK OUT." *LOS ANGELES TIMES*, BOOK REVIEW OCTOBER 23, 2000: E4.

As a part of my 60 unit M.F.A. (the terminal degree in the Visual Arts that is equivalent to the Ph.D), I did graduate study on Native North American Art (1993). I specifically have had a personal affinity with the works of the Native Northwest and have traveled there twice to do some looking and exploration in museums and on-sight Native American communities in remote areas of British Columbia. Many books were acquired on these trips, and time to do some reading and study was necessary in order to determine how these could be incorporated into the design courses and see how current day Native Americans deal with their ancient heritage of strict aesthetic rules as they create works today. It was also necessary to see what, if any, similarities there are to Asian art for which I am more studied.

NATIVE AMERICAN TEXTS

MACNAIR, PETER L., HOOVER, ALAM L., NEARY, KEVIN,
THE LEGACY, TRADITION AND INNOVATION IN THE NORTHWEST COAST INDIAN ART,
SEATTLE: UNIVERSITY OF WASHINGTON PRESS, 1984.

This text along with the more esoteric text by Bill Holm, ***NORTHWEST COAST INDIAN ART,*** are the two definitive works on the aesthetic regulations in both two and three-dimensional works of Native Northwest American Art. ***THE LEGACY, TRADITION AND INNOVATION IN THE NORTHWEST COAST INDIAN ART*** gives an explanation of the historic figures, aesthetic hallmarks and the current day innovations for each of the main Nations of the Northwest: Coast Salish, Haida, Northern and Southern Kwakwaka'wakw, Tahltan, Tlingit, Tsimshian and Westcoast (Nootka, Nuuchahnulth). This is a definitive text for the understanding of the meaning behind the formal elements of the design in order to translate both the origin and the content of the works of the Native Northwest.

Because the aesthetics of Native Northwest works have such heavy aesthetic restrictions, I was most interested, after the immersion in these visual aesthetics, to see what the text had to say about how current day Native Northwest artists either adhere to these or innovate from them.

There is a shared aesthetic from the north of Washington state through the coastal regions of British Columbia to Alaska partially due to alliances gained through marriage. The work that differs the most aesthetically is that of the Inuit of the Arctic Circle. In fact, the art of the Northwest, as it has been resurrected from near annihilation by the forces of the provincial notions of the late 1800's and early 20th century, as Western culture came in contact with these aboriginal peoples, developed a strict code of aesthetic adherence. These have been studied and documented in the Bill Holm book, ***Northwest Coast Indian Art, An Analysis of Form***. My interests were to see how the contemporary artists dealt with this aesthetic form and if there was simply repetition of the past or if there were innovations being used to allow the aesthetic to transform as it had in the past before the intrusion of Western culture.

What I found in my readings is that indeed there is room for this transformation, but it is mostly in the form of new materials used to express the traditional aesthetic forms. Much of the traditional application of form is because this aesthetic is one that chronicles the myths and stories of the creation and development of the clans that are exclusively owned by families and may only be performed (through visual art, dance, song, storytelling and theatrics) by the families or clans of ownership. Aesthetics development will be slow because it has not been long (the 1950's) since a real rebirth began for these art forms after near annihilation at the hands of Western notions. By the 1970's about two hundred Native American men and women were seriously practicing their art in British Columbia, but innovation is flourishing in the form of content and adaptations of the precursory physical forms. What remains is that there are subtle stylistic differences of formal shapes between the different linguistic groups of nations/tribes (i.e. Tlingit, Haida, Coast Salish, Tsimshian, Kwakwaka'wakw, Bella Coola, Nootka, etc.) and now the development of stylistic characteristics of individual artists. The forms are increasingly sophisticated and so is the craftsmanship, especially among the most highly collected "name" artists. Here the aesthetics which were formerly used in utili-

tarian items or the totem, or the frontal area of the house, areas which are the equivalent of heraldic family crests, are now finding their way to the Western forms of drawing for drawing's sake or prints and other non-utilitarian items. Where in the past all items were made for the use of the tribe/clan, the potlatch or in trade with other tribes, today these artists are producing for sale outside the tribal nations. When I was in Ketchikan at Eagle Spirit Gallery, I saw a mask representing one of the anthropomorphic creatures of the sea that would have traditionally had spines representing those of the sea urchin sticking out of its mouth area; instead these had been replaced by cigarettes. Other masks had such new materials as denim or plastics on them; these are the most progressive of the stylistic transformations. These new formats sit alongside exquisitely crafted, painted, inlaid, and applied feather and fur works of more traditional form. The formline¹ elements of design that have had strict rules applied to them in the past are now being translated in a more uninhibited manner; this contemporary translation is contributing to the innovations of traditional forms such as bent wood storage boxes made as silver containers or masks created in slumped and carved or sandblasted glass. Content is also affected both in general and specifically by the notions and conceptual aspects of modern society as it makes inroads into these traditional societies. The sophistication of Native American humor, sarcasm and creativity is most keenly seen and understood by the Western mind in these more contemporary works.

By reading *The Legacy, Tradition and Innovation in Northwest Coast Indian Art* by Peter L. Macnair, Alan L. Hoover and Kevin Neary, I have been able to access the more specialized texts with greater understanding and incorporate more effectively the works of these peoples into the discussion of design and aesthetics in my Two-Dimensional Design courses. As well, this information helps in the selection of visuals that will need to be acquired or scanned into the visual data base for my course and for the new art history course on Oceania, Africa and Native American art.

1. HOLM, BILL, *NORTHWEST COAST INDIAN ART, AN ANALYSIS OF FORM* VANCOUVER/TORONTO, DOUGLAS & MCINTYRE LTD., 1965, PAGE 29
"The primary color, usually black, is used for the main *formlines* of the design. A formline is the characteristic swelling and diminishing linelike figure delineating design units. These formlines merge and divide to make a continuous flowing grid over the whole decorated area, establishing the principal forms of the design."

