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# Art- Making- Change: The Benefits of Collaborations Between Artists and Museum Educators for At-Risk Youth

Marissa D. Kutoloski  
*Seton Hall University*

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**Art—Making—Change**

***The Benefits of Collaborations Between  
Artists and Museum Educators for At-Risk Youth***

By

Marissa D. Kutoloski

Dr. Susan K. Leshnoff, Advisor

Submitted in partial fulfillment of the requirements for the

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## **Abstract**

*Art—Making—Change* seeks to identify and describe effective social action education programs developed by collaborations between professional artists and modern or contemporary art museums in the United States. Museums selected for case studies include the Walker Art Center, Minneapolis, Minnesota, the Andy Warhol Museum, Pittsburgh, Pennsylvania, and the New Museum of Contemporary Art, New York City, New York. The artists who have also been selected for their collaborative work with museums are Tim Rollins, working with the Museum of Modern Art, New York City, New York, and Dale Chihuly, working with the Museum of Glass, Tacoma, Washington.

In today's society there is an important need to reach out to at-risk youth in the community who are struggling academically, behaviorally, and/or socially. Conclusions reached through analysis of case studies in this thesis indicate that Artist in Residence programs not only create meaningful relationships between the professional artists and at-risk youth, but also teach youth important life lessons and behaviors. The purpose of this thesis is a discussion of the diverse ways in which educators in museums are collaborating with professional artists who use their artwork for social causes to support at-risk youth and to examine the effectiveness of these museum programs.

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## Introduction

### Purpose of this Study

In today's society there is an important need to reach out to at-risk youth in the community who are struggling academically, behaviorally, and/or socially. The purpose of this thesis is a discussion of the diverse ways in which educators in museums are collaborating with professional artists who use their artwork for social causes to support at-risk youth and to examine the effectiveness of these museum programs.

As a culture, we are becoming aware that society must change; but what changes are necessary and how can artists help to achieve them? In 1991 The Reenchantment of Art by Suzi Gablik was published. Gablik focused on the social aspects of art and its power to heal. She questioned what it means to be a successful artist working in the world today and provided examples of artists cleaning up the environment and working with at-risk youth and the homeless. Finally, Gablik suggested approaches towards contemporary art in which artists could alter the nature of their work so that it became more socially defined.

In The Reenchantment of Art, Gablik suggests that "art can be effective in responding to demands for cultural renewal and change" (3). Artists today can play a part in actively creating social change for at-risk youth. Professional artists can help to strengthen the concepts of discovery, critical thinking, investigation, and creativity while building meaningful relationships with young people.

The museums included in this thesis are the Walker Art Center, Minneapolis, Minnesota, the Andy Warhol Museum, Pittsburgh, Pennsylvania, and the New Museum of Contemporary Art, New York City, New York. The two artists who have also been selected for their collaborative work with the Museum of Modern Art, New York City, New York and the

Museum of Glass, Tacoma, Washington are Tim Rollins and Dale Chihuly, respectively. The artists and museum educators in each of these case studies are embarking on new initiatives to reach out to the community's at-risk youth and to open their eyes to the world of art.

Socially responsible museums are providing an outlet for at-risk youth to express themselves through different artistic practices and to overcome the setbacks they face in their daily lives. According to Janes and Conaty in Looking Reality in the Eye, "The socially responsible museum is capable of providing a different source of meaning for its community" -- a meaning that changes its appearance from an elitist institution to an outlet for social transformation in society (7). In this way modern and contemporary art museums have the opportunity to serve a social purpose. They are no longer the monolithic institutions of the past; instead, as Janes and Conaty state, "they tell larger stories that lead to an activism that embraces community issues and aspirations in an effort to provide value and meaning for its visitors" (3).

The Walker Art Center creates active engagement for its audience by deepening their appreciation of local artists. The Andy Warhol Museum responds to community needs by examining issues of diversity and change in society -- issues that were important to Warhol himself and played a vital role in the art he created. The New Museum of Contemporary Art takes a different approach than other modern-day art museums by collaborating with artists who challenge the typical norms of society.

In 1981, New York City-based artist Tim Rollins formed the group known as Kids of Survival (K.O.S.). After reading and discussing works of European literature, the Kids, along with Rollins, create powerful paintings related to the novels. Rollins collaborates extensively with the Museum of Modern Art in New York City. In 1994, Seattle-based artist Dale Chihuly organized the Hilltop Artists in Residence Program (HART) -- an outlet for troubled youth to

learn about the art of glass-blowing. Chihuly works together with the Museum of Glass in Tacoma.

It is important to note that these case studies represent a few examples of museums and artists who are working to make a change in their communities. More and more modern and contemporary art museums are realizing that this is an important contribution to society, and artists are understanding the opportunity they have to become a role model for at-risk youth. As John Dewey (1859-1952) once stated (in B. Smith's *Art Education and the Museum*), "It is no longer valid to consider the museum as a 'home for works of art;' instead, the museum is imbued in social service, putting the communities' needs first" (13).

This thesis will look at the artist-museum collaboration from two different points of view: first, from that of the museum educator and the museum itself, and second, from that of the professional artist who reaches out to the museum and its education staff for support.

## Chapter I

### The Role of Artist-Museum Education Collaborations

As William James (1842-1910) stated (in Gablik's The Reenchantment of Art), "Act as if what you do makes a difference...[because] it does" (13). These words were spoken by the American psychologist and philosopher and relate to the role of educators and artists in today's modern and contemporary art museums. Educators are the public face of the museum. They interact with visitors every single day and they have more contact with the general public than curators or registrars do. The contemporary artist can express issues of concern for society in his/her work and can be equally important in his/her role of becoming actively involved in the task of transforming the community through art. The role of museum education, specifically, has become the heart of museums worldwide – an obligation to the public and to society.

Joining in an attempt to reach out to academically, behaviorally, and/or socially challenged youth, modern and contemporary art museums are embarking on a new endeavor – collaborating with living professional artists. According to Zolberg in *Art Museums and Living Artists*, the "love-hate affair between museums and living artists" is a thing of the past (105). Many artists express relevant and current issues through their art practice. Some of the artists that fall into this group realize the power they have in exhibiting their work for the community (Zolberg, 105). They also understand that many of the issues they see in their communities – such as disability, poverty, academic failure, and discrimination, among others – are especially affecting at-risk youth. Building relationships between artists and youth who are at risk for such failure offer a means for artists to help at-risk youth grow. As Gablik states:

When artists learn to integrate their own needs and talents with the needs of others – the community – a new foundation for a non-self-conscious individualism may



emerge – and we will have, not necessarily better art, perhaps, but better values, aims and beliefs. (144)

Education programs in modern and contemporary art museums provide the outlet that is needed to bring these relationships to life.

Artists involved in museum education are actively visualizing and dissecting contemporary issues in their artwork, while dealing with many problems that society may face. In the past, though, this was not the case in the artist-museum relationship. In 1987, Francis Haskell (1928-2000) noted, in *The Artist and the Museum*, how the relationship between the artist and the museum has changed over the centuries:

Museums have two kinds of historical ancestors: the European academies, which acquired their art collections from works submitted by artists who competed for entry, and the collections of religious or secular rulers, which served as repositories of exemplary artworks. It was only with the creation of the Musée du Luxembourg (1818) for *living* French artists that creators gained the chance of seeing their works in a permanent and prestigious institution. (39)

Today, not only can artists see their work in a museum exhibition, but they can collaborate with museum educators to relate their thoughts and ideas to others. According to Gablik, “Art, which at one time was the primary architect of modern ideals, is now effective in responding to the demands for cultural renewal and change” (22).

Modern and contemporary art museums have the unique opportunity to free themselves from the practices and rules of passive education practice. The passive practice of presenting an education program often involves the educator leading a formal discussion about an object while students sit quietly in the gallery. An activity usually follows the gallery discussion but is most

likely directly related to the lesson. With increased awareness of social needs, the museum educator's role has been shifted and revised to engage a diverse audience in meaningful and socially responsible learning experiences. Reluctance is a thing of the past for museum educators. As Hirsh and Silverman state in Transforming Practice, museum educators have "shown a renewed sense of social responsibility in considering the varied roles museums can play in communities and cultures" (14). They learn about issues and challenges the society is facing and incorporate those concerns into the museum's education programs. The case studies included in this thesis are taking the steps to reach out to the community and to become socially responsible institutions.

Change can be achieved through the resources of the museum, the artist, and the community. Most importantly, what Elgin<sup>1</sup>, author and environmental activist, states in Voluntary Simplicity (referring to a way of educational practice that is outwardly simple and inwardly rich):

There is nothing lacking. Nothing more is needed than what we already have. We require no remarkable, undiscovered technologies. We do not need heroic, larger-than-life leadership. The only requirement is that we, as individuals, choose a revitalizing future and then work in community with others to bring it to fruition. (193)

Today's museums are no longer elitist institutions. According to David Henry, Director of Programs, Institute for Contemporary Art, Boston, in *Artists as Museum Educators*, in today's society "an equal amount of attention is given to the experience of visitors as to the great works of art" (1). While art is, and will always be, important in museums, the experience of the visitors

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<sup>1</sup> Mr. Duane Elgin is the author of numerous books about global consciousness and personal and collective dimensions of the human journey. His name is often linked to the topic of "voluntary simplicity," a lifestyle in which individuals choose to minimize the "more-is-better" pursuit of wealth and consumption.

is significant as well. How can the socially responsible museum cater to the visitor and ensure they have a meaningful experience? In order to meet public needs and interests, museum education is becoming an agent of social and political change. It must evoke imagination and passion in each and every visitor.

