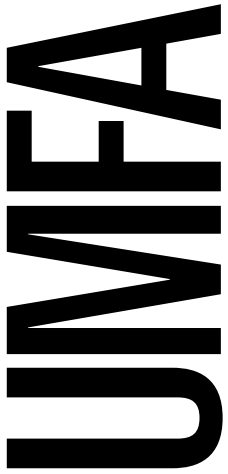




2019/20 EXHIBITIONS | FACULTY RESOURCES

UMFA
UTAH MUSEUM OF
FINE ARTS



October 16, 2019

Dear Colleague:

The Museum plays an increasingly central role in the academic life of the University, serving as a valuable resource for students, faculty, and staff. We want to support your research and teaching in ways that use great art to create deeper intellectual experiences for you and your students. I am pleased to share with you this guide to the UMFA and its campus-centered resources—a great starting point for integrating visual art into your courses or illuminating your own research.

The mission of the UMFA is to inspire critical dialogue and illuminate the role of art in our lives. As the fine arts museum for both the University and the state of Utah, we serve as a cultural hub connecting campus and community. We collect, exhibit, and interpret world-class objects from many global cultures and time periods, and we create exhibitions and programs that serve a broad audience and ignite in our visitors a passion for the visual arts.

Thank you for your interest in the UMFA and for all you do to serve our students and community. We are always looking for new ways to support the teaching and research mission of the University of Utah, and we value our relationship and connection with you. If you have questions or suggestions, please don't hesitate to contact our Manager of Tour Programs, Ashley Farmer, at 801.585.7214 or ashley.farmer@umfa.utah.edu.

Yours sincerely,

A handwritten signature in blue ink that reads "Gretchen Dietrich". The signature is fluid and cursive, written in a professional style.

Gretchen Dietrich,
Executive Director

RESOURCES

Ashley Farmer

Assistant Director of Learning and Engagement

801.585.7214 | ashley.farmer@umfa.utah.edu

Ashley can provide information and begin conversations about:

- Collaborating with the UMFA
- Utilizing the collection in your curriculum
- Student engagement

Tours

Guided, self-guided, and sketching tours can be arranged by calling **801.581.3580** or:

[group visits and tours form](#)

Collections Visits

To view works of art in storage, students, teachers, or researchers may submit a Collections Visit request through our website at least three weeks in advance. Four weeks advance notice is required for groups of ten or more. Visits are currently limited to fifteen people to view a maximum of five objects.

[collections visit request form](#)

Collection Database

The entire permanent collection is at your fingertips on the UMFA website. In addition to browsing the collection, you can log in and create your own slide shows of objects for personal research or the classroom, prepare for tours by browsing objects tagged “on exhibition,” or encourage your students to find gems of the collection not on view.

<http://umfa.utah.edu/collections>

Education Collection

Objects from this special collection can be loaned to educators for approximately two weeks. See the list online or call **801.581.8336** to make an appointment.

Digital Images

The Museum can provide digital images of any objects in the UMFA collection for educational purpose within the bounds of fair use. Images can be obtained by contacting the Collections Photographer at **801.585.0125** or by submitting a request on our website:

[reproduction request form](#)

Private Event Rentals

We offer a reduced rate for U of U departments. Email events@umfa.utah.edu or call **801.581.5643** for more information.



Admission

U faculty, staff, and students are always admitted free to the UMFA. Free student admission is supported by ArtsPass.

Membership

The UMFA offers \$10 off Individual and Dual memberships (as part of the SEAMS* discount) to professional educators. Benefits include: free admission, including ticketed exhibitions (for one or two adults depending on membership level); invitations to private previews and other members-only events; 10% discount on purchases at The Museum Store and Café; and a free subscription to the UMFA quarterly member publication. Please call **801.585.0464** for more information or visit:

<https://umfa.utah.edu/join>

*SEAMS applies to Students, Educators/Docents, Artists, Military, and Seniors

Internships

Student internships are offered each semester. For-credit options are available. For more details see: <https://umfa.utah.edu/internships>