READ, BILL AND BRINGHURST, ROBERT, *THE RAVEN STEALS THE LIGHT*,
SEATTLE: UNIVERSITY OF WASHINGTON PRESS, © 1984 & 1996

These are some of the main stories in text and illustrations describing the definition of the Raven and his life and antics as told by current day Native Americans, Bill Read and Robert Bringhurst. The Raven is the main figure in the creation story of the various Nations and tribes of the Native Northwest Americans. As such, he plays important roles in many of the stories that describe the mysteries of the universe or define the variety of roles of both human and animal archetypes, and the common men and women of the societies. Each clan is privy to tell and illustrate only their stories on everyday objects (Westerner's call art), totem poles and house fronts. Stories are inherited through marriages between tribes, and therefore certain stories are shared by the various Nations of the Northwest. This book promotes a clearer understanding of the variety of places that the Raven image is depicted on works created by Native Northwest Americans and thus contributes to the discussion of aesthetics in my Two-Dimensional Design courses and the selection of images for the Art Department data base.

ABSTRACT EXPRESSIONISTS TEXTS

RUBENFIELD, FLORENCE, *CLEMENT GREENBERG, A LIFE*, NEW YORK: SCRIBNER, © 1997

This text investigates the life of Clement Greenberg, exploring his origins and youth to set the stage for the individuals, organizations, associations and rejections that form the man who almost single handedly brings about recognition for abstract expressionism in America and Europe. It chronicles the rise of artists Jackson Pollock, Barnett Newman, Arshile Gorky, and Willem de Kooning (despite Greenberg's negatively pitting him against the genius of Pollock) as the first group of artists to bring about this new

"ism" in the art world of the 1940's through the 60's. Kenneth Noland, Morris Louis, Jules Olitski, David Smith and Franz Kline, and (through her love affair with Greenberg) the work of Helen Frankenthaler, constitute the second wave in the movement. This is also the story of the rejection of figurative art for abstraction and non-objective expression and records how the very powerful literary community, through Greenberg, set bias within the ranks of the art world that are still being practiced today.² This text also records the history of his introduction to the elitist literary circle of New York by Harold Rosenberg and their life long battle for supremacy in literary and art criticism.

While this might seem like a simple cascade of information, what makes this text complex is the antics and associations of this man of difficult personality and the rude and deliberate acts of contemptuous behavior that he uses to work into and up to the top of the world of both the many "little" literary magazines and the visual art world of curation, dealerships and criticism. As well, it is the history of the times, the history of the major players, the disposition of the political, social and psychological times in New York and the Northeast, that all come to play, or are formed, or manipulated by his life and surrounding events within the art world. A major part of the work is the story of immigrant Jews who entered the United States fleeing persecution in Europe at the turn of the century, and the political directions of their children who become the highbrow intelligencia of literary publications like *Partisan Review*, *The Nation*, *Contemporary Jewish Record*, *Commentary* and *New Republic* to name a few. Rubenfield also tells the story of the formation of the Communist party in America and of the alliances with Stalin and Marx/Trotsky within the literary community. This division over Marx/Trotsky and Stalin in 1936, within the Communist Party in the U.S., which was the fallout of the activities in the U.S.S.R., created havoc within this highbrow group of literary critics and writers. Greenberg was embroiled with Philip Rav and William Phillips (among others) who were editors of a Communist Party-affiliated magazine; these two men made the risky decision to break with the Communists and publish *Partisan Review* (for which

2. Reference to *ARTNEWS* ARTICLES OF APRIL 2000 AND JANUARY 1999 IN APPENDIX F.

Greenberg often wrote) which became an independent leftist journal. The risk was being blacklisted in literary and intellectual circles in New York which would bring certain death to their careers as writers. At the time the *New Republic*, *the Nation* and even certain *New York Times* correspondents were sympathetic to Stalin and his purge trials. This saga is especially interesting in that art criticism was not considered "academic" at the time and therefore writing about art was a secondary function for these "little" magazines despite the fact that these individuals would become the core of what we call the New York intellectuals whose abiding interests were politics and culture. It was only later that journals such as *Art in America*, *ARTnews* and *Art Forum* came on the scene. This book is also a thorough discourse on the concepts of formalism in art history and criticism, and it is also an essay on Jewishness in America during the first half of the 20th century, the definition of "highbrow." It is the story of Greenberg's "highbrow" leftist skepticism of life in general and his quest to place abstract expressionism (abstraction in general) above the artistic pursuits of figurative imagery and realism (especially the various regional Social Realists). It is also the story of the beginning of art commodified through political maneuvering that later came to a head in the 1980's and 90's as the art market came to economic disaster with the fall of its inflated value at the end of the century.

Most importantly Rubenfield presents a thorough explanation of the origins of thought and philosophy that defined the biases of art criticism then and that continue to be a major point of debate in the art world of today. As I viewed the various museum and gallery exhibitions during this last year, I was able to put to use this reading to more fully understand the larger historical, aesthetic and political context of what I was viewing than simply its chronological art historic positioning.

For some time I have been trying to get the time to read this recent book about this highly influential art critic, Clement Greenberg. This book is quite complex and full of detailed information about the entire art structure/hierarchy. It is also about an indi-

vidual who, almost single handedly, created the direction of the visual arts for several decades from the 1930's to the late 1970's, and as such, contains a good quantity of the ideas concerning the design aesthetics that we practice today in the classroom and continue to be major issues of discussion today. I have had some deep questions about those influences and wanted to have a greater understanding of them as I look at the direction of the projects I am giving to fulfill my curriculum and evaluate the direction of the art world in general. The answers to these questions were later more fully formed for me after seeing the exhibition *L'Esprit Nouveau: Purism in Paris, 1918-1925*, not directly after reading this text. The opportune viewing of the movie, *Pollock*, just after reading this book and then seeing this exhibition joined to make a more complete picture as Greenberg plays the pivotal role in the rise of this famous artist and the world of abstract expressionism.