The concept of museum education transforming the community (and the museum itself) is augmented by collaborations with professional artists. Because living artists are incorporating relevant issues in their art, they often will be enthusiastic about discussing these issues with youth through a collaborative education program. Hirsh and Silverman express how important collaborative partnerships can be for museums:

Partnerships allow museums to extend the boundaries of what is possible: to share risks, acquire resources, reach new audiences, obtain complementary skills, improve the quality of service, achieve projects that would otherwise have been impossible, acquire validation from an external source, and win community and political support. (12)

According to Henry, “One of the most important contributions made by educators has been the commissioning of artists as collaborators in the engagement of audiences” (1).

Professional artists bring a renewed sense of social responsibility to museums and teach youth about the relevant concepts in some of their most challenging work. As Gablik states, “Those [artists] who are in touch with culture can pave the way to a solution [for at-risk youth to grow]” (24). Artists such as those included in this thesis are active agents, “choosing and implementing projects [and programs] that give people an experience of community” (Gablik, 108).

The concept of social change for at-risk youth involves providing the opportunities needed for a better lifestyle. These opportunities might encompass moving impoverished youth off the streets to a designated place for them to gather, supplying the materials and guidance for youth to learn a new artistic practice, and teaching youth to have confidence in themselves and to respect others around them. The Artist in Residence collaboration in which museums partner with professional artists to support at-risk youth provides such opportunities. The concept of bringing together educators, artists, and students in a museum or studio setting allows youth to explore and express their individual thoughts and emotions through the art-making process. They are offered this opportunity in a positive environment free of bias and opinion. Using the practice of art as a means for social change involves self-discovery, critical thinking, investigation, and creativity. The artists who participate in these programs help to strengthen these ideas and build meaningful relationships with at-risk youth.

Observation of Artist in Residence programs determines that what is being taught is much more complex than just the teaching of a craft. While students are learning technique – to paint or to blow glass as examples in this thesis – they are also being taught many other important skills and behaviors. In Studio Thinking: The Real Benefits to Arts Education, Hetland et al. identify eight skills which they call “Studio Habits of Mind”: developing craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand the art world (31). These skills, along with other characteristics and attitudes, are being modeled by the artists who act as mentors to the students and therefore, are assumed (by the students) as the means to reevaluate their individual behaviors.

The experiences that this type of museum education provide for at-risk youth are invaluable. As Henry notes, “Artist in Residence collaborations that are undertaken with specific

goals stand alone in their ability to transform the museum and connect with audiences” (1).

Educators have the opportunity to work with at-risk youth and create programs that respond to the needs of the community as well as the needs of the individual. Gablik also states that artists have the ability to respond to those needs *as artists*, “proving that being an artist and working for social change do not have to be at odds” (14).

It is important to understand the goals of collaborative artist-museum education programs. According to Gablik, these types of programs respond to the issues and concerns of the community. Educators consider what changes are necessary and how the artist can help to achieve them (3). A successful artist is one who is actively involved with the community and strives to create a meaningful relationship between art and the public. They seek to help others develop creativity and individuality.

In modern and contemporary art museums, educators are developing new strategies and practices for engaging the public. According to Hirsh and Silverman, the most important aspect of the museum’s place on earth “derives from what lies at the very heart of the museum: its ethical and practical obligation to the public” (20). The guiding principle of this obligation (for a socially responsible museum) is its educational mission. At the Museum of Modern Art, for instance, the mission of the education department is to “create programs and materials to foster an engagement with modern and contemporary art for an ever-evolving public...providing rewarding insight into the historical and cultural contexts in which these works were made” (MoMA).

Societal issues that are apparent in modern art provide a deepening knowledge that museums can share with the community. According to Hirsh and Silverman, an “awareness of and willingness to act upon the major issues and trends in the world-at-large are essential if

museums are to serve the public” (20). Change in economic, political, and social environments gives rise to the need for innovative programs to transform museums and forge new paths for the practice of museum education.

The importance of museum education today is apparent. Programs that bring young people back to the museum on their own, day after day, represent a new era for the way young people and museums interact (Hirsh and Silverman, 142). Participants are given the opportunity to express concerns they have for issues their community faces and issues they face personally as well. The artist enhances this concept by providing a new outlet of expression. As Hirsh and Silverman state, “It is possible for museums to expand their role in society and support the community in comprehensive ways, offering young people an array of educational opportunities and tools by which to make a meaning of life” (146). The power of art is immense. At-risk youth come to realize they can express themselves through art and produce change, whether in themselves, in others, or in their community. According to Gablik, the “notion of art embodying a good act really does change the name of the game” (71).

B. Smith states, in *Art Education and the Museum*, that “the value of museum education rests in the process of revealing the variety and the abundance of human experience” (21). For young participants in a museum education program, to have the chance to work with a living, professional artist can be an opportunity that is beyond compare. For artists to share their thoughts and ideas about present-day society with young people through the concept of art is an opportunity to be a mentor and a catalyst for change. For the museum to bring youth and artists together in a neutral setting and provide the resources required for these types of programs to occur is the impulse that is needed for social change in the community. Henry sums up the value of artist-museum collaborations in this final quote:

People hunger for connections.

People want to share their stories.

People need to reflect on their own lives.

People desire more beauty.

This is what artists provide. This is what museums provide (4).

## Chapter II

### Who is At-Risk?

At-risk youth struggle with issues relating to crime, violence, sex, substance abuse, health, and poor academic performance (At-Risk). These issues are often brought on by family, friends, peers, mentors, and others who interact with youth. Over the past ten to fifteen years, the increasing complexity of these issues has prompted the government to find solutions. Organizations and members of the community have come together to assist in providing an outlet for at-risk youth to find the guidance they need.

In today's society, one can most certainly agree that violence in the community, in the school, in the family, and in the media can be common. Along with violence, issues such as peer pressure, poor family structure, drug access, and gang activity put youth at-risk (At-Risk). According to the website [www.at-risk.org](http://www.at-risk.org) (2004), a young person can be considered to be at-risk if he is experiencing four of the following warning signs:

1. Has the teen ever been suspended, expelled, been truant, or had their grades drop?
2. Is the teen verbally abusive?
3. Does the teen struggle with basic family rules and expectations?
4. Does the parent have difficulty getting the teen to do basic household chores and homework?
5. Has the teen had problems with the law?
6. Does the parent have to pick their words carefully when speaking to the teen, so as not to elicit a verbal attack or even rage from them?
7. Is the teen in danger of dropping out of high school?
8. Does the teen associate with a suspect peer group?
9. Has the teen lost interest in former productive activities, sports, hobbies, or childhood friends?
10. Has the teen ever displayed any evidence of suicide?
11. Does the teen seem depressed / withdrawn?
12. Does the teen ever display violent behavior?
13. Is the teen sexually promiscuous?
14. Has the teen's appearance or personal hygiene changed?
15. Is the teen deceitful and manipulative?
16. Has the teen been caught stealing money or personal items from their family?



17. Is the teen severely lacking in motivation?
18. Does the teen sometimes lie regarding their activities?
19. Does the teen display outbursts of temper?
20. Does the teen lack self-worth and self-esteem?
21. Does the teen defy established rules regardless of the consequences?
22. When trying to deal with the teen, do the parents feel powerless?
23. Does the teen have a problem with authority?
24. Do the parents suspect the teen is experimenting with drugs or alcohol?

There is no one person to blame for a young person being at-risk. Instead, one who is at-risk develops his/her tendencies as a result of a combination of factors including lack of parental interaction and supervision, peer pressure, disappearing community social structures, rapidly expanding underclass, and increasing industrialization and urbanization (At-Risk). A child can not choose where, how, and by whom he/she is raised. Those individuals in the community who have the compassion to reach out to at-risk youth have the ability to give them a better life.

While it is often inner-city youth living in poor neighborhoods who are considered to be at-risk, there are many other young people, some from the wealthiest of communities, who can be at-risk as well. Drugs, alcohol, pregnancy, and violence can be found in almost any community in the United States. Dysfunctional families, homosexuality and gender issues, racism, and other social problems have no boundaries either.

What is needed for most youth who are considered to be “at-risk” is guidance and encouragement from a trusted mentor. Professional artists and museum educators have the ability to provide that type of guidance and encouragement. Independence, teamwork, confidence, education, personal responsibility, self-esteem, and the ability to make the right choices are often the characteristics that at-risk youth lack. In programs such as those discussed in this thesis, artists and educators model these positive behaviors and help to instill these qualities in each individual. Professional artists partnering with modern and contemporary art museums help to build a sense of self-worth in at-risk youth.

The concepts of providing guidance and encouragement for at-risk youth have developed from the educational theories of early philosophers. Jean Piaget<sup>2</sup> (1896-1980), a developmental psychologist, is well-known for his theory of cognitive development. Piaget's theory of cognitive development included four stages: *sensorimotor* (birth to age two), *preoperational* (age two to age seven), *concrete* (age seven to age eleven), and *formal operations* (age eleven and above) (Piaget). The age of at-risk youth places them somewhere around the *concrete* stage. In this stage, a child has the ability to make rational judgments but still needs time to process the information. When teaching a child in the *concrete* stage, it is important to provide him/her the opportunity to ask questions and explain concepts in order to allow him/her to mentally manipulate the information. Artists and museum educators are the mentors who allow young people to construct their own knowledge and be in the proper place to think independently.