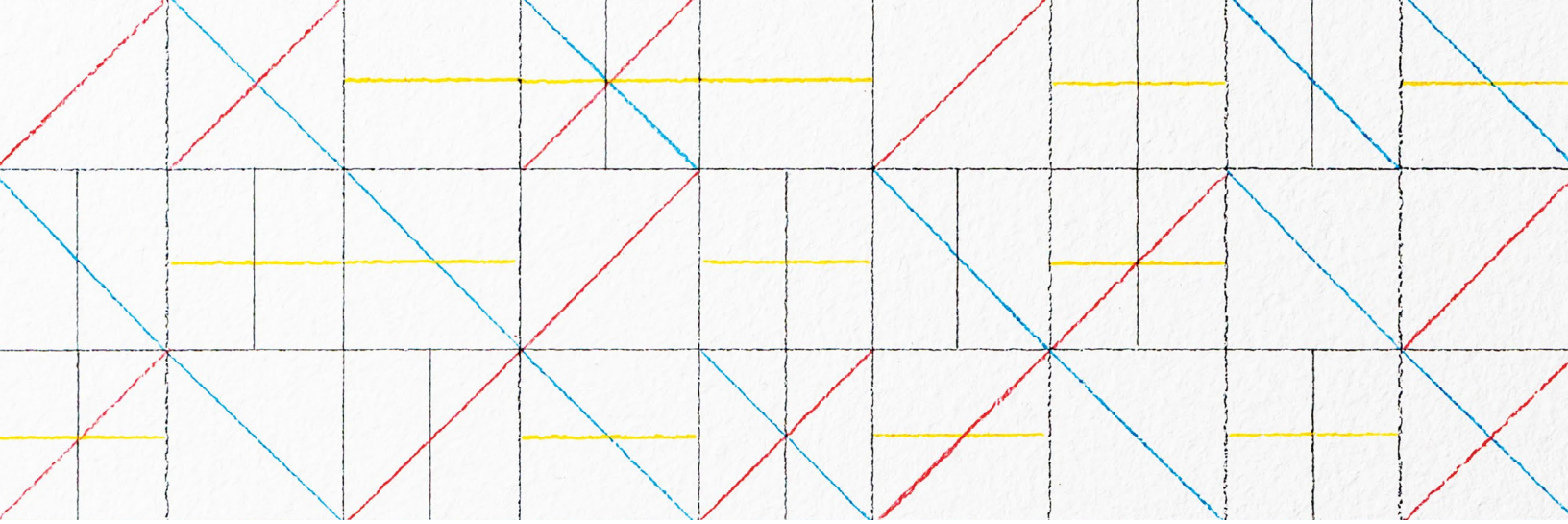
Fellowship in Collections Engagement

This award provides funding to University of Utah faculty, staff, and students for scholarly or creative research projects which utilize primary source materials in both the UMFA's and the Marriott Library's collections. The Fellowship is intended to foster innovative, interdisciplinary, collections-based scholarship and creativity while highlighting the strengths of the UMFA's and Marriott Library's collections.

Contact Jessica Breiman, Art and Archives Metadata Librarian, J. Willard Marriott Library, jessica.breiman@utah.edu or Alana Wolf, Collections Research Curator, UMFA, alana.wolf@utah.edu to find out more.

For more information:

- Visit umfa.utah.edu
- Sign up for twice-monthly e-newsletters [here](#)
- Follow us on Facebook or Instagram: [utahmuseumofflinearts](#)



PERMANENT COLLECTION

Phyllis Cannon Wattis Gallery of Modern and Contemporary Art

The UMFA's modern and contemporary collection reflects a diversity of artistic production with work made in different places, at different times, and out of different materials. Throughout the last seventy-five years, an increasingly globalized world has raised more voices, asked more questions, and challenged long-held beliefs. Accordingly, art has resisted clear definition, embracing instead individual experience and complex—even contradictory—layers of meaning. The work currently on view investigates broad themes including, but not limited to, abstraction, Conceptual art, the representation of women, and photography in Utah today.

European

Galleries demonstrate the transmission of artistic ideas and styles throughout the Continent and even across the Atlantic Ocean. Organized by period and theme, the collection of European paintings, sculptures, and works on paper is divided into four sections exploring the progression and practice of making art: the importance of sacred subject matter from the fifteenth until the early eighteenth century; the proliferation of secular subject matter—allegorical and historical scenes, portraiture, genre scenes, landscape paintings, and still lifes—in the sixteenth, seventeenth, and eighteenth centuries; the influence of the French Academy from its establishment in the mid-seventeenth century through the late nineteenth century; and the artistic challenges made to the conventions and ideals of European academies in the nineteenth century.

Sol LeWitt (American, 1928–2007), *Wall Drawing 33*, 1970, detail
A one-inch (2.5 cm) grid covering a square. Within each of the one-inch (2.5 cm) squares:

- 1: Vertical black lines;
- 2: Horizontal yellow lines
- 3: Diagonal right red lines; or
4. Diagonal left blue lines.