One might ponder how the readings in Native Northwest American art would or should relate to this text, but in fact there are shared aspects. Native Northwest American aesthetics are highly stylized, heavily abstracted and regulated by the clan. The abstract expressionists worked in an aesthetic content language that was quite personal but heavily abstracted to the point that many transform into the realm of non-objective imagery. While these works of the abstract expressionists were quite individual, they also were, in a sense, restricted by the likes of the pressures of Clement Greenberg as he ruled who would or would not be recognized by the highest echelons of the hierarchy of the visual art field. So great was his influence on those he wrote about, collected or represented in shows and exhibitions, that he often imposed himself on artists to change their paintings as he either painted directly on their canvases or made suggestions for the artist to implement. Those who complied were written about or represented and those who refused were not. The effects of his criticism for some 40 years ruled the aesthetic of the time. As well the dialogue he began is still part of the argumentation of the aesthetics of today (see articles in Appendix E).

I wanted a clear picture of his life and motives in order to be able to critically analyze the criticism of today and see the synthesis of the influences of the literary on the visual arts. This book greatly enhanced the analysis of the museum scholarship and the visual understanding of the works in my museum visitations.

As well, it was informative to compare how different cultures such as the contemporary Western artists of the Greenberg's time and contemporary Native American artists grapple with the pressure of imposed aesthetic dogma.

MCDARRAH, FRED W., *THE ARTIST'S WORLD*, NEW YORK: E.P. DUTTON & Co., INC., © 1961

A most informative, fortuitous acquisition was of the book *The Artist's World*, chronicling, in photographs and text, the New York art scene of this period of Greenberg's influence. For visual artists, or rather "visual learners," this kind of information provides insights that the written word can never convey. It is easy to "read" many of the influences and relationships of the various influential players mentioned in *CLEMENT GREENBERG, A LIFE* through this photographic essay. It gave life to the text. It was truly a "gift" appearing in a group of books acquired by the retirement of Ron Ownbey, Professor emeritus of the Art Department.

TEXTS ON MEXICAN ARTISTS

Interpretation of the works of Mexico are wound up in the seeming radical split in the content and imagery of the artists Rivera, Siqueiros, Orozco and the works of Rufino Tamayo, Carlos Merida and the more recent works of Raphael Coronel. The following readings were selected to find the origin of this rift.

PAZ, OCTAVIO AND LASSAIGNE, JACQUES, *RAFINO TAMAYO*, S.A.: EDICIONES POLÍGRAFA, © 1995

This publication chronicles the life and philosophies of Rufino Tamayo with commentary by the two art critic authors. The text is illustrated by a voluminous color retro-

spective of Tamayo's paintings. This text explains the philosophical differences of Rivera, Tamayo and Merida.

Rivera's made the obligatory journey to Paris that Tamayo and Merida (and so many artists from many other countries) made, but he had rejected easel painting for mural painting to teach a largely illiterate people of Mexico the history of their own political struggle in the Mexican Revolution. Rivera rejected European tradition and felt the New World should look to the living tradition of its folk art and the ancient works of Mexico's native tradition of the Aztecs and Mayans for new artistic expression.

When Rivera was invited to create murals in the U.S. he proclaimed our engineers of skyscrapers and bridges as our great artists.³ How then is Tamayo positioned in relation to this renown Mexican Social Realist and his artist wife, Frida Kahlo? In reading about Tamayo and Merida one sees almost the same relationship in North America between our 20th century Social Realists and the works of the Abstract Expressionists, but historically Rivera, Siqueiros and Orozco were not ignored like so many of the American Social Realists were until recently; with much curatorial recognition, through major shows, chronicling their work in both individual and group exhibitions, the American Social Realists are acquiring a more prominent place in general art history today.

Tamayo and Merida took their exploratory trip to Paris as this was the mecca of art in that pre-World War II era. Both returned, as so many did, to their native land with new insight for their form of expression. Unlike the Mexican Realists, Tamayo does not reject his time in Europe. Instead, he embraces the high intellectual spirit of questioning that begins the era to come of Surrealism and eventually to total abstraction and conceptual art, the highest forms of formalism. In fact the critic, Octavio Paz, brings counterpoint to the dogma of Clement Greenberg in writing about Tamayo's motives and works. It is a shame that the influence of Paz was not greater than that of Greenberg, as we might not have had such a heavy-handed dogma controlling the criticism and collecting of today. Unlike Greenberg who seemed to always be on the

3. Duane Preble, Sarah Preble and Patrick Frank, *Artforms*, 6th Edition (New York: Addison Wesley Longman Publishers, Inc. © 1999) p.444

hunt for the next "star" that he would claim as his discovery so that he could help "make" the artist, Paz, instead contemplates the work and then the individual, searching for the inner workings of both. Paz's sensitive dialogue reveals the individual nature of the artist and helps to position him historically citing his influences and individualism.

On being asked to define his relationship with his predecessors, Tamayo said,

I do not believe in either Mexican or Latin American painting. I can only conceive of painting in its most universal sense. The increasing importance of the mass media, above all since the Second World War, has done away with everything that could be localistic... I have always been opposed to that sort of pseudo-Mexican art. The most one can say is that there is a kind of common stamp, since all of us do belong to a certain place and to a certain moment in time. But art is universal. If one has authentic roots, there is no need to look for anything: that stamp that identifies us will appear of its own accord.⁴

Indeed it did, as despite his modernist directions, his work exudes the feel of Mexico through his use of color and haunting emotion-filled imagery. Tamayo goes on to say,

My main concern, really is to solve the picture with its own elements: to define its balance, with that mysterious sort of mathematics which, even when it is applied intuitively makes it possible to turn a picture upside down without any loss of significance, quite independently of the subject - for the subject doesn't really matter. But what interests me most of all is man and the way he faces the problems that surround him. Art must belong to its time; it should not be concerned with memories but with what is happening now.⁵