Lev Vygotsky<sup>3</sup> (1896-1934), another developmental psychologist, developed a theory describing social interaction as a means for behavior. Vygotsky strongly believed in learning from others. He stated that "individuals cannot learn merely on their own but need adult guidance to assist them" (Mooney). Looking at the artist-museum collaboration from Vygotsky's point of view, one can understand the significant role of both the artist and the museum educator. Because a child learns best with adult guidance, he/she will look to the adult for leadership and direction – not only as a teacher of art, but as a model of the behaviors and characteristics that will shape his/her inner-self.

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<sup>2</sup> Jean Piaget was a Swiss philosopher and the great pioneer of the *Constructivist Theory of Knowing*. Piaget described this theory of cognitive development as comprised of four distinct stages. Each of the four stages of cognitive development is characterized by a general cognitive structure that affects all of a child's thinking.

When youth act out and exhibit destructive patterns of behavior, parents, family members, and close friends feel powerless and are often confused about how to help the struggling young person. Artist in Residence programs are positive forms of treatment that can help at-risk youth to overcome their problems and avoid negative situations in the future.

The reality is that most impoverished and/or dysfunctional families have trouble raising children and providing them with the skills and lessons they need in order to become a worthwhile member of society. At-risk youth often have already been socialized into a deviant lifestyle. Programs such as those discussed in this thesis are part of the nourishment that is needed for youth to overcome that lifestyle. In order to regain their confidence, at-risk youth must come to believe that the future has possibilities for them, they can attain their goals, and there are adults and mentors who will support them in those tasks (At-Risk).

## Chapter III

### Case Studies – Museums

Three museums, the Walker Art Center, the Andy Warhol Museum, and the New Museum of Contemporary Art, have all embarked on new initiatives to collaborate with local and regional artists and connect at-risk youth with the human qualities inherent in art.

#### The Walker Art Center

Established in 1927, the Walker Art Center in Minneapolis, Minnesota was the first public art gallery in the mid-west. Over the years, the Walker's permanent collections as well as its educational programs have grown to reflect modern and contemporary artistic development. The multidisciplinary nature of the institution and its education programs is reflected in its short and to-the-point mission: *The Walker Art Center, a catalyst for the creative expression of artists and the active engagement of audiences, examines the questions that shape and inspire us as individuals, cultures and communities* (The Walker).

Through participation in education programs, specifically, one is able to develop a deepening understanding and appreciation of the art and artists exhibited by the Walker. At-risk youth struggle to feel confident, independent, and responsible. Their experience with professional artists during these programs contributes to their personal development. There are several programs that illustrate the Walker Art Center's collaboration with local and regional artists.

Free First Saturdays, a free, monthly family day, provides a day long experience for families that includes performances, art-making workshops, films, gallery activities, and story readings, all of which are related to the collection or special exhibitions currently being shown (The Walker). The program involves a multidisciplinary interaction with local artists, dancers

and musicians including dance performances, puppet shows, art-making activities, film screenings, story readings and gallery activities.

In an interview conversation in 2007<sup>4</sup>, Ashley Duffalo, Program Manager of Family Programs and a museum educator at the Walker, elaborated on the interaction that youth and their families have with the artists who collaborate with the Free First Saturdays program:

The impact of [the interaction between the child and the artist] shows that the Walker really is a supporter of the local arts and that we do support our local artists. To the children it illustrates that we do have this community of living, working, thriving artists and it makes their artistic role models much more tangible. Sure, they see them at the museum; but then the participants can often go out and see these artists' shows at another gallery or they might [see them] teaching or performing at another venue. (Duffalo)

Free First Saturdays caters to all young people, including those who may be considered to be "at-risk." Free admission allows for those who cannot afford the cost of a ticket to have the opportunity to visit the museum. While many at-risk youth are involved with drugs, alcohol, and crime, others may have more internal issues relating to self-worth, self-esteem, and motivation. These groups of at-risk youth learn that there are opportunities for their self-improvement. The artists and educators become the community of support.

The artists who participate in the Walker's education programs are chosen because of their wide-ranging talents and media, thus demonstrating to the youth that art can be defined in a myriad of ways. Their work must be appropriate for a young audience and they must demonstrate an ability to teach, connect, and engage youth with the ideas presented in the

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<sup>4</sup> Phone interview with Ashley Duffalo, Program Manager of Family Programs at The Walker Art Center on November 8, 2007; see Appendix A.

Walker's collection. The artists also must exhibit the characteristics needed to guide at-risk youth in the right direction.

The Walker Art Center's Teen Programs connects teens with contemporary artists. A group of twelve students known as the Walker Art Center Teen Arts Council (WACTAC) meet weekly to create and organize events for other young students in the community. Using the Walker's facilities, exhibitions, and resources, WACTAC reaches out to practicing artists to participate in this collaboration.

In 2006, WACTAC presented "Guerilla Cinema: Film and the Street." Local artist Xavier Tavera worked with the students to create a program about artists who work with film in the public eye. Tavera is known for producing films that project images of herself spray-painting political stencils on public spaces<sup>5</sup>. What appears to be illegal is legal but begs the question, "What activities that happen on the street go undetected?" (The Walker). Working with the students, Tavera discussed issues such as graffiti, homelessness, poverty, and abuse. Tavera conducted a workshop teaching the students to create films expressing their feelings about these subjects.

New media programs (video, digital media, etc.) designed specifically for at-risk youth offer the opportunity for youth to develop the capacity for critical thinking, self-empowerment, and creative expression. Discussing the issues that contribute to a young person being "at-risk" and working with an artist to express those issues through the means of video, sculpture, or paint allows the at-risk youth to express their emotions in a unique manner. The artist also contributes to directing the youth towards the appropriate behaviors that will enhance their confidence and self-esteem.

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<sup>5</sup> It is unknown whether Tavera received permission to spray-paint public spaces. Today, in certain cities, graffiti artists are permitted to solicit places (such as abandoned buildings, businesses, or community walls) to create legal graffiti.

There are many similar programs that occur each year at the Walker. The unique aspect is that each program, created through artist-student collaborations, is presented to other students in the community. Students have the opportunity to participate in programs that are of interest to them or that relate to issues they may be experiencing in their personal lives. For those who are at-risk, this is an opportunity for them to deal with their concerns and express themselves in a non-discriminatory environment where they receive support not only from the artists and educators, but also from fellow participants.

Sam Durant, a Los Angeles based contemporary artist collaborated with the Walker Art Center for their Artist in Residence program from 2002-2003. As an artist who works in a variety of media, Durant's work often deals with conflicts and issues between cultures and value systems. Durant's interest in Native American history and politics fueled his project at the Walker entitled "Garden Project." Garden Project dealt with Native American communities in the Twin Cities (Minneapolis-St. Paul) region.

Founded in Minneapolis, the American Indian Movement (AIM) is a civil rights organization that helped spark the creation of public charter schools dedicated to teaching Native American history and culture. During his residency at the Walker, Durant worked closely with two of these charter schools – the Four Directions Charter School in North Minneapolis and the Heart of the Earth Survival School in Minneapolis (The Walker). Durant's work consisted of an upside-down tree cast in bronze and set on a reflective steel plate. The sculpture was accompanied by an audio recording created by the students from these two schools.

The Native American youth from these charter schools recorded their voices, thoughts, and rhythms using a microphone to "amplify the powerful contemporary voices of an often invisible population" (The Walker). Behind the voices, Durant added pulsing beats similar to

those heard in today's rap music. Not only did the students lend their voices, stories, and poems but they also shared their thoughts about contemporary issues they are facing in their daily lives. These issues include drug addiction, alcoholism and even prison time. It is important for them to have an outlet in which they can openly discuss the issues they cope with as a minority in the United States.

The Walker became the setting and the impetus for Garden Project. Durant's artwork and recording became the outlet for these young students to share their thoughts about how it feels to live as a Native American and the pressures they face in their daily lives. The connection between art and contemporary issues was not only seen but heard. The Native American students had the opportunity to interact with an artist who possessed a genuine interest in their lives and culture and now their voices are permanently heard in conjunction with Durant's moving sculpture.

During programs such as those with artists Xavier Tavera and Sam Durant, the artist is not only teaching the practice of art (film-making, sculpture, audio recording, etc.), but is also instilling in at-risk youth the values of social responsibility and teamwork. The artist contributes more than just a simple lesson in art, but goes beyond that to assume a mentorship role and provide an opportunity for students to share their thoughts and feelings.

Through its education programs, the Walker Art Center continues to explore links between contemporary art and issues of concern for the community. Collaborating with artists not only allows these issues to become part of the public life but also provides a unique opportunity for at-risk youth to approach and interact with a professional artist.



## The Andy Warhol Museum

“In the future, everyone will be famous for fifteen minutes.” These prominent words were stated by the American artist Andy Warhol (1928-1987) in 1968. For at-risk youth who participate in the Warhol’s education programs, their fifteen minutes may have arrived.