As many lines as desired, but at least one line in each square.

Colored pencil

First drawn by: Tim Zuck

First installation: Gerald Ferguson Residence, Halifax, Nova Scotia, Canada.

April 1970

Purchased with funds from The Phyllis Cannon Wattis Endowment Fund, UMFA2014.1.1

American

The relevance of Utah and the American West within the broader story of American art is accentuated in the UMFA's American galleries. A seamless narrative identifies themes in nineteenth-century American history, portrays the westward expansion, and illuminates the critical response to this era in the early twentieth century. More than sixty percent of the works in this installation represent the American West, many on view for the first time. Migration from East to West is traced through a series of landscapes and genre scenes from mid- to late nineteenth century, documenting the rolling frontier boundary and innovations in transportation. Hudson River School painter Thomas Doughty's scene of the great New York waterway leads to George Caleb Bingham's depiction of the fringes of civilization in Missouri. English-born Alfred Lambourne and Henry Culmer, both early Utah painters, portray pioneers in covered wagons following Nebraska's Platte River and creating cities along the way.

Pacific

The Arts of the Pacific installation represents an artistic journey through the region. Often called Oceania, earth's largest geographic region encompasses an ocean area of extensive distance interspersed with large and small land masses. The continents, islands, and archipelagos are home to people of astounding creativity. The diversity of Pacific cultural beliefs, climates, landscapes, flora, fauna, religion, and language foster myriad art forms—alive and



Unknown artist, Nigeria, Yoruba peoples, *Crown*, twentieth century, basketry framework and cloth with beads, Owen D. Mort Jr. Collection of African Art, UMFA2008.32.31.



Dancing Siva (Siva Nataraja-King of Dancers), Indian, 12th–13th century, bronze, gift of the Christensen Fund, UMFA2001.11.1

ever changing. The UMFA's captivating and wide-ranging collection represents numerous cultures and locations throughout the Pacific.

Arts of Africa

A compelling exhibition of art from the Museum's permanent collection focuses on the extraordinary scope of artistic practice from twenty-one African cultures. A fresh, thematic arrangement guides visitors through works of diverse media from beadwork to architecture, many on view for the first time. The presentation includes figurative sculptures in wood, elaborate masks, and head-dresses used in dance to honor important life and societal events, or just for pure entertainment.

Egyptian, Greek and Roman

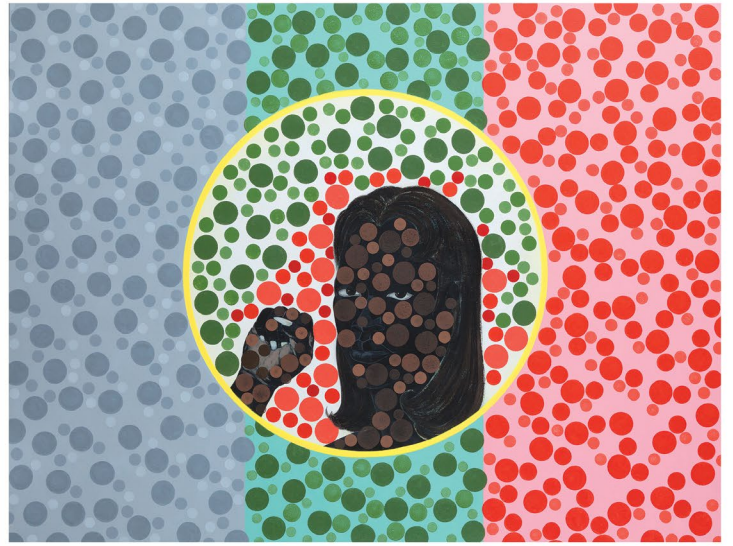
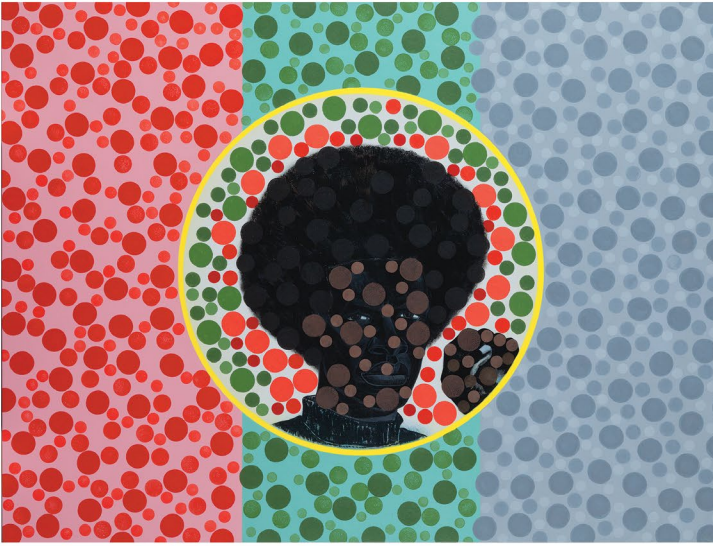
The installation of the Museum's Egyptian, Greek, and Roman collection focuses on one central theme, *res mortis*, a Latin phrase translating loosely as "things of death" or "matters of death." Some works, like the Egyptian coffin and Roman sarcophagus, functioned exclusively in this realm. Others, like the Greek *kylix*, transitioned from the land of the living to the dead as funerary gifts. Bringing these objects together and interpreting them in this context helps the viewer understand how these ancient cultures approached death and dying.