4. Octavio Paz and Jacques Lassaigne, *Rufino Tamayo*, S.A.: Ediciones Polígrafa, © 1995, pp.29-31

5. *Ibid*, p.29

This is not to say that the work of Tamayo is superior to Rivera's or that of the other Mexican Muralists, but that inevitably the power of abstraction in the hands of a conceptual formalist⁶ worked, in its time, to draw out the intellect of the viewer in a powerful way. Both have their place; both cause the viewer to give pause to think and contemplate, but the formalist work gives rise to layers of contemplative rumination and self-reflection on multiple planes beyond the social realist, yet both are equally polemic. Unlike Rivera, Tamayo did not reject easel painting but embraced it. Tamayo also ventured into mural painting in Mexico, the U.S. and Europe, but his murals were of a transcendental nature "exalting universal myths, of concepts which to him seem essential for all mankind."⁷ Tamayo embraced all aspects of the universe; Rivera, for the most part, embraced Mexico and the political concept of the struggle of the underdog. Tamayo rejected the collective attitude of the revolutionary artists and "refused to submit to political dogmatism or to a realism whose laws, in his opinion, the true work of art should always be permitted to transgress."⁸ He left Mexico for New York and established himself in an international setting allowing him to later live alternatively in Mexico and New York and to meet with all the important artists collectors, curators and gallery directors of the day. Yet he never relinquished his constant link with his Mexican origins.

6. ROBER ATKINS, **ART SPEAK** NEW YORK, ABBEVILLE PRESS © 1990, PAGE 80.

"Formalism derives from *form*. A work's "formal" qualities are those visual elements that give it form - its shape, size, structure, scale, composition, color, etc. *Formalism* is generally believed to imply an artistic or interpretive emphasis on form, rather than CONTENT, but form and content are, in fact, complementary aspects in any work. Although philosophical debates about form were initiated in ancient Greece, the concept of formalism is generally associated with MODERN art and especially with the thinking of three influential theorists: the critics Clive Bell, Roger Fry and Clement Greenberg."

7. Octavio Paz and Jacques Lassaigne, **Rufino Tamayo**, S.A.: Ediciones Polígrafa, © 1995, pp.33

8. *Ibid*, p.29

SHEEHY, WILLIAM J.L. AND RENFREW, NITA M., **CARLOS MERIDA**,
BEVERLY HILLS/PALM SPRINGS: B. LEWIN GALLERIES, LIBRARY OF CONGRESS # 83-080493

This is primarily a catalogue of Merida's visual work. The text is brief but the information along with the pictorial essay of the breadth of his work provides the following information and visual observations.

Merida begins his exploration of Modernism with Tamayo but never strikes the personal style of Tamayo or his sophistication of color. Merida's work remains stylistically the same as his European influences (like the works of Ozenfant, Léger, Le Corbusier; the Paris Purists). While he should be noted as one of the players in the group evolution of this period, he never takes the work further to a mature individual stylistic development; the work stays the same as the style of the Europeans. He is notable for his contributions to the beginnings of formalism and abstraction, but his early works do not bear the sophistication of his contemporaries. His work stays stylistically with the influences of this 1918 - 1925 Purism movement in Paris and never achieves the sophisticated content of Tamayo.

PAU-LLOSA RICARDO, **RAFAEL CORONEL**, PALM SPRINGS: B. LEWIN GALLERIES, 1986

Coronel, a more contemporary Mexican artist born in 1932, paints and draws in a broad range of styles from a very naturalistic rendering of the human form to more abstracted human representations in strained spaces. His paintings of the 1960's and 1970's that exaggerate wide brimmed and strange head gear of the leadership of the Roman Catholic Church and the Inquisition are haunting and eerie. They are more moving and more incredibly powerful than his later 1980's series, "The Dispossessed," featuring highly rendered pencil drawings over acrylic washes on paper. Both focus on the tension between the human figure and space, but the former works deal with a lumi-

nescent space and a vaporous depth that creates a far more abstracted feeling to the paintings despite the fact that the painted figures are rendered quite naturalistically. What is different about these earlier figures is that they are not completely defined against their background, as the later works are, and as such, they become a part of the negative ground and are more amorphous, allowing for far more meaning and content to come forward through the imagery. The figures emerge from the space or dissipate into it. The later works of the 80's are so precisely separated from their ground that they do not leave much for the viewer to interpret. They are what they are, portraits of archetypes. While these two periods of this production feel completely different, the author is correct in that both periods of this production share the following, "If Coronel's spatiality transcends specific reference to address light, the infinite, and consciousness, his human figures express an opposite facet of temporal awareness."⁹ Coronel reflects what became pivotal to Spanish thinking of the Renaissance and Baroque periods and as a result to Latin America: "light and shadow in a dramatic interaction of extremes that highlight the fleeting, instantaneous quality of human action - and, by extension, of human identity."¹⁰ His approach to time, action and identity (through historic costuming) crosses back and forth between 17th and 20th century conventions creating an ironic coexistence between abstraction and the references to naturalism/realism. The author equates this to the core of Diego Valazquez's (also spelled Velázquez) work and indicates that this is very much the soul of modernism.¹¹

The thread that ties Merida, Tamayo and Coronel together is that all three are interested in the power of formalism. The interaction of the abstracted concepts of the formal plane (design/composition) allows each artist to give emphasis to the conceptual aspects of their work in subtle and powerful ways that might be lost with the use of naturalism alone. As Merida expressed it, abstraction gives a fourth dimension, one of

9. Ricardo Pau-Llosa, *Rafael Coronel*, Palm Springs: B. Lewin Galleries, 1986, p.2

10. *Ibid*, p.2

11. *Ibid*, p.2

the spiritual that lies beyond the spatial third dimension. Each artist approaches this in widely different stylistic directions but each puts the emphasis on the power of formalism to create intensity of emotional expression and content.