The most recent institution in this study, the Warhol Museum in Pittsburgh, Pennsylvania, opened its doors to the public in 1994. The museum’s collection is comprised of more than twelve-thousand works by Andy Warhol and is the most comprehensive single-artist museum in the world (The Warhol). Education programs at the Warhol are designed to incorporate the work and ideas of Andy Warhol while responding to community needs and examining issues of diversity and concern in society. The mission of the Andy Warhol Museum states:

*The Andy Warhol Museum is a vital forum in which diverse audiences of artists, scholars and the general public are galvanized through creative interaction with the art and life of Andy Warhol. The Warhol is ever-changing, constantly re-defining itself in relationship to contemporary life using its unique collections and dynamic interactive programming tools. (The Warhol)*

The Warhol requires that every staff member be a working artist. This alone, guarantees that visitors will have some type of interaction with a living, working artist. All of the education programs at the Warhol aim to enrich and enhance collaborations among artists, students, educators and the community. The museum attempts to use Warhol’s ideas to respond to community needs, concerns, and diversity through such collaborations. The Warhol strives to be an environment in which diverse audiences of all ages and backgrounds, including at-risk youth, can gather to interact and express their creativity through the art of Andy Warhol.

As a controversial figure during his lifetime, Andy Warhol was known for his association with many social groups including distinguished intellectuals, bohemian street people, wealthy aristocrats and Hollywood celebrities. His presence with these varied groups influenced the diverse subjects of his art. Warhol's art has opened up a territory as large as the world itself; this territory includes not only stars and soup cans, humor and wit, but also mysteries, terrors, and an undertow of morbidity (The Warhol). His work, while causing outrage and mockery, addressed the world at large – issues including sex, racism, and corruption. Tom Armstrong, [first] Director of the Andy Warhol Museum commented, “More than any other figure of his time, Andy Warhol challenged our way of thinking about art and addressed the changes brought about in our society” (The Warhol).

Inspired by Warhol's creative variety, the museum incorporates these subjects in its programs for the local community. This especially involves the museum's collaboration with other professional artists who reflect Warhol's concepts. Abigail Franzen-Sheehan is the Associate Education Curator for Interpretation and Resources at the Warhol. In an interview conversation in 2007<sup>6</sup>, Sheehan, a painter in her own practice, described the importance of artist collaborations as “being a sort of palette – an example of creative thinking and engagement” (Sheehan). The choice of artists who participate in the Warhol's programs is based on their practice. Warhol worked in many different mediums, using many ideas. The museum, therefore, chooses artists whose work relates to Warhol's or whose processes might be similar to those of Warhol.

The Warhol's Community Programs enhance the museum's educational mission through collaborations with multi-disciplinary artists. Artists whose work represents ideas and concepts

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<sup>6</sup> Phone interview with Abigail Franzen-Sheehan, Associate Education Curator for Interpretation and Resources at The Andy Warhol Museum on November 13, 2007; see Appendix A.

(homosexuality, fashion, racism, among others) similar to those of Warhol, himself, are encouraged to participate. The programs address the community's needs, issues, and concerns while creating lasting relationships between individuals and groups.

Being a gay, male artist, Warhol often incorporated some aspect of his homosexuality in his art. In an era when America was less informed about and more ignorant of homosexual practices than today, Warhol faced much criticism and questioning about his sexuality by a public that was oblivious to the symbolic meanings of drag queens and icons of gay culture seen in his work (The Warhol). Addressing an issue that was such a major aspect of Warhol's life and art, the Warhol Museum collaborates with local gay, lesbian, transgender and bisexual groups such as the Pittsburgh chapter of GLSEN (Gay Lesbian and Straight Education Network).<sup>7</sup> Together with GLSEN, the Warhol presents programs that address issues of tolerance and acceptance of sexual minorities, including a community forum on hate crimes against the gay community in Pennsylvania. There are also open studio programs for youth with bisexual orientations (The Warhol). In a bias-free environment, an opportunity is created for these students to freely express themselves and meet others with similar lifestyles. Knowing that they are not alone and having the chance to openly discuss their feelings is incredibly important for these young adults. Learning that Warhol, regardless of his sexual orientation, was able to create a meaningful life and career for himself, allows the youth to realize they can overcome social and personal obstacles.

Youth Invasion, another program at the Warhol, features teens' unique artistic take on Warhol, as expressed in painting, video, audio, printmaking, fashion, or performance. Through

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<sup>7</sup> GLSEN is a national organization founded to ensure safe schools for all students. GLSEN was first initiated by a gay teacher and one of his straight students, a daughter of lesbian mothers. The organization strives to bring people together under the vision that every student deserves an education free of harassment regardless of their personal or familial sexual orientation.

Youth Invasion, the Warhol collaborates with local schools in Pittsburgh to tie together academics and art. The educators, often along with other outside artists, travel to local schools to present programs and activities that incorporate Warhol's concepts and ideas in the classroom. For at-risk youth who might not have the opportunity to visit the Warhol Museum in person, the Youth Invasion program is an opportunity for them to experience the interaction with a professional artist and also have the chance to bring to the table their concerns, issues, problems or feelings through an art lesson and discussion with the artist and the museum educator.

The inspiring concept about the Andy Warhol Museum is its staff requirement. Maintaining a staff that is entirely comprised of professional artists ensures that every participant of an education program at the museum will have some type of interaction with an artist. Not only does the Warhol strive to collaborate with outside artists; but the museum itself is its own artistic collaboration.

As in the case at the Walker Art Center, the artists are not only teaching art but teaching concepts of confidence, self-esteem, and responsibility – behaviors that are all too important for at-risk youth, such as the GLSEN Pittsburgh chapter, who are trying to overcome their difficulties. While the museum educator brings the resources of the museum and links education programs to academic standards and learning theories, the artists contribute the intimate personal connection with each individual. The entire program is an opportunity for at-risk youth to participate in a positive activity that gets them away from their usual negative environment.

### **The New Museum of Contemporary Art**

The New Museum of Contemporary Art in New York City, New York, conceived in 1977 by Marcia Tucker, is devoted to contemporary art and new ideas. In fact, its mission states simply, “*New Art, New Ideas*” (New Museum). The New Museum radiates a radically different conception of what a modern art museum should be. It has a history of being very accepting, open, and embracing of underserved populations in an unprejudiced manner (New Museum). When Tucker formed the New Museum, she believed that the institution’s primary allegiance should be to its artists (Zolberg, 125).

In a manner similar to the Youth Invasion program at the Warhol, the New Museum created a program, The Global Classroom (G:Class) as an innovative, interdisciplinary arts education program. The New Museum launched G:Class in 2005 with the mission to:

- Encourage students' cultural literacy and global awareness through contemporary art (cultural literacy relates to one’s ability to communicate fluently in the expressions, the speech, and the literacy which constitutes a culture),
- Cultivate students' critical thinking, visual literacy skills, and self-expression through innovative curriculum (critical thinking refers to the processes of analysis, evaluation, and reflection; visual literacy refers to the ability to interpret the meaning of information presented in the form of an image),
- Utilize the New Museum as a cultural and educational resource to expand learning beyond the classroom, and
- Provide educational resources and support New York State Standards in Education. (New Museum)

Drawing on the extensive resources of the New Museum, G:Class empowers students to think critically and develop their own perspectives on global cultural issues. Current themes include global media and communication; transportation and design; architecture; current events and critical perspectives; race, gender, and social change; and popular youth culture (G:Class).

Current cultural issues can often be difficult for youth to discuss and interpret. By reaching out to living contemporary artists who incorporate these issues in their art and often challenge them through their practice, the New Museum is empowering youth to form their own ideas.

The seminar component of the program connects students with professional artists, designers and architects. Through participation in workshops, critiques, and discussions the arts are promoted as a potential career for young people. The Seminar Series of G:Class is directly linked to classroom curriculum and provides students with the rare opportunity to meet and interact with artists and other creative professionals to address current global issues (New Museum). Because the New Museum probes the limits of artists redefining art, the institution chooses to collaborate and work with artists who challenge the norms of society (New Museum). This might include artists who freely express their sexual preferences, race, and heritage; thoughts about global society, current events, and politics; or feelings on popular culture and contemporary civilization.

In 2007, Allison Smith spoke to students at City-as-School in New York City about her public art project, "The Muster." Smith discussed her use of historical events in her art to provide a platform for the public to address social issues. In their classroom, the students were studying the Enlightenment and the American, French, Haitian, and Mexican Revolutions. Smith and the students discussed the relationship between history and the present using art as

their platform. Also in 2007, Ricky Spears spoke to students at The Beacon School in New York City about his interest in our bodies' relationship to built environments. Spears is particularly interested in using public art to document the changing character of the American landscape. His artwork reflects his ideas about changes in the environment as a result of residential development.

Using the museum as a resource to enhance learning, G:Class participants explore contemporary art and learn to make connections between local, global, and cultural issues that affect their daily lives. G:Class provides opportunities for high school students to collaborate with professional artists through discussions and workshops. The program is meant to provide an outlet for students to talk about critical issues in society and express their feelings through the creative process.

Through exposure with contemporary artists, the students become empowered to make informed career decisions. Empowerment comes from artist-led professional development workshops in which contemporary art is incorporated into the classroom curriculum. The artists expose the students to the "processes of scholarship, visual evaluation, and object-making through open discussion and the use of relevant aesthetic, political, social, and historical examples" (G:Class). Each workshop is individually crafted to reflect teachers' and students' interests and needs.

On March 6, 2007, The New Design High School and The Beacon School (both located in New York City) participated in an artist-led workshop entitled "Media and Activism." The workshop was led by The Guerilla Girls, an anonymous group of female artists who assume the characters of deceased women artists. Disguised in guerilla masks, The Guerilla Girls expose sexism, racism, and corruption in politics, art, film, and pop culture through facts, humor, and

outrageous visuals to inspire social change among the public. Taking on the persona of Frida Kahlo, a Mexican female artist, one of The Guerilla Girls spoke to the students from the New Design and Beacon High Schools about how they could use media, advertising, and performance art to eliminate bias and spread feminism (G:Class).