Mesoamerican

While the UMFA was closed for remodeling, curators took the opportunity to conduct extensive research on the museum's ancient Mesoamerican collection, adding new information about the objects as well as updating terms and ideas. Visitors benefit from a new interpretation strategy in the gallery, including a new text panel, new labels in Spanish and English, and a new map that highlights the geographic diversity of the collection.

Asian

Two galleries dedicated to the Museum's extensive Asian collection are on view. Anchored by the 2014 ceramics bequest of longtime supporter Burt R. Clift, the Chinese collection returns to the galleries after a seven-year absence. In the second gallery, rarely-seen Buddhist art from the Silk Road complements the Hindu stone sculptures beloved by Museum visitors for many years. The Chinese installation, *Emulation and Innovation*, focuses on the ancient tradition of ceramics. Chinese potters took their medium to new heights while embracing traditions of the past. Ongoing rotations of the Museum's Chinese painting collection—guest-curated by art scholar Dr. Noelle Lechner—will enhance the visitor's experience of this magnificent collection. *Greater Merit: The Temple and Image in South Asia* reflects the origins of Hindu and Buddhist temple art. While the Hindu stone sculpture pieces would have adorned the exterior of temples from northern to southern India, the bronze Shiva Nataraja would have adorned a temple interior.



Kerry James Marshall (American, b. 1955), *Diptych Color Blind Test*, 2003, acrylic paint on MDF panels, Denver Art Museum (2010.432 A-B), UMFAL2019.1.1.

EXHIBITIONS

Fall 2019

Diego Rivera's La ofrenda **October 25, 2019—October 4, 2020**

This year the UMFA's award-winning American and regional art galleries will feature *La ofrenda*, a painting by renowned Mexican artist Diego Rivera. This work is on special loan from an exciting new collection-sharing program, Art Bridges, that shares outstanding works of American art with those who have limited access to our country's most meaningful works.

The Lay of the Land: Landscape Paintings from the Smithsonian American Art Museum **October 25, 2019—October 4, 2020**

The UMFA is highlighting three iconic landscape paintings by American artists Thomas Moran, Georgia O'Keeffe, and Alma Thomas on loan from the Smithsonian American Art Museum. Installed in the American and regional, and modern and contemporary galleries, these spectacular works accentuate the Museum's own treasures and enhance the stories being told.

Power Couples: The Pendant Format in Art **July 11–December 8, 2019**

Power Couples: The Pendant Format in Art explores works of art conceived as pairs and examines how timeless pairings from sixteenth-century Europe to contemporary Utah illuminate of-the-moment ideas. Curator of European, American, and regional art Leslie Anderson conceived and organized the exhibition, the first of its kind devoted to a comprehensive look at the pendant format and the artistic