The museum visitations and readings have confirmed the validity and depth of the interpretation of the curriculum of our Two-Dimensional Design Courses. The viewing and study of the Los Angeles County Museum of Art's exhibition and scholarship of ***L'Esprit Nouveau Purism in Paris, 1918 - 1925***, sealed my convictions as to the soundness of the reasoning behind the interpretation of the curriculum. There has been no other contemporary art that has changed these initial studies in formalism. The scholarship of the artists of that era, in addition to the artists in Paris, include the Constructivists and Suprematists of Russia before their ouster or conversion to the Soviet State Realism, the artists of the Bauhaus before their demise at the hands of Hitler, and other artists such as Piet Mondrian. This scholarship is as complete and powerful today as it was then. Their work and approach to the study of formalism in the picture plane provides the grounding in design concepts that all that came before (who studied these concepts through figurative works) and follow today have and must know as a foundation in order to succeed in their visual specialization of choice. The switch to studying the formal elements and principles of art through abstraction that these aforementioned movements and artists initiated and the breach of this study through figurative work continues to be appropriate to the many majors on this campus (nine majors from several departments and divisions) for whom Two-Dimensional Design is both a recommended and required elemental course. The more specialized abilities of drawing are not necessary for this study, and this allows all who take the two-dimensional design course to be on an even grounding as they embark on this study of the two-dimensional picture plane.

CONCLUSION

The three parts of my project have joined to give me solid insights regarding the interpretation of the curriculum of my Two-Dimensional Design courses. The reading and museum visitations have convinced me that the design of my program is on target with historical and contemporary positioning. The research with the museums has given the Department a clearer vision of the path that must be taken regarding the building of our digital data base, which will necessitate our own scanning of images until the museums begin to offer their collections digitally and the college makes the financial decision to join the AMICO consortium where we will be able to download images from the member museums.

I have developed instructions for anyone who wishes to scan images (see Appendix D), thus demystifying the process for anyone unfamiliar with the programs or the process and opening the way for any department member to easily acquire images for their lessons. While the process is not difficult it is quite time consuming and the future of our program will indeed need the acquisition of a visual resource librarian. Many other institutions with Art Departments of our size have visual resource librarians or technician. Not only will it be necessary for someone to scan images for instructors but it will be important for this position to manage these acquisitions along with the many other visual resources of the Department so that these valuable items are not lost due to lack of return to a centralized and regulated location. The scanning I did has allowed me to have acquired the information needed to help make initial plans for a visual data base to serve the Art Department with necessary information for budget requests to begin to carry out the plan.

The acquisition, during my museum visitations and travels, of many catalogues and art texts (Appendix E) will allow me to scan many more new and important examples of art to aid in the teaching of my courses and many others within the department.

The current images I have scanned, and are on CD, may be used by any other instructor to aid in their lectures, demonstrations or critiques. The images that I have scanned are already being used in several of my lessons and have proven beneficial to the critical thinking activity of stimulating higher order thinking skills with immediate feedback for students questions or discussion of lecture, demonstration or critique concepts. The use of the computer in the classroom (with the used 32" monitor acquired by my colleagues at my request while I was on leave) for augmenting lectures, demonstrations and critique sessions with these scanned images has sparked the creative minds of several full and part-time instructors to create similar lessons with these images or others that will be scanned in the future.

Because our classrooms are equipped with the large north facing windows that allow for even natural daylight required in the structure of working in the arts, these rooms are too light to show slides. These digital images can therefore be called up immediately on the large 32" classroom computer monitor without leaving the room to our darkened specialized AV classroom to view slide examples. Nor does time need to be wasted rummaging through books or my slide collection to find these examples.

The reading selections have helped me determine what new visual examples to use in design lectures and demonstrations as well as knowing how to integrate the art of these important multi-cultural areas into the design curriculum. The three parts of the sabbatical leave project have come together to help advance our program technologically, heighten the academic level of my courses and thus the program in general and accurately direct our acquisition of visual resource materials for the department and anyone within the institution with similar needs.

APPENDIX

- A • SAMPLE CLASSROOM HANDOUT
- B • MUSEUM SURVEY LETTER AND QUESTIONNAIRE FORM
 - MUSEUM MAILING LIST
- C • AMERICAN ART MUSEUM SURVEY RESPONSE
- D • LIST OF IMAGES SCANNED
 - LIST OF PURCHASED CD IMAGES
 - CD ROM OF SCANNED IMAGES
 - DIRECTIONS FOR SCANNING IMAGES
- E • LIST OF BOOKS PURCHASED FROM MUSEUM VISITATIONS
 - ARTICLE AND CRITICISM REFERENCES

APPENDIX A

SAMPLE CLASSROOM HANDOUT

FORESHORTENING

- The **foreshortened view** is one of extreme position where the object recedes sharply away from the viewer. This is sometimes called **AMPLIFIED PERSPECTIVE**.

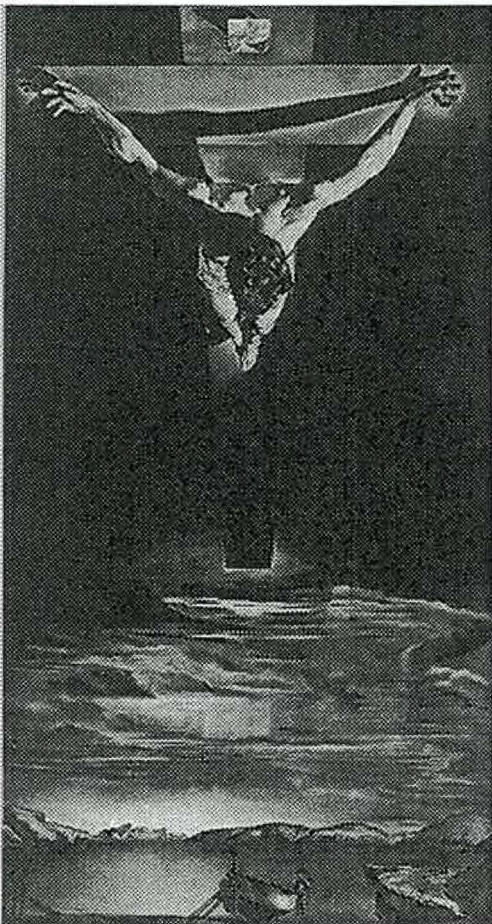
- Foreshortened views of geometric objects are easily accomplished with the devices used in linear perspective.

- The foreshortened view of the human form (or any other biomorphic / organic form) depends upon the observation of the overlapping shapes and the diminishing sizes of shapes as the object recedes away from our point of view at various angles. These observations do not constitute a set of rules like we find in linear perspective projections of geometric objects.