A final aspect of the G:Class program involves its website – [www.gclass.org](http://www.gclass.org) – which showcases the students' writing and artwork. The website also provides students and teachers with the resources needed to use the museum's collection and programs as well as the opportunity to explore contemporary art outside of the museum or classroom.

According to Henry, "Museums give legitimacy to artists and community projects; artists and the public, therefore, respect museums for their standards of excellence and educational missions" (2). Young people benefit from the unique interaction they have with professional artists that comes from educational collaborations with museums. The power of these endeavors results in educational experiences, audience developments, community building and dynamic, accomplished works of art (Henry, 1).



## Chapter IV

### Case Studies – Artists via Museums

Two artists, Tim Rollins and Dale Chihuly, are exemplary artists working in collaborative projects with the Museum of Modern Art in New York City, New York and the Museum of Glass in Tacoma, Washington, respectively, to help at-risk youth.

For many young people in today's society, especially those who can be considered at-risk, family support is lacking. Psychologist Howard Gardner<sup>8</sup> (1943—) states in The Unschooled Mind:

In most traditional societies, education takes place largely within the family environment. [In these environments] it is assumed that children will follow in their parents' steps. Most learning occurs through direct observation [of the parents or adult figures]. (121)

Often coming from dysfunctional or underprivileged familial life, at-risk youth can be in need of an adult to assume that “mentor” role in their lives and model appropriate behaviors.

Regarding apprenticeships, Gardner states, “As societies have become more complex, apprenticeships are seen as an introduction to the world of work and as a traditional niche en route to becoming an adult member of society” (121). Gardner suggests that apprenticeships are successful, because “they permit youngsters to work directly alongside accomplished professionals hence establishing personal bonds and motivating the students” (124).

Gardner's ideas on apprenticeships are incredibly relevant to the artist-museum collaborations. Hetland et al. discuss how these programs “foster an apprentice—master-craftsman relationship between student and teacher: these structures help create an atmosphere in which student artists

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<sup>8</sup> Howard Gardner is based at the Harvard Graduate School of Education. He is the John H. and Elisabeth A. Hobbs Professor of Cognition and Education. He has written over twenty books and is best known for his theory of multiple intelligences.

work *as artists* with professional artists (teachers and peers)” (21). This relationship between the apprentice and master-craftsman helps teachers to attend to individual students’ “zone of proximal development” (Vygotsky) — the range within which an individual can learn when supported by a more competent other (Hetland et al., 21). One can perceive how Rollins and Chihuly assume the roles of mentor while at-risk youth assume the roles of apprentice.

For many years Rollins and Chihuly have been collaborating with museums to work with academically, behaviorally, and/or socially challenged youth. These artists are in the position to help transform the lives of their students; and the students, in turn, have the opportunity to make a difference in their community through their affiliation with such programs.

#### **Tim Rollins and the Museum of Modern Art**

“I am trying to stay calm but it is difficult. Here are kids who have been classified as learning disabled, emotionally handicapped, academically at-risk and – best yet – ‘attention deficit disordered’ ... And here are the very same students creating some of the most exciting, original, impassioned and vital drawings I have ever encountered” (Rollins, 4). These are the words of artist Tim Rollins (1955—) in 1981, referring to one of his first days of teaching art at Intermediate School 52 (I.S. 52) in the South Bronx. It is at I.S. 52 where the youth arts collective, Kids of Survival (K.O.S.), first began.

In partnership with the Museum of Modern Art in New York City and many other museums worldwide, Rollins and the K.O.S. students display artwork and conduct workshops and lectures. The Museum offers the perfect venue and abundant resources for this partnership to soar.

In 1991, Rollins stated, “When did it happen that working with kids became a saintly, do-gooder thing? It is a basic duty of society. The reason that kids are running wild is that no one is

there for them” (Gablik, 108). Rollins, a white artist, grew up in a small working-class town in Maine. His alliance with disadvantaged, handicapped students in the South Bronx has become one of the most engaging collaborations of the twentieth century art world.

Rollins studied fine arts and education at the University of Maine, The School of Visual Arts and New York University. In 1981, Rollins founded the after-school program known as the Art and Knowledge Workshop for learning-disabled, emotionally handicapped youth. At the same time, the youth-based art making team Kids of Survival (K.O.S.) was also established in the South Bronx (Rollins, X). After working as an art teacher at Intermediate School 52 in the South Bronx in the early eighties, Rollins discovered that “his students responded to art – art taught his way, not the way it was usually taught in public schools” (Tim Rollins and K.O.S.). Many of his students became regulars and participated in Rollins’ after-school and weekend programs to create art, eventually forming the Art and Knowledge Workshop. The students instinctively gave themselves the name K.O.S., standing for Kids of Survival.

Rollins’ workshops involved creating art based on partnership (Gablik, 106). The process is simple: Rollins reads a book, often a nineteenth century classic, and the students deconstruct it – both physically and analytically. While Rollins reads, the students feverishly draw quick sketches associated with their thoughts during the reading. When they are finished reading, the group gathers to condense the hundreds of sketches into a few key images. From these key images, the group designs a master painting resulting from a combination of everyone’s input and participation. The pages of the books are enlarged and glued to canvases, providing the background for a painting inspired by the book’s words. Finally, the selected images are transposed to the canvas through various processes. The students are told to make associations between the stories they were listening to and events in their daily lives. Rollins’

method of making collaborative artworks links the lives and environments of the students with their readings – everything from the daily *New York Times* to the classics – T.S. Eliot’s *The Wasteland*, *Frankenstein*, *Alice in Wonderland*, and *Moby Dick* (Lippard, 168). K.O.S.’s focus is on American literature and is a post-modern strategy that confounds outsider’s limited expectations of inner-city children. It also is a subversive means of redoing American high culture and making it more personal (Lippard, 168).

Inspired by the final chapter of Franz Kafka’s novel *Amerika*<sup>9</sup>, Rollins and K.O.S. created a series of works composed of individual golden horn designs. The imagery is drawn from a passage in which the hero of the novel sees hundreds of women dressed as angels blowing long golden horns. “Amerika I” (1984-85) is part of a series of the “Amerika” tableaux (1984-89), a group of thirteen paintings, often considered K.O.S.’s greatest achievement. In fact, a version of “Amerika” is in the Saatchi Collection in London (Gablik, 107).

Rollins and K.O.S. are, to their fullest extent, activist artists. Their role is to identify their emotions, support one another, and reach a place where everyone’s strengths are recognized and appreciated. In the May 1988 issue of *Artforum*, Kuspit commented, “The exuberant yet elegant work of Tim Rollins and K.O.S. asks its audience to go beyond questions of formalist eloquence to arrive at a larger definition of what constitutes effective activist art-making” (111). Rollins teaches his students to become activists through their art-making and helps them to better navigate the social, cultural, and political issues of their daily lives.

In 1989, Rollins and a group of twelve fifth-grade special education students, along with their teachers and families, created the design for a permanent mural of “Amerika” to be painted on the wall of Community Elementary School No. 4. To create the mural, Rollins asked the

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<sup>9</sup> *Amerika*, also known as *The Man Who Disappeared* was published posthumously in 1927. Kafka often puts the protagonist of his novels in bizarre situations, as in *Amerika* where the individual must plead his innocence in front of mysterious figures of authority.

school community (teachers, students, parents, and friends) to “show your freedom, your individual voice, and your spirit in the form of a golden horn” (C.E.S. 4 Crotona School). The individual horns were then collected and adapted to create the final mural composition.

In 1990, the Dia Center for the Arts in Chelsea, New York City held an exhibition of K.O.S.’s complete “Amerika” series. After reviewing the exhibition of the “Amerika” tableaux, Arthur C. Danto, Professor of Philosophy at Columbia University, understood the effect Rollins’ teaching was having on his students and describes it in his novel Embodied Meanings: “Young people one would have supposed disenchanted with the American myth instead found it a compelling vision” (71).

Rollins’ goal for K.O.S. is to help the students realize their potential as artists. As Gablik states, “It is not enough for artists to create or express an idea; they must also awaken the experiences that will make their idea take root in the consciousness of others” (106). Rollins would stress this point to his students by taking them to other communities and museums to demonstrate their concepts for fellow students and teachers.

Bura<sup>10</sup>, a parent of a K.O.S. student, who was interviewed in 1991 about her son’s connection with K.O.S. commented:

On our block on Longwood there are drugs on every corner. I am happy and relieved to know my son is a member of K.O.S. What Tim Rollins, God bless him always, has given to these kids is a sense of incredible responsibility, opportunity, and security... My son has been given a future. (Gablik, 109)

The K.O.S. students are not tied to any specific style of art; instead, they paint about issues they face in their personal lives – AIDS, women’s liberation, and poverty, among others.

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<sup>10</sup> Only the mother’s first name is used to protect her privacy.

Although society had already decided to leave them out, they have empowered themselves – as poor people, as young people, as black and Latino people, and as artists (Lippard, 169).

