



Gallery Exercise:

**Engage Museum Visitors
with these 7 Artworks**





Deborah Oropallo
American, born 1954
George. 2007
jacquard tapestry, edition 2/6

Promised gift of Donna and
Cargill MacMillan, Jr.
L2009-4

“George” Deborah Oropallo

- What do you see?
- What characteristics do George Washington & the dominatrix have? (power, control) Are their characteristics similar? (yes)
- What do you see in the gray to white tones of the background? (Painting *George Washington at the Battle of Princeton* by Charles Willson Peale”)
- What components of George & the dominatrix do you see that identifies each of them? (George - outline of hair, arms, coat, boots, left hand on canon, etc; dominatrix - cap, midriff top, underwear, garter belt, stockings, platform boots, riding crop, etc)
- What is this artwork about? (gender, women are as powerful as men)
- Talking Points - inspiration *The Tapestry Project*, photo of painting & photo of dominatrix superimposed then digitized & woven as a jacquard tapestry in Belgium, discuss why curators may have grouped these particular artworks in this gallery (use of photos in creation of Tompkins, Muniz, & Abramovic)

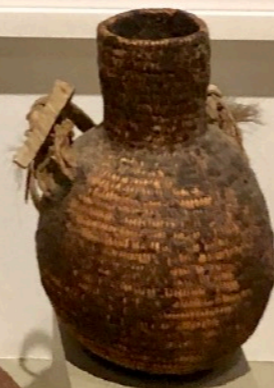


C1 **CARA ROMERO**
American/Chemehuevi, born 1977
First American Girl Series: "Naomi". 2018
archival pigment print
Gift of Loren G. Lipson, M.D. T2018.11

If you want respect, love and beauty among us and others, we must actively promote it through art.
—Cara Romero

Cara Romero maintains a strong relationship to her Native Chemehuevi land and culture of the vast California Mojave desert. It is a place where *Nüw* (The People) believed all things were gifts from the Creator, a female deity, and the power of the female spirit is an integral part of their culture. Romero is "deeply committed to making work that addresses Native American social issues and changes the way people perceive Native Americans, especially Native women, in contemporary society." Her photographs combine fine art and documentary-style photography, creating stunning and often playful social commentary through a contemporary Native perspective.

Naomi is part of the artist's *First American Girl* series, yet, unlike the historic character dolls, Romero's series is devoted to depicting indigenous women as high-fashion supermodels in traditional regalia. Using materials gathered from the Santa Barbara region, Romero's model, Naomi Whitehorse, is dressed in her Native Chumash attire.



“First American Girl Series: Naomi” Cara Romero

- What are you looking at here? (photograph)
- What stands out in this photograph?
- What do you make of the pink? (female color, nod to CA mod)
- What do you make of the pattern? (triangular as in pinecones depicted)
- Talking Points - photo has many cultural symbols of artist's tribe, artist's husband collects GI Joes, inspiration after shopping for doll for daughter that was representative of their culture & not finding one, based on American Doll series



William Morris
American, born 1957
Canopic Jar Fox. 1993
blown glass

Collection of Arlene and Harold Schnitzer
L2018.26.12

Using skills as a master glassblower to realize an artistic vision informed by archeology and a fascination with many cultures, Morris makes objects that he would like to discover in the outdoors, as if they had been recently unearthed, or left behind by nomadic peoples. Sculptural works such as Canopic Jar Fox take the form of a vessel, suspended in time, appearing to be evidence of a lost ritual. From a distance, the vessel fools the eye into thinking it was made of clay. Close up, the translucency and smooth glow display the seductiveness found only in glass.

Preston Singletary
Native American, Tlingit, born 1963
Wolf Crest Hat with Potlatch Rings. 1999
blown and sand carved glass

Collection of Arlene and Harold Schnitzer
L2018.26.17

Descended from the Tlingit clan of southeastern Alaska, Singletary has introduced Native American motifs to modern glass techniques. His method echoes traditional carving associated with Native cultures that are typically applied to wood, shell, or bone. When this technique is rendered in glass, Singletary's work creates a distinctive bridge between ancient and contemporary Tlingit themes.