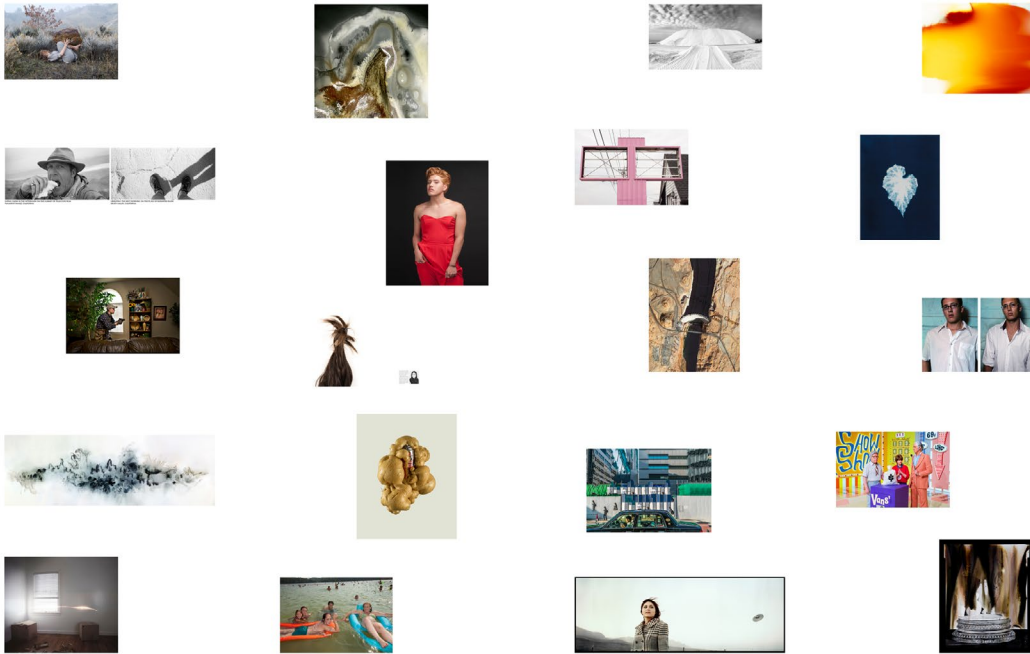
strategies at play in such works. Drawing chiefly from the Museum's dynamic collection, *Power Couples* explores how artists have used the pendant format across media, cultures, and time periods to explore gender roles and social status; to present moments of before-and-after, cause-and-effect and departure-and-return; and to compare and contrast familiar stories and ideas.

Ummah **August 15–December 15, 2019**

Ummah is a collaborative and community-focused installation dedicated to celebrating Utah's Muslim community and educating the public about the Islamic way of life. *Ummah*, the Arabic word for community, refers to a collective of Islamic peoples transcending the boundaries of nations and can also mean a community with any common history—a title that successfully reflects the intentions of this exhibition. The exhibition is in collaboration with Emerald Project, a non-partisan, non-profit organization dedicated to promoting the understanding of Islam and bridging the gap between Muslims and non-Muslims by separating Islam, culture, and politics.

Spencer Finch: Great Salt Lake and Vicinity **August 25, 2017—ongoing**

For the UMFA's G. W. Anderson Family Great Hall, Finch produced his largest-ever Pantone chip installation. His conceptual and labor-intensive process began with a long journey—a circumnavigation of Great Salt Lake. Along the way Finch logged precise measurements of color,



DE | MARCATION, a limited edition portfolio surveying the work of Utah contemporary photographers, 2018, purchased with funds from the Phyllis Cannon Wattis Endowment Fund

Fall 2019, continued

and the resulting installation is a colorful sequence of ready-made Pantone color swatches affixed directly to the walls of the Great Hall. Each color chip is hand-labeled in pencil with the name of its original color source—the bark of a tree, the algae in the distance, the wing of a bird. The line of color reads like field notes, a data-driven abstraction of close observation.

DE | MARCATION July 18, 2019 through January 12, 2020

DE | MARCATION, a limited-edition portfolio surveying the work of Utah contemporary photographers, challenges traditional notions of the West and highlights the state's complexity. Produced in 2018, the portfolio reflects Utah's increasing cultural diversity with the majority of its twenty contributing photographers being born outside of Utah, and five outside the United States. Utah's remarkable landscape does resonate in the works, but it plays a supporting role to gender and power studies, to the investigation of the built environment, and to documentary and conceptual performance practices—all aspects of contemporary global photographic inquiry.

Spring 2020

The 50th Anniversary of Robert Smithson's *Spiral Jetty*

In April 1970, Robert Smithson created an iconic earthwork spiraling into Great Salt Lake at Rozel Point. This exhibition will look at how the artwork has changed over time, both in its physical form and in its relationship with our community.

Beyond the Divide: Merchant, Artist, Samurai in Edo Japan January 26–July 5, 2020

The museum's first major display of its Japanese art collection in over a decade, *Beyond the Divide* celebrates the art and artists of Edo period Japan (1603-1868.) This era was a cultural bloom as artists bridged traditions creating new art for the elite samurai and rising merchant classes. From sword blades to decorated screens, they give the modern world a glimpse into the world that once was Edo.