Despite the confidence Rollins has instilled in his students, he has been attacked by the black art community for exploiting his colleagues and imposing white culture on them (Lippard, 169). Kellie Jones, writing for *Parkett*, has complained that the names of the fifty young people who have passed through the program (or even those currently in it) are not featured with Rollins' name and are barely mentioned in the vast literature about K.O.S.'s work (Lippard, 169). In *Parkett*, Jones states:

We never know anything about K.O.S. except that they are from the South Bronx. While the artist's work with K.O.S. may smack of careerism in some respects, his dedication to reaching kids shut out by the educational system (and eventually by society) is not something to be taken lightly. (100)

Even in the face of controversy Rollins refuses to conform and continues to defy odds. He incorporates subjects such as history, English, literature, and art into his lessons and teaches the students to stand up for and speak out about issues they are facing. Not only is Rollins teaching the students art; but he is also modeling the behaviors (confidence, avocation, support, and teamwork) that the K.O.S. students see and replicate. The students are learning to understand history through empathy, by making their marks on it – literally (Lippard, 169). George<sup>11</sup>, a K.O.S. student in 1988, commented:

We do not own a TV station, but we can get a painting together. We have a chance to make a statement and, for people our age, this is a big chance. We paint about what is, but we also paint about what should be. Some day we will be an inspiration for somebody in the future, somebody who will look back at us

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<sup>11</sup> Only the student's first name is used to protect his privacy.

because we will be a part of history ourselves, and maybe we will be the inspiration for that person to keep on. (Lippard, 169)

George emphasized the remarkable impression Rollins has on his students; his role as their mentor even encourages them to go on to inspire others in the future. An attribute of Rollins' teaching method is his ability to not only educate the students about history and literature, but to allow them to express their feelings and emotions through art-making.

The K.O.S. students have direct contact with museums throughout the world. The works included in the many K.O.S. exhibitions represent the variety of mediums explored by the group. In conjunction with the exhibitions, Rollins and K.O.S. will often present small workshops and lectures for young students in the local communities. During their workshop presentations, Rollins and K.O.S. often offer a "multimedia Cliff Notes" version of one of the novels they have read. The students present lectures, read key passages, play music from the story and even show clips of movie versions to the workshop participants (Gragg, E2).

With the advent of the digital age, museum education programs are undertaking the concept of distance learning<sup>12</sup>. With this new technology, Rollins and K.O.S. students have the chance to communicate with other young people around the world. Sitting in a classroom at the Museum of Modern Art, the K.O.S. team can communicate via Internet video-conferencing. In 1998, Rollins and K.O.S. collaborated with twelve San Francisco high school students to create an exhibition of artworks inspired by the K.O.S. exhibit, "Prometheus Bound" (Hamlin, E1). From New York City, K.O.S. students transferred images by e-mail and fax to the high school students in San Francisco after they participated in a video-conference crash course led by Rollins himself.

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<sup>12</sup> Distance Learning programs in museums often involve students in one location participating in live, interactive video-conferencing with museum educators in another location. The students are able to see, hear, and speak with the educators in real time.

In a summer 2000 workshop at the Museum of Modern Art, Tim Rollins works diligently with a group of young students teaching them how to draw. Raven<sup>13</sup>, a talented and confident fifteen-year-old girl, works very seriously to assemble her collage. Sensing that her artistic abilities have always won her praise, Rollins matter-of-factly corrects her choice of assemblage. Offended and angered, Raven feels criticized but is back working side-by-side with Rollins by the end of the day (Gragg, E1). This is the effect Rollins has on young students. He pushes them to their breaking point, leaving them to choose their destination.

For Rollins, education serves as an artistic medium. Every day, Rollins uses art as a means of knowledge to teach his students about great works of world literature. His students are moving from the lows of poverty and self-doubt to the highs of finishing high school and preparing for college. Many of the K.O.S. students continue to be involved with the organization through adulthood. In the article, *One's Joys in One's Labour*, Tim Rollins talks about his relationship with one such student:

It is September 12, 2001 and Rick<sup>14</sup>, age thirty, is here with me in our downtown studio on the ninth floor of an industrial building in New York's Chelsea neighborhood. Rick has worked with me and our youth arts collective Kids of Survival since he was thirteen years old. Today is his thirtieth birthday and we are celebrating by being here together in our small but beautiful space facing the southern end of Manhattan. (1)

Rick, who has been involved with K.O.S. for over seventeen years, is just one example of a K.O.S. member who continues to participate in the program. Many of the K.O.S. students

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<sup>13</sup> Only the student's first name is used to protect her privacy.

<sup>14</sup> Only the student's first name is used to protect his privacy.



complete high school and college and continue as self-made artists. Several have even had professional exhibitions.

From June 13 to November 5, 2007 the exhibition “Repicturing the Past/Picturing the Present” was displayed at the Museum of Modern Art. The exhibit was comprised of works by modern and contemporary artists who incorporated the picture book and narrative in their works using mythology, history, and current events as their source of material. Religion even entered the picture in an aquatint version of “The Temptation of Saint Anthony” (1989) by Rollins and K.O.S included in the exhibition. The aquatints – seven out of the set of fourteen were part of the exhibition – were later gifted to the museum and became part of its permanent collection. The group had several pieces included in the exhibition including a 1989 screen print entitled “White Alice.”

The fame K.O.S. has achieved has allowed the group’s art products to become part of the permanent collections of over sixty-five museums around the world (Rollins, 5). Since 1985, Rollins and K.O.S. have had over ninety solo exhibitions worldwide and have conducted over sixty intensive community-based art-making workshops internationally with youth participants (Rollins, X).

A prime example of the K.O.S. students’ success in the museum world is Ala Ebtekar. Ebtekar was raised in the United States and in Iran. Breaking all of the traditional rules of painting, “Ebtekar responds, as few American artists can, to contemporary geopolitical crises” in his work (Baker, E1). In a self-named exhibition from August 1 to September 1, 2007 at the Gallery Paule Anglim in San Francisco, California, Ebtekar’s works can be seen as reminiscent of those of Rollins and K.O.S. As a teenager, Ebtekar was one of the Kids of Survival and “now

has found his own uses for their practice of responding to books by imposing images on them,” that is eminent in this 2007 solo gallery show (Baker, E1).

The role of the museum educator is equally important as that of Rollins’ himself in transforming the K.O.S. students. The educator must understand the different learning styles that each student possesses in order to effectively create education programs conducive to each student’s abilities. Because many of the collaborations that take place at the Museum of Modern Art are exhibitions or workshops that do not occur during one isolated experience but rather over the course of several days or weeks, the educator embraces learning as a dynamic process – each student has the ability to grow over time. The time and resources that an educator brings to the project are equally beneficial, providing the students with the setting and added guidance to achieve their highest potential.

K.O.S. can be most proud of their paintings that have become part of the permanent collection of the Museum of Modern Art in New York City – eleven works, to be exact. In the summer of 2007, the K.O.S. students, along with Rollins, collaborated with the Museum of Modern Art for its “In the Making: Summer at MoMA” program. While participants in the summer class were taught a variety of printmaking techniques, Rollins and K.O.S. helped them to appreciate the role of printmaking in society through their own group lectures and presentations (MoMA).

Today, in 2008, K.O.S. has grown to be so well-known that some students are showing their work in galleries and museums including the Museum of Modern Art in New York City. K.O.S. paintings sell for five figures and have been on the cover of *Artforum* (May 1988) and represented in the 1988 Venice Biennale and Documenta (Lippard, 168). Money from the sales of their paintings has already put many of the K.O.S. students through college (R. Smith, 1).

Rollins also uses the K.O.S. income to buy suits for the students, to pay them to work in the studio, to take them on field trips, and to travel and see their exhibitions. While Rollins teaches the students to overcome their disabilities and hurdles in life, the income that their artwork generates provides them with the money they need to achieve their goals.

As K.O.S. students become adults, many continue to stay involved with the program and return to discuss their experiences with new K.O.S. members. In a sense, they follow in Rollins' footsteps as they assume his role of mentor to the young group. The entire concept of the K.O.S. program is inspiring – the youth's experience with the program has been so meaningful to them that not only have they bettered themselves, but they continue to share their thoughts and experiences with those in similar situations.

Through collaborations with museums, including the Museum of Modern Art, K.O.S. has the opportunity to make its voice heard – not only through the public display of the students' artwork, but also through their interactions with outside students who have come from the communities to participate in workshops and classes.

With Rollins' guidance, his students are producing unconventional, activist artwork and learning to navigate their way around the road of poverty that so many of the South Bronx youth are destined for. As Danto states, "The children of K.O.S. have learning problems which would ordinarily exclude them from the systems through which there might have been a slight hope for fighting their way out of the destined membership in the underclass of a rough world" (68). Rollins' dedication to his students provides them with the confidence they need to bring themselves out of the wasteland of human suffrage.

Today, young people of color in the South Bronx (especially those with learning disabilities or social problems) may have a preconceived notion of being let down by the

members of society. Rollins has the ability to gain the trust and respect of these students. He inspires them to use their life experiences to create expressive art. In them, he instills self-confidence and a sense of talent. From all of his kind-hearted endeavors have come respect, recognition, and success for Rollins and Kids of Survival; but perhaps their greatest gift has been that of friendship.

### **Dale Chihuly and the Museum of Glass**

On a visit to the Museum of Glass in Tacoma, Washington, one is sure to encounter some aspect of the Hilltop Artists in Residence program. Whether it is the student greeter at the front desk, the glass bowl admired in an exhibition, the bead-making demonstration witnessed in a museum studio, or the glass sculpture purchased in the gift shop, the trail of Hilltop Artists in Residence leads throughout the museum.