- These projections pull the viewer's eye quickly into the depth of the picture plane and create a dynamic composition.



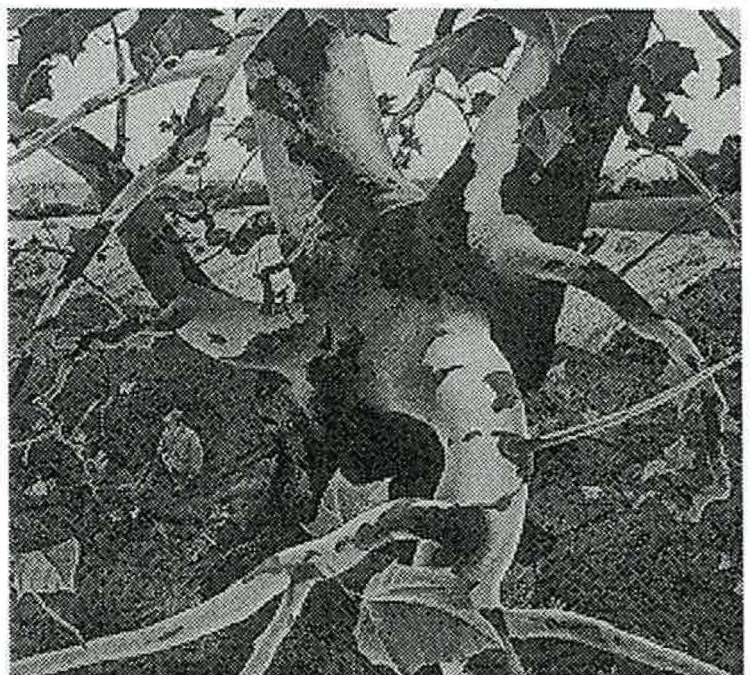
James Montgomery Flagg, *I Want YOU*, W.W. II



Salvador Dalí, 1951
Christ of St. John of the Cross,

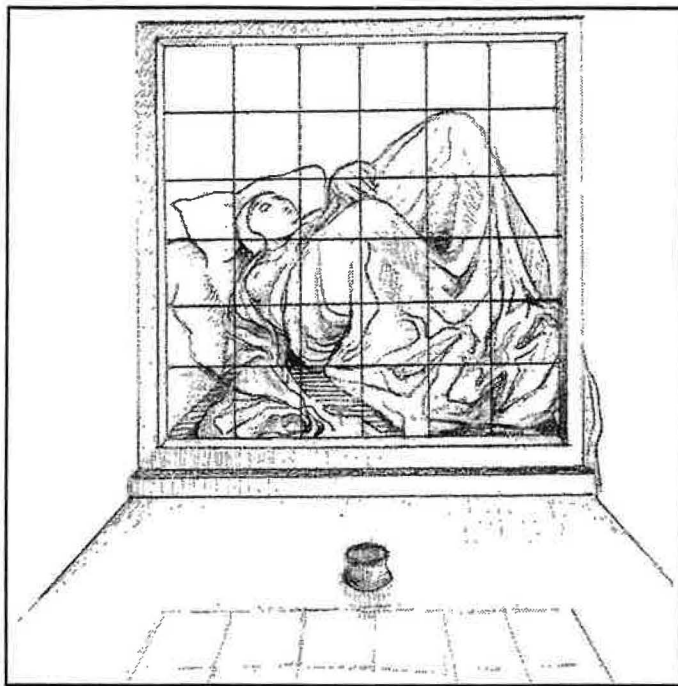
The concept of this dynamic often becomes the focal point or point of interest of the work of art. It takes careful considerations to be able to bring any **content** up to the same level of importance as the projection.

Andrew Wyeth, *The Hunter*, 1943





An engraving of **Albrecht Dürer's** net device used to accurately draw things in foreshortened perspective. (1471-1528)



This is an artist's rendering of what the above figure would look like through Dürer's grid device.

If you were to place light grid markings (like the screen) on your paper, your drawing would be drawn grid-by-grid looking at the abstracted shapes that appear within each grid area on Dürer's device.

APPENDIX B

- **MUSEUM SURVEY LETTER AND QUESTIONNAIRE FORM**
 - **MUSEUM MAILING LIST**



ART DEPARTMENT

1100 N. GRAND AVENUE • WALNUT • CA • 91789
909 • 594 - 5611 • EXT. 4318

November 30, 2000

Whitney Museum of American Art at Champion
1 Champion Plaza
Stamford, CT 06921

Dear Education Department:

I am the lead professor in the Two-Dimensional Design area of the Art Department at Mt. San Antonio College. I am currently on sabbatical leave and part of my project for this leave is to find out what major art museums have all or part of their collections recorded on CD ROM and if those images are available for purchase to colleges.

Our department is in the process of equipping all of our studios with computers in order to be able to pull-up images from a central data base of CD's when demonstrating or presenting information to students. We already have digitally equipped a "smart" amphitheater classroom that is used for Art History, Art Appreciation, Humanities, Music, Literature and Development of Animation courses. We have pending requests for funding of our other Art History and Appreciation classroom for transformation into another "smart" classroom. We need to acquire the greatest number of art works that are currently available on CD in order to make a change from slides as our main source of images.

We are a community college of 40,000 students situated in the greater Los Angeles area, the largest single campus community college in California. Our large Art Department transfers many students to some of the most prestigious art schools in the country as well as sending some students directly to industry from our specialized programs. Our Two-Dimensional Design courses are elemental to eleven different majors from across the campus as well as within the Art Department. Our Art History and Appreciation courses as well as several of our studio courses are used by many students as their general education requirement in the arts. As you can see, the use of clear and color accurate images are very important to our programs. While slides have been the format of old, continual replacement of fading slides is not cost effective in this digital age and no longer suits all of our needs.

Would you please take a few minutes to fill out the enclosed questionnaire and mail it back in the return envelope to my home address? Thank you so much for your time and effort to help us in our updating process.