Seven Masters February 6–April 26, 2020

The exhibition *Seven Masters: 20th-Century Japanese Woodblock Prints* focuses on seven artists who played a significant role in the development of the new print, and whose works boldly exemplify this new movement. Drawing from the superb collection at the Minneapolis Institute of Art, the exhibition features the spectacular



Torii Kotondo, *Rain*, October 1929, woodblock print, ink and color on paper. Published by Sakai and Kawaguchi. Minneapolis Institute of Art, gift of Ellen and Fred Wells, 2002.161.20. © Torii Kotondo. Photo: Minneapolis Institute of Art.



Barkley L. Hendricks (1945–2017), *Lawdy Mama*, 1969, oil and gold leaf on canvas, The Studio Museum in Harlem; gift of Stuart Liebman, in memory of Joseph B. Liebman, 1983.25

Spring 2020, continued

beauty portraits of the artists Hashiguchi Goyō (1880–1921), Itō Shinsui (1898–1972), Yamakawa Shūhō (1898–1944), and Torii Kotondo (1900–1976); striking images of kabuki actors by Yamamura Toyonari (Kōka; 1886–1942) and Natori Shunsen (1886–1960); as well as the evocative landscapes of Kawase Hasui (1883–1957).

ACME Lab: Utah Women Working for Better Days! March 6–December 6, 2020

This collaboration between Better Days 2020, the UMFA, and J. Willard Marriott Library sheds light on the complexity of women’s history in Utah to empower visitors of all ages to forge their own pathways for the future.

Fall 2020

***Black Refractions: Highlights from the Studio Museum in Harlem* August 28–December 13, 2020**

Comprised of over one hundred works by nearly eighty artists across all media dating from the 1920s to the present, *Black Refractions* surveys close to a century of creative achievements by artists of African descent and is the first traveling exhibition in twenty-five years to reveal the breadth and expansive growth of the Studio Museum’s permanent collection.



ACME Lab's current exhibition, *Ummah*, a collaboration between UMFA and the Emerald Project, a non-partisan, non-profit organization dedicated to promoting the understanding of Islam and bridging the gap between Muslims and non-Muslims by separating Islam, culture, and politics. On view through December 15, 2019.

ALWAYS

Programming of Note

Sight & Sound

Experience the harmonious convergence of music and art as students and faculty from the University of Utah School of Music perform in the galleries of the UMFA.

Art + Wellness

A new initiative at the UMFA featuring free yoga, meditation, and creative collaborations with campus partners whose research and work takes a holistic approach to wellness.

ACME (Art. Community. Museum. Education.)

This outreach initiative is dedicated to rethinking the public role of the museum. ACME is twofold: the ACME Lab, a physical space for art experimentation, and the ACME Sessions, a series of roundtable public exchanges where participants can dream and articulate new models of education and community engagement through art. ACME Sessions bring together Salt Lake City's most creative, inventive, and cross-disciplinary minds—artists, educators, museum professionals, university faculty and students, engineers, scientists, technologists, activists, researchers, and others.

PROGRAMMING SPONSOR:
Kem & Carolyn Gardner



Class collections visit, 2018

FAQs

Museum Visit

I'd like to bring my class to the Museum. How might I arrange this?

The simplest way to schedule a visit is through our website: www.umfa.utah.edu. Click [here](#) for general information on group tours and visits. Our [group visits and tours form](#) is also located on this page. You may also email tours@umfa.utah.edu.

I'd like a docent- or curator-led tour. How do I indicate this?

On the [group visits and tours form](#), select "Highlights Tour." Further below, you'll see a "Special Requests or Accommodations" box. If you have a specific request regarding the type of tour or a specific tour focus, please indicate what would best serve your group and we'll work with you to fulfill that request.

We'd like to explore on our own. Do I still need to schedule a visit?

Yes, please. In order for us to ensure that everyone enjoys their Museum experience, we strongly encourage all groups schedule their visits. We can then make sure that time in the galleries is reserved for you and that no other large groups or special events will conflict with your group's plans.

How far in advance do I need to schedule a group visit or tour?

We kindly request a two-week notice.

It says that a group's maximum number of participants is 60. My class, however, is larger than that. What should I do?

Simply indicate the number of students in your group and we'll make arrangements to accommodate this larger size.

How do I schedule a collections tour?

Collections tours can be scheduled online by submitting a [collections visit request](#). Requests must be made at least three weeks in advance. Four weeks advance notice is required for groups of ten or more. Visits are currently limited to fifteen people to view a maximum of five objects.

What are the UMFA's basic rules for the gallery spaces? Can we sketch there?