Working in collaboration with the Museum of Glass and other museums throughout Washington, Dale Chihuly (1941—) and the Hilltop Artists in Residence program reach out to young, at-risk youth in need of support. By collaborating with Chihuly and this program, the Museum of Glass puts its educational resources to use in multi-dimensional outlets for students.

As a young boy growing up in Tacoma, Washington, Dale Chihuly loved to walk along the beach of the Pacific Ocean and was fascinated by the unique shapes of shells and beach glass that he found in the sand. Chihuly's interest in glassblowing grew as he watched glassblowers work and realized that their synchronized teamwork was a representation of their association with a close-knit community. Chihuly maintains this concept in his own glassblowing practice as well as his community and civic work.

Chihuly has used his renowned name to make a difference in his home community of Tacoma through the foundation of HART – the Hilltop Artists in Residence program. Through

the HART program, Chihuly and his staff work with at-risk young people to teach them the importance of teamwork and help them build a sense of character and community.

In the early nineties, Tacoma's Hilltop area had a bad reputation as a gang and crack area and was very much in need of creative, positive activities for at-risk youth (Hilltop Artists). In 1994, HART was established with a \$20,000 grant from the City of Tacoma. The facility for the program was donated by Tacoma Public Schools, and an old industrial arts classroom was transformed into a glassblowing studio. Students participating in the program learned how to make sculpture, silk-screens, fused glass art, and blown glass. Over the years the number of students participating in HART grew from fifteen (during the first summer in 1994) to approximately five-hundred annually (in 2008).

The students who participated in HART "chose the heat and the personal danger of glassblowing over the risks they were taking on the street" (Hilltop Artists). HART began to gain a reputation for neutrality and success with at-risk youth. Other gang members would even drop by to watch while police officers maintained control over the situation.

Due to the rapid growth of the program, the HART non-profit organization and board was formed for added support. Today, the program offers tuition-free academic instruction with the addition of a certified alternative education program. HART reaches out to young students at-risk of dropping out of school or facing trouble with the law by providing individualized instruction for those who may be struggling academically, behaviorally, or socially. Many of the students who participate in HART are facing demoralizing issues such as poverty, neglect, homelessness, substance abuse, and violence.

About five-hundred students between the ages of twelve and twenty take part in HART every year. HART also offers elective classes to students at Jason Lee Middle School and

Wilson High School (both in located in the Tacoma Public School district) every day as well as an after school program for Tacoma School District students four days a week (Hilltop Artists). In addition, there is a “Team Production” program for advanced glassblowers held four nights a week. Because many of the participants are at risk of dropping out of school, HART is also helping them to complete their education. Students who participate in the program receive class credit; their experience provides them with the confidence and motivation they need to complete their high school degrees.

The program is staffed by a group of artists, parents, educators, tutors and mentors who assist the young students through academic and artistic instruction, counseling, life skills training and job placement (Hilltop Artists). The students learn the importance of responsibility and teamwork and develop skills that help them change their lives for the better. These skills are modeled by the program’s staff while the students, who assume the roles of apprentice, learn to replicate them in their own lives.

After recently being expelled from his sophomore year of high school, Sean<sup>15</sup>, age sixteen, discovered the Hilltop Artists in Residence Program (HART) where he has learned self-confidence and responsibility:

All I used to care about before learning about glass was getting a fix of some kind of narcotic; but now all I needed was to get my fix of glass blowing. I now have something to occupy my time and mind. I still have a lot of vocabulary to learn and new techniques to try. I finally have something to do with my life and I have hope for some sort of a future. (Hilltop Artists)

The success of the HART program results from the safe and caring environment in which students learn to trust and respect their peers and adults. Working in teams helps the students to

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<sup>15</sup> Only the student’s first name is used to protect his privacy.

understand that they do not need to be a member of a gang or take part in criminal activities in order to feel a sense of community. The HART community becomes an instructive and supportive place for them to take advantage of their own skills and abilities. HART creates positive school bonds, increases constructive and social interactions, develops students' self-esteem, and improves their academic achievement (Hilltop Artists).

The success of HART is known most clearly through the stories of program participants. One student, Tony<sup>16</sup>, was referred to HART when he was twelve years old:

Tony had a severe learning disability, was chronically truant and alienated from school. During the next six years, Tony attended school regularly - a requirement of participating in the HART program - and he learned to read. He graduated from high school with honors in June of 2004 and plans to continue his education. Tony is a regular artist at Tacoma's Museum of Glass: International Center for Contemporary Art. (Hilltop Artists)

Another student, Ryan<sup>17</sup>, who was constantly in trouble for disobedience in school, had more on his plate than he could ever have imagined:

With both parents drug-addicted, one in jail and the other living in extreme poverty, Ryan was distrustful of others and constantly in trouble. That was four months ago. Ryan's home situation and economic circumstances have not improved; in fact, his living situation is even more uncertain. What has changed is that Ryan has discovered an interest, a talent, and a way of getting along with others. Ryan has discovered glassblowing.

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<sup>16</sup> Only the student's first name is used to protect his privacy.

<sup>17</sup> Only the student's first name is used to protect his privacy.

Now, Ryan will help anyone on the hot shop floor. He is ready to heat a piece, offer advice and support, and celebrate someone's piece made well. He enjoys the teamwork, camaraderie, and problem solving of the glassblowing process. [HART staff] knew, a month in, that glassblowing had changed Ryan. That day, a student had been blamed for ruining another student's piece. The student ran to a corner and started to cry. Ryan ran over, put his arm around the student and said, "That's okay. It happens."

Ryan is proud of his glassblowing skills. His goal is to join the Production team. Outside the class, he smiles and laughs often. He shrugs off comments from others about wearing the same clothes every day. He has not been in a fight in months. (Hilltop Artists)

These are just two of the success stories that HART is proud to share. For the students, their interaction with Chihuly and his glass-blowing team is a unique and transformative experience.

Dale Chihuly and Hilltop Artists in Residence partner with local museums including the Tacoma Museum of Glass in Tacoma, Washington. HART students have had the opportunity to showcase their work at the Museum of Glass and some are even offered a chance to work at the museum. HART students, such as Kayla<sup>18</sup>, age eighteen, interned at the Museum of Glass. Educational program collaborations like HART have brought a new sense of vitality and wonder to museums.

Similar to the atmosphere in New York City at the Museum of Modern Art, the educators at the Museum of Glass play a significant role in the experiences of the HART students. They understand that these young people are special in terms of their lifestyle, behavior, and attitude. They encourage the students to engage their mind, their hands, and their body in every aspect of

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<sup>18</sup> Only the student's first name is used to protect her privacy.



learning. Whether it is through working in the gift shop, participating in the installation of an exhibition incorporating one of their glass sculptures, or demonstrating an aspect of glass-blowing at a festival, each student is offered the opportunity to be fully immersed in the museum world. In the museum, the educator is the stimulus who encourages the students to engage themselves in spontaneity, curiosity, and creativity. It is not only from their lessons in the glass-blowing studio with Chihuly and his team but also from their experience with the educator in the museum that HART students learn to solve problems, understand themselves, and improve their confidence, attitude, and self-esteem.

The opportunity for other young visitors – especially those from the Tacoma area who may face similar issues as HART students – to see these exhibits opens the door for growth not only within the HART program but within the museum’s educational programs as well. Young visitors see the exposure of such programs and realize the experiences that are possible. Outsiders who see the amazing glass sculptures HART students create are often inspired to participate in the program.

To celebrate the opening of the Tacoma Art Museum in May 2003, a special event entitled “Open 24 Hours” took place over a Saturday and Sunday. During the event, HART students gave live glass-blowing demonstrations in a portable hot shop (Graves, B01). During another festival in conjunction with the Museum of Glass and the Tacoma Art Museum, HART students participated in the Glass Roots Festival in Tacoma during August 2007. At the festival, students gave live glass bead-making demonstrations showing off their acquired talents to visitors.

Many of the glass pieces made by the students are later sold through the museums or galleries. HART members can earn scholarship wages for creating pieces that are sold through

this program (Hutchens, B03). Their income directly correlates to their level of professionalism. Earning money from the sale of their art teaches the students real-life lessons. “It is one thing to hold a kid after class for detention,” said HART instructor Jason J. Jones in July 2003, “but dock their pay for behavior or production problems and they start to see how the real world works” (Hutchens, B03).

In August 2006, a weeklong celebration entitled “Dale Chihuly is Coming to Tacoma” took place at the Museum of Glass. During one day of that week, HART students participated in talks and demonstrations in conjunction with exhibitions of their artwork. Along with the Museum of Glass, the Tacoma Art Museum also showed the work of HART students. Overlapping with “Dale Chihuly is Coming to Tacoma” in August 2006, the Tacoma Art Museum offered a month-long showing of works by artists in the Hilltop Artists in Residence program, attracting young visitors to the museum.

During their experiences with the HART program, at-risk youth learn to make important decisions that will help to them to better their lives. Dale Chihuly and the HART staff contribute by teaching the responsibilities and characteristics that will help the youth face and deal with their problems, and the museum educators provide the resources and experiences that allow the youth to realize they can be artists, work in museums, or pursue individual dreams regardless of their upbringing.

After failing her freshman year courses at Wilson High School in Washington, Katie<sup>19</sup>, age fifteen, joined the Hilltop Artists in Residence program with the hope of finishing high school. She lacked discipline and control and possessed serious anger-management issues. After a year of participation in the HART program, Katie began to open herself up to learning. She realized that she had the power to shape her own future and was determined to create better

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<sup>19</sup> Only the student’s first name is used to protect her privacy.

opportunities for herself (Hilltop Artists). Many HART participants have achieved similar successes.