Sincerely,

Linda Allen-Kodama, Professor of Art



MUSEUM QUESTIONNAIRE: CD IMAGES

MUSEUM: Whitney Museum of American Art at Champion

PERSON RESPONDING: _____ **Position:** _____

1. What part of your collection is on CD ROM?

- ALL
- PART
- NONE

1a. If NONE or PART:

Will you be putting images on CD ROM in the future? _____ Projected date: _____

1b. Is your collection available on slides?

- YES
- NO

1c. Is there a listing of your available slide images?

- YES , if so would you send one?
- NO

2. Do you have a listing of the CD's that are available?

- YES , if so would you send one?
- NO

3. Is there a listing of the individual CD images available

- YES , if so would you send one?
- NO

4. On what operating systems do your CD's run? _____

5. In what format(s) are the images saved? _____

6. Are these images available for purchase?

- YES , if so would you send the price listing?
- NO

THANK YOU FOR YOUR TIME!

PLEASE RETURN IN THE ENCLOSED ENVELOPE TO:

**Linda Allen-Kodama
2953 Eida Street
Duarte, CA 91010**

MUSEUM ADDRESSES

University of Michigan Museum of Art
525 South State Street
Ann Arbor, MI 48109-1354

Austin Museum of Art
823 Congress
Austin, TX 78703

Baltimore Museum of Art
10 Art Museum Drive
Baltimore, MD 21218-3898

The Walters Art Gallery
600 North Charles Street
Baltimore, MD 21201

Birmingham Museum of Art
2000 Eighth Avenue North
Birmingham, AL 35203-2278

Isabella Stewart Gardner Museum
280 The Fenway
Boston, MA 02115

Museum of Fine Arts
465 Huntington Avenue
Boston, MA 02115

Harvard University Art Museums
32 Quincy Street
Cambridge, MA 02138

MIT List Visual Arts Center
20 Ames Street
Cambridge, MA 02142

Brandywine River Museum
Route 1 and 100
Chadds Ford, PA 19317

Mint Museum of Craft & Design
220 North Tryon Street
Charlotte, NC 28202

Museum of Contemporary Art
220 East Chicago Avenue
Chicago, IL 60611-2604

Oriental Institute Museum
of the University of Chicago
1155 East 58th Street
Chicago, IL 60637

Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603

University of Chicago David and Alfred
Smart Museum of Art
5550 South Greenwood Avenue
Chicago, IL 60637

Cincinnati Art Museum
953 Eden Park Drive
Cincinnati, OH 45202

Taft Museum
316 Pike Street
Cincinnati, OH 45202

Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106-1797

Dallas Museum of Art
1717 North Harwood Street
Dallas, TX 75201

Dayton Art Institute
456 Belmont Park North
Dayton, OH 45405

Denver Art Museum
100 West 14th Avenue Parkway
Denver, CO 80204-2788

Des Moines Art Center
4700 Grand Avenue
Des Moines, IA 50312-2099

The Detroit Institute of Arts
5200 Woodward Avenue
Detroit, MI 48202

Museum of Art
1E. Las Olas Boulevard
Fort Lauderdale, FL 33301

Kimbell Art Museum
3333 Camp Bowie Boulevard
Fort Worth, TX 76107-2792

Modern Art Museum of Fort Worth
1309 Montgomery Street
Fort Worth, TX 76107

Hood Museum of Art,
Dartmouth College
Wheelock Street
Hanover, NH 03755-3591

Wadsworth Atheneum
600 Main Street
Hartford, CT 06103-2990

Honolulu Academy of Arts
900 South Beretania Street
Honolulu, HI 96814

Contemporary Arts Museum
5216 Montrose Boulevard
Houston, TX 7706-6598

Museum of Fine Arts, Houston
1001 Bissonet
Houston, TX 77005

Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, IN 46208-4196

Herbert F. Johnson Museum of Art
Cornell University
Ithaca, NY 14853-4001

Kansas City Museum of Corinthian Hall
3218 Gladstone Boulevard
Kansas City, MO 64123

Kemper Museum of Contemporary Art
4420 Warwick Boulevard
Kansas City, MO 64111

Nelson-Atkins Museum of Art
4525 Oak Street
Kansas City, MO 64111-1873

Museum of Contemporary Art,
San Diego
700 Prospect Street
La Jolla, CA 92037-4291

Spencer Museum of Art
University of Kansas
1301 Mississippi Street
Lawrence, KS 66045-2136

J. Paul Getty Museum
1200 Getty Center Drive, Suite 400
Los Angeles, CA 90049-1681

Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

Geffen Contemporary at MOCA
152 North Central Avenue
Los Angeles, CA 90013

MOCA
250 South Grand Avenue
Los Angeles, CA 90012

Southwest Museum
234 Museum Drive
Los Angeles, CA 90065

Currier Gallery of Art
201 Myrtle Way
Manchester, NH 03104-4393

Memphis Brooks Museum of Art
1934 Poplar Avenue - Overton Park
38104 Memphis, TN 38104

Lowe Art Museum, University of Miami
1301 Stanford Drive
Miami, Coral Gables, FL 33124-6310

Miami Art Museum
101 West Flagler Street
Miami, FL 33130

Museum of Contemporary Art
770 NE 125th Street
Miami North, FL 33161

Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

The Minneapolis Institute of Art
2400 Third Avenue
Minneapolis, MN 55404

Walker Art Center
725 Vineland Place
Minneapolis, MN 55403

3.