“Canopic Jar Fox” William Morris

- What do you see here?
- What are your first impressions of this piece?
- What do you see that makes you say that?
- Is it all glass?
- What do you make of the finish? Is that what makes it look old?
- Why foxes?
- Why is one fox more human-like than the others?
- If the artist were standing here with us, what would you like to ask him? Talking Points - artist is more interested in viewer's impressions rather than his own, Egyptology



Sam Gilliam
American, born 1933
***Indigo Danced*, 1984**
acrylic on canvas and enamel on aluminum

Gift of Steve Chase
72-1994

Sam Gilliam was a prolific figure associated with the Washington Color School, an artist group based in Washington D.C. exploring the formal potential of color field painting. In the late 1960s Gilliam became well known for large, unstretched, color-stained canvases sensuously draped or suspended from the walls or ceilings. *Indigo Danced*, a later work, continues Gilliam's investigation of color and form with dynamic, multi-textured surfaces assembled into a sculptural composition. Now in his eighties, Gilliam has seen a career resurgence in recent years as critics and art historians have sought to resurrect the legacy of artists, especially artists of color, who worked outside the Modernist canon.

“Indigo Danced” Sam Gilliam

- Look through your hands at only right side of the artwork then do the same for the left lower side - what do you see? What is the difference? (texture, colors, materials - metal & canvas)
- Is it a painting or a sculpture? Why?
- What does the title have to do with it?
- What color runs through both sections of the artwork & why? (indigo, unifies the composition)
- Might you take it apart and rearrange it? How & why?
- Would you like to take this artwork home? Why or why not?
- Talking points - relate to adjacent John Altoon painting



NAYARIT

***Pair of Standing Figures: Female
Holding a Bowl and Male Holding a Rattle***

100 BCE – 400 CE

ceramic

Gifts of Kay Banowit

A1-1980.1 and A1-1980.2

“Pair of Standing Figures: Female Holding a Bowl, Man Holding a Rattle” Nayarit

- What do you see?
- Can you imitate their stiff posture?
- Why might their lower portions be so rectangular? Why are their feet so large? (stability, not representational)
- Does their color play a role? (no, mostly form & shape)
- What are they holding? Significance of objects?
- What is the expression on their faces? (grimace, intensity)
- Might the woman be pregnant?
- What purpose might these have served in the Nayarit culture? (funerary, would represent the dead)
- Would you like these in your home? Why or why not?
- Talking Points - Nayarit known for ‘shaft graves’, from a sophisticated culture of the Pacific coast of Mexico, 101 BC, note the tears on the woman (mourning) & earrings on both, may have influenced other later artists such as Diego Rivera & Henry Moore



JACQUES LIPCHITZ
French, born Lithuania, 1891-1973
Sacrifice III, 1949-1957, cast 1957
bronze, edition 2/7
Gift of Gwendolyn Weiner
in honor of Katherine Plake Hough
2016.20



JACQUES LIPCHITZ
French, born Lithuania, 1891-1973
Sacrifice III, 1949-1957, cast 1957
bronze, edition 2/7

Gift of Gwendolyn Weiner
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2016.20

“Sacrifice III” Jacques Lipchitz

- What do you see? Look at all the intertwined parts, front and back, what are they? (dominant figure, rooster, dagger, lamb, etc)
- What is the emotional tone of this artwork? (predatory, violent, ferocious) What words might you use to describe this artwork? (powerful, foreboding, intimidating, evil)
- Describe the animal that is being choked (fighting, struggling), describe the entity that is doing the choking, is it human? (brutish arms, muscular legs, cape-like back, unreal face, helmet on head, etc), describe the entity that is at the foot of the large figure - what is their demeanor & how is it different than what is going on above it? (peaceful, shielded from violent act above)
- What might these three figures symbolize?
- Talking Points - discuss artist's relevant history of fleeing the Holocaust, peace vs violence, stronger vs weak in society, 'Sacrifice' may refer back to Judaic ritual of imbuing all sins of people in an animal, or sacrificing good in favor of evil