While pens and other media aren't allowed in the galleries, visitors may use pencil and paper. We encourage visitors to store backpacks and other large bags in lockers that are available behind the cafe. No food, water, or gum in the galleries, please. We ask that you enjoy the works of art from a safe distance of at least two feet.

TEACHING WITH OBJECTS

Annie Burbidge Ream, *Curator of Education, School Programs, and Statewide Outreach* | Utah Museum of Fine Arts

“The foundation of your being able to use objects as a teacher is your learning how to use them yourself for your own continuing self-education.”

– John Hennigar Shuh. (1982). Teaching Yourself to Teach with Objects, *Journal of Education*, 7 (4), 8-15.

Objects can be presented to all ages and ability levels to guide student thinking towards a range of conclusions. They can be a powerful teaching tool, giving children meaningful and lasting memories. Every object has multiple entry points, creating endless opportunities for integrations into classroom instruction. Here are a few methods for integrating objects into your teaching.

Understanding the Object: Looking at Objects and Questioning

Here are some general categories of questions that can be asked about an object to generate conversation: the object’s use, social implications, relationship to other objects, value, environmental relevance, aesthetic value, historical implications, production, history and materials. When using an object it is important to consider how to facilitate the observation process. If possible create opportunities for small group work to give time for the children to get close to the object.

Can you write a description of it that would give a clear picture to someone who has never seen it before?

- What are the measurements (height, weight, diameter)?
- Why is it the size it is?
- What materials were used to make it? Why were particular materials chosen?
- How accessible were these materials to the maker of the object?
- How was it constructed?
- How fragile or durable is the object?

What were the maker’s intentions?

- Who created the object?
- What was the maker inspired by?
- Does the object tell a story?
- Where was this object made?
- What kinds of symbols or ideas are represented?
- What is the function of the decoration?

Have you ever seen something like this before?

- If someone fifty, one hundred, or five hundred years ago had seen it what do you think they would have thought about it?

What was the value of the object?

- What is the value of the object now?
- What is the aesthetic value of the object?
- What design elements do you see?
- How does the object compare to similar objects?
- What other objects were made during the same time?

Example Activities

- 1) Have students share what they know about the object, what they suspect about the object and what they would like to know about the object. Review information that compliments the object (i.e. detailed steps of the production of the object, information about the artist, what the images, symbols or text signify on the object, etc.)
- 2) Draw the whole object and a close up of the object. Write down 10 adjectives or descriptive phrases.

Context: Exploring People, Events, Traditions and Communities

Objects provide insight into the lives of ordinary people and look behind the history of great art and important historical events.

- What was the social significance of the object?
- What is the function of the object?
- How was the object used?
- What is this object's place in history?
- Does it reflect when and where it was made?
- Who interacted with the object?
- Who owned the object?
- Was the object made to be sold?
- Was the object shared by the community?

Example Activity

- 1) Draw a picture of the object in its original context. Read about the cultural or historical context of the object.

Creating Connections: Critical Observation of the World

Objects are evidence of the real world and encourage students to think critically about the everyday world. Objects are versatile and often illustrate cross-curricular concepts. Here are different ways to respond to objects and create opportunities to apply that knowledge.

INSPIRATION: Use the object as a jumping off point to explore a similar medium, theme, or style and extract ideas from the object as desired.

Example Activity

- 1) Look at the object's formal design qualities and determine what element of art is integral in the object (i.e. line, shape, color, texture, rhythm, etc.). Direct the students to explore that element of art and create their own artwork that emphasizes that element of art.

OPPOSITION: Use the object as a reference to create something "opposite" or compare objects in opposition.

Example Activity

- 1) Discuss one aspect of the work and find a polar opposite you would like to investigate. For example if the object is an American modernist artwork, compare and contrast it with American folk art. Another example would be, if you are looking at a functional object compare it with a decorative object.

IMITATION: Replicate the activity or thought presented by the object.

Example Activity

- 1) Study the quality of craftsmanship, the techniques and processes used. Begin by practicing the techniques and processes and then create a similar object. Discuss how the art form was taught to new generations and how long the style or tradition has existed.

ELABORATION: Advance the artist's intentions or object's significance by continuing exploration on the same underlying concepts.

Example Activity

- 1) Identify the meaning or social significance of the object. For example was the object used to celebrate, honor an individual, bring people together, or teach folklore. Have students create their own artwork that meets the same need.

TRANSLATION: Internalize the underlying concepts and transfer or incorporate into personal narratives, styles, or themes.