The Montclair Art Museum
3 South Mountain Avenue
Montclair, NJ 07042

Storm King Art Center
Old Pleasant Hill Road
Mountainville, NY 10953-0280

Yale Center for British Art
P.O.Box 208280
New Haven, CT 06520-8280

Yale University Art Gallery
1111 Chapel
New Haven, CT 06520

Brooklyn Museum
200 Eastern Parkway
Brooklyn, NY 11238

Isamu Noguchi Garden Museum
32-37 Vernon Boulevard
Long Island City, NY 11106

American Craft Museum
40 West 53rd Street
New York, NY 10019

Cooper-Hewitt National Design Museum
2 East 91st Street
New York, NY 10128-0669

Japan Society
333 East 47th Street
New York, NY 10017

Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028

MOMA
11 West 53rd Street
New York, NY 10019

Soloman R. Guggenheim Museum
1071 Fifth Avenue
New York, NY 10128-0173

Studio Museum in Harlem
144 West 125th Street
New York, NY 10027

The Frick Collection
1 East 70th Street
New York, NY 10021

The Jewish Museum
1109 Fifth Avenue
New York, NY 10128

Whitney Museum of American Art
945 Madison Avenue
New York, NY 10021

Orange County Museum of Art
850 San Clemente Drive
Newport Beach, CA 92660

Smith College Museum of Art
Elm Street
Northampton, MA 01063

Oakland Museum of California
1000 Oak Street
Oakland, CA 94607

Joslyn Art Museum
2200 Dodge Street
Omaha, NE 68102-1292

Norton Simon Museum
411 West Colorado Boulevard
Pasadena, CA 91105-1825

Pennsylvania Academy of Fine Arts
Broad Street
Philadelphia, PA 19102

Philadelphia Museum of Art
26th Street
Philadelphia, PA 19101

University of Pennsylvania Museum
of Archaeology and Anthropology
33rd Street
Philadelphia, PA 19104

Heard Museum
22 East Monte Vista Road
Phoenix, AZ 85004

Phoenix Art Museum
1625 Noeth Central Avenue
Phoenix, AZ 85004-1685

Andy Warhol Museum
117 Sandusky Street
Pittsburg, PA 15212-5890

Carnegie Museum of Art
4400 Forbes Avenue
Pittsburg, PA 15203

Frick Art Museum
7227 Reynolds Street
Pittsburg, PA 15208

Portland Museum of Art
Seven Congress Square
Portland ME 04101

Portland Art Museum
1219 SW Park Avenue
Portland, OR 97205

Museum of Art, RISD
224 Benefit Street
Providence, RI 02906

North Carolina Museum of Art
2110 Blue Ridge Road
Raleigh, NC 27607

Virginia Museum of Fine Art
2800 Grove Avenue
Richmond, VA 23221-2466

Memorial Art Gallery
of the University of Rochester
500 University Avenue
Rochester, NY 14607

Crocker Art Museum
216 O Street
Sacramento, CA 95814

Marion Koogler McNay Art Museum
6000 North New Braunfels Avenue
San Antonio, TX 78209-0069

San Diego Museum of Art
P.O. Box 122107
San Diego, CA 92112-2107

Ansel Adams Center for Photography
655 Mission Street
San Francisco, CA 94103

Asian Art Museum of San Francisco
Golden Gate Park
San Francisco, CA 94118

Fine Arts Museums of San Francisco
California Palace of the Legion of Honor
34th Avenue
San Francisco, CA 94121

Fine Arts Museums of San Francisco
M.H. De Young Memorial Museum
75 Tea Garden Drive,
San Francisco, CA 94118-4501

San Francisco Museum of Modern Art
151 Third Street
San Francisco, CA 94103-3159

Huntington Library
1151 Oxford Road
San Marino, CA 91108

Santa Barbara Museum of Art
1130 State Street
Santa Barbara, CA 93101-2746

Museum of Fine Art
Museum of New Mexico
107 W. Palace Avenue
Santa Fe, NM 87501-2087

Museum of Indian Arts Culture,
Laboratory of Anthropology -
Museum of New Mexico
710 Camino Lejo
Santa Fe, NM 87501-2087

Seattle Art Museum
P.O. Box 22000
Seattle, WA 98112-9700

Seattle Asian Art Museum
1400 East Prospect
Seattle, WA 98112-3303

Springfield Library & Museum at the Quadrangle
220 State Street
Springfield, MA 01103

Everson Museum of Art
401 Harrison Street
Syracuse, NY 13202

The Toledo Museum of Art
2445 Monroe Street
Toledo, OH 43620

Arizona State Museum
University of Arizona
1013 E. University Boulevard
Tucson, AZ 85721-0026

Tucson Museum of Art
140 N. Main Avenue
Tucson, AZ 85701

Philbrook Museum of Art
2727 South Rockford Road
Tulsa, OK 74114

Arthur M. Sackler Gallery,
Smithsonian Institution
1050 Independence Avenue
Washington, DC 20560

Cocoran Gallery of Art,
Smithsonian Institution
500 Seventeenth Street, NW
Washington, DC 20006

Freer Gallery of Art, Smithsonian Institution
Jefferson Drive @ 12th Street NW
Washington, DC 20560

Hirshorn Museum and Sculpture Garden,
Smithsonian Institution
Independence Avenue @ 7th Street SW
Washington, DC 20560-0350

National Gallery of Art
Fourth Street @ Constitution Avenue NW
Washington, DC 20565

National Museum of African Art
Smithsonian Institution
950 Independence Avenue SW
Washington, DC 20560-0708

Smithsonian American Art Museum
Smithsonian Institute
Washington, DC 20001

Phillips Collection
1600 21st Street NW
Washington, DC 20009

The National Museum of Women in the Arts
1250 New York Avenue, NW
Washington, DC 20005-3920

Norton Museum of Art
1451 South Olive Avenue
West Palm Beach, FL 33401

Sterling and Francine Clark Art Institute
225 South Street
Williamstown, MA 01267

Williams College Museum of Art
Main Street
Williamstown, MA 01267-2566

Delaware Art Museum
2301 Kentmere Parkway
Wilmington, DE 19806

Worcester Art Museum
55 Salisbury Street
Worcester, MA 01609

High Museum of Art
1280 Peachtree Street NE
Atlanta, GA 30309

Mint Museum
2730 Randolph Road
Charlotte NC 28207

San José Museum of Art
110 South Market Street
San José, CA 95113-2383

Saint Louis Art Museum
1 Fine Arts Drive, Forest Park
St. Louis, MO 63110-1380

Whitney Museum of American Art at Champion
1 Champion Plaza
Stamford, CT 06921

Renwick Gallery
17th Street and Pennsylvania Avenue N.W.
Washington, DC

APPENDIX C

AMERICAN ART MUSEUM SURVEY RESPONSE