Example Activity

Construct the various possible meanings or social significance of the object and then relate that concept to personal experiences. Have students create an artwork reflecting their own experience that incorporates personal symbols or imagery.

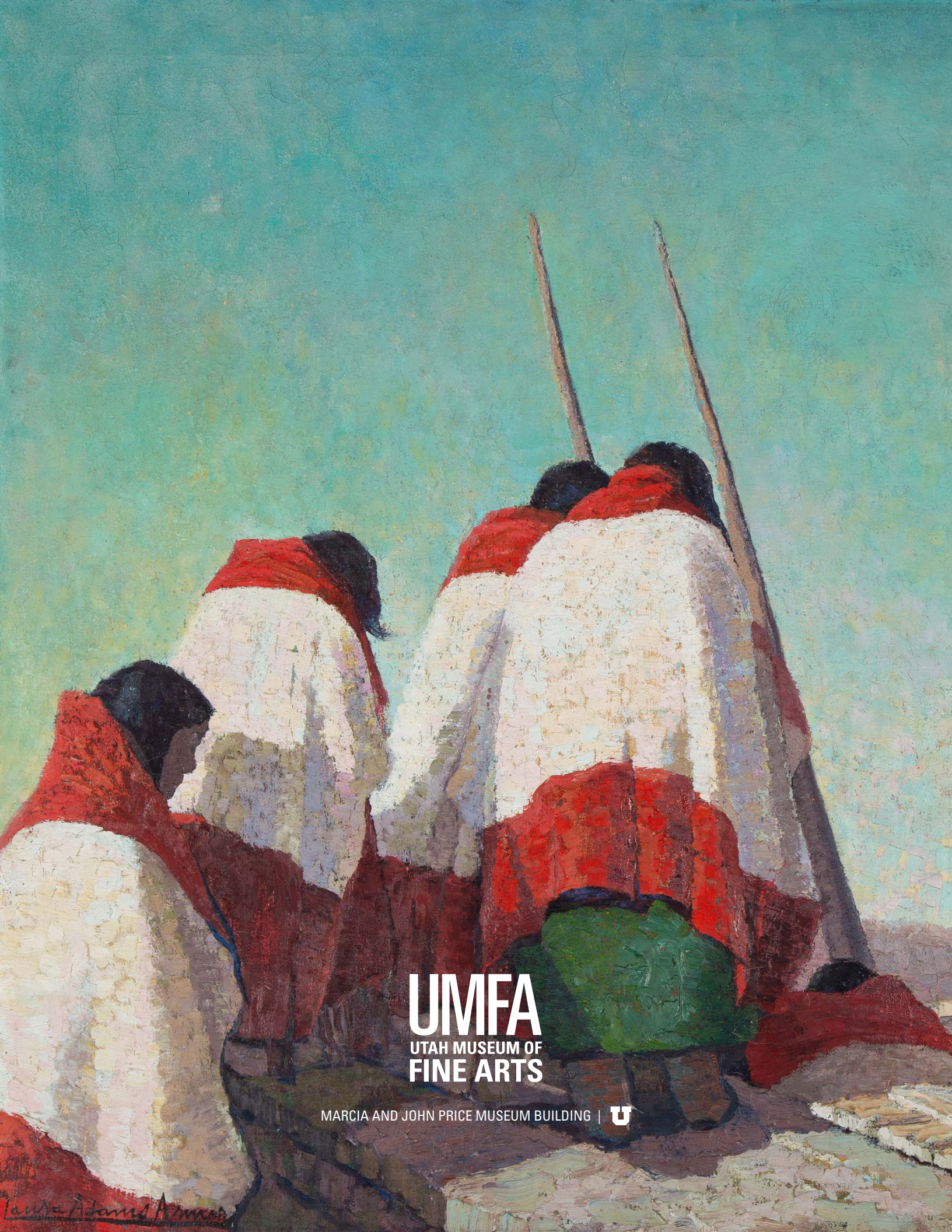
Additional Resources

Inquiry-Based Learning Using Everyday Objects


Alvarado, A., & Herr, P. (2003). *Inquiry-Based Learning Using Everyday Objects*. Thousand Oaks, CA: Corwin Press.

University Collections and Object-Based Pedagogies

<http://edoc.hu-berlin.de/umacj/2012/simpson-75/PDF/simpson.pdf>



UMFA
UTAH MUSEUM OF
FINE ARTS

MARCIA AND JOHN PRICE MUSEUM BUILDING | 

Laura Adams Ames