Students who participate in HART are faced with the reality of confronting their ambitions as well as the obstacles ahead of them. The opportunities that the museums have provided have changed the way they think, act, and plan for the future. The success of HART comes from the positive impact the students have on themselves and their community. They move on, graduate from school, get jobs, become artists, and transform themselves into the respectable young adults they never thought they could be.

## Chapter V

### The Future of Artist-Museum Collaborations

Education in art museums today is significantly different than it was even just a few years ago. Museums are no longer just about collecting masterpieces; they now devote more of an effort to creating meaningful experiences for their visitors and the community. Modern and contemporary art museums that often display the work of living artists, can offer their visitors the experience of developing a relationship with local artists with whom the museum might collaborate.

Education programs such as those discussed in this thesis can be tailored specifically to at-risk youth who are struggling academically, behaviorally, or socially in their daily lives. Through partnerships with museum educators, artists are giving back to their communities. The concept of bringing together educators, artists, and at-risk youth in a museum or studio setting allows the students to explore and express their individual concerns, problems, and feelings. They are offered an opportunity, in a positive environment free of bias and opinion, to reflect on their experiences and to express them through the art-making process. Issues they may be facing in their daily lives, whether it is academic failure, social pressure, poverty, disability, or gang involvement, can be discussed and articulated in a non-discriminatory manner. The artists play a part in helping students face these issues by modeling behaviors and qualities such as confidence, self-esteem, teamwork, and responsibility.

A quantitative assessment of these programs is difficult; however qualitative assessments are possible from known success stories. At-risk youth interact with and build relationships with the professional artists; they create meaningful works of art that express their individual

personalities; they continue to participate coming back time after time; and they reach out to other students who face similar problems.

At-risk youth can grow up to become meaningful members of society. Many go on to pursue a college or graduate-level degree. Others continue to practice their learned craft. Regardless, many have learned they can achieve their dreams. These programs lead at-risk youth to achieve confidence to go on and help others. It is the concept of “paying it forward” at its best.

The future of the artist-museum collaboration is bright. In a society where contemporary artists are incorporating issues of concern for their community in their artwork, at-risk youth who interact with these artists are able to realize that they too can make a difference in their community. Whether it is through art, teaching, volunteering, or mentoring, the youth who have this experience with professional artists recognize that they can create changes in the world too. They can help themselves by setting goals, changing their lifestyles, raising their grades, going to college, and getting jobs and they can help others by sharing what they have learned through their own transformations.

Tim Rollins puts it best when he states, “Through our art, we survive – in the long run. In the here and now of what we do daily, we work to create neighborhood, communities, someday even nations. Art is simply one’s joy in one’s labour” (Rollins, 5).

## Conclusion

### Perspectives on Change

When a young person, who was at-risk for academic failure, facing issues of poverty, or dealing with uncontrollable behavior, completes an experience with an artist-museum collaborative education program, he/she can realize a sense of belonging. Here the child can come to believe in him/herself and understand that change is possible.

New museum education programs today are the result of immense growth and development. Artist-museum collaborative programs, such as those described in this thesis, are evidence of that growth. The implications of this type of program for the field of museum education are many:

- to foster active involvement with the community for both the museum and the artist,
- to encourage social responsibility within the museum and implement programs that promote growth and development among at-risk youth,
- to advocate for change in the community, including facing and dealing with relevant issues,
- to create a meaningful relationship between the artist and at-risk youth leading to the youths' growth in self-confidence and individualism, and
- to teach at-risk youth the lessons and behaviors they need to overcome their obstacles, to achieve their goals, and to become productive members of society.

Artist-museum collaborative programs are important for the field of museum education because they challenge the common rules of practice. It is only in recent years that museums are beginning to reach out to local artists in the community as a new resource. Museums are striving to work *with* communities, not just for communities. In the past, museums have had many

occasions to deal with artists but rarely did they view them as forming a community (Zolberg, 106). Today, artists form a unique community of individuals, many of whom are enthusiastic to share their artistic talents through their role as a mentor to at-risk youth.

Museums can branch out to use their resources to make a difference. They can collaborate with artists to create socially relevant education programs. They can provide at-risk youth with the opportunity to express themselves through the world of art – a world that they may never have known without this experience. It may very well be the turning point in their lives.

Understanding the issues that are relevant in the community is important for modern and contemporary art museums. The rules that guide established educational practice no longer apply to current trends. It is not only the visitors to a museum who need to learn; museums are learning to be socially relevant institutions in people's lives as well. The learning that occurs for the educator, the artist, and the at-risk youth, forge new paths in theory, in practice, and in life. In the words of Hirsh and Silverman, "understanding transforms practice; practice transforms understanding" (15).

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## Appendix A: Interviews

**Conversation with Ashley Duffalo**  
*Program Manager, Family Programs, Walker Art Center*  
November 8, 2007

Marissa: Hi Ashley, How are you?

Ashley: Great. Glad to hear from you.

Marissa: Well, as you know, I'm working on my Master's thesis in which I am exploring collaborations between artists and museums – specifically, what type of effect that has on the children who participate in museum programs. I was hoping that you could briefly explain some of the education programs at the Walker that relate to this topic. For instance, Free First Saturdays and Arty Pants.

Ashley: Well, we have a couple different programs that I can talk about. One that I am very involved in is Free First Saturdays. This is a free family day that happens on the first Saturday of every month. Admission is free for everyone and throughout the day we have programming geared toward youth and families. We would like to target the 6-12 age for this program but in reality our age seems to drop as young as 3. It is an experience that is meant to be shared by the whole family. The types of programs that we offer are very multidisciplinary which is part of the mission of the Walker. We're not only a visual art center but we have performing arts dimension, we show films, and we have a film and video collection...you get the idea, it's not just artwork on the walls. As part of the programming, we have live performances which may include dance, puppet shows, art making activities, film screenings, story readings and gallery activities. Our art making activities always involve local artists. The performances, as well, quite often local performers – musicians, dancers, what have you. I think that the impact that that has is that it shows that the Walker really is a supporter of the local arts and we do support our local artists. That interaction between the kids and the local artists shows them that we do have this community of living, working, thriving artists. It makes their artistic role models that much more tangible. Sure you see them teaching these workshops but then the participants can often go out and see these artist's shows at another gallery or they might be teaching or performing at another venue. This program is very popular at the Walker. In fact, this past weekend we had 4,800 people in the museum. It was a record breaker for us. Normally we have anywhere between 2,500 and 3,000 people. The artists themselves are having anywhere from 400 to 500 people come through the art making activity.

Marissa: So is the artist, then, the one that is leading the art making activity/teaching the project?

Ashley: Yes, that's right.

Marissa: OK. And is it usually an artist that is currently exhibiting at the Walker or does it have anything to do with the current exhibits?

Ashley: The artists do not have to be featured in the exhibit but there's something about their own artistic practice or some of the ideas that they work with that somehow relates to the exhibit and we choose them because they would be a good match. It works in so many different ways. Sometimes I look for artists whose ideas are similar to a certain exhibit but there's also the call for proposals where we just ask artists to submit ideas to us. So then we look through proposals and find artists whose ideas relate to the practices of the Walker.

Marissa: Ok. Can you talk a bit about the program ArtyPants?

Ashley: Sure. That program was started about a year ago. We didn't have any funding for it but we kind of thought that since our age was dropping for Free First Saturdays but that program wasn't really geared towards the preschool age kids. So that's in part why we thought of ArtyPants. We also thought that parents who are at home with their preschool age kids just want to get out of the house too. ArtPants was thought of as a way for these kids to get out of the house and have some type of quality experience that they could share with each other. Arty Pants takes place during the first and third Tuesday of every month. Like I said, we weren't funded for a while so we weren't actually hiring artists to teach. We eventually did receive a grant from IMLS which has allowed us to throw more money into this program and we've begun to hire artists. Let me back track and say that even when we didn't have money, we would partner a lot with organizations like the Public Library and others – we found ways to bring different specialists from the field into this program through these partnerships. Now that we have funding, we still try to maintain those community partnerships but now we can hire artists to teach the activities. Arty Pants is kind of like a smaller Free First Saturday in a way. We also have film screenings, art making activities. It's a shorter time frame geared specifically to the age group 3-5 and their caregivers. Similar to Free First Saturday, there is a theme each month. Currently we're doing a theme about international cultures and language. We have different artists coming in, we have a chef who will be participating, a Henna artist who will teach the kids how to write their name with Henna on a piece of wool.

Marissa: That sounds really exciting for the kids. I also read about a program called Summer's Cool. Can you talk at all about that?

Ashley: Yes, over the summer we offer this program for 13-15 year olds. It's multidisciplinary in approach. We have performance classes, visual arts classes, and film and video classes. These are all taught by local artists as well. It's really a collaboration because the artists are largely in control of developing the ideas we work as a support system to ensure that standards are being achieved as well. The Twin Cities are really lucky to have such a rich and thriving art community that it just makes absolute sense to look to the local artists. That interaction is very valuable. These artists are working directly in an artistic process and for these kids to be able to interact with them is really important. They are such a role model and the artists show the kids that you can be a grown-up, you can make art. I also think that the artists do really care and really love to interact with the kids. It's a way for them to kind of look at their artistic process in a new way too and to show their excitement to the kids.

Marissa: Well thank you for all of your information. It's been really nice talking to you and I hope that I can continue to be in contact with you as I continue to work on my thesis.

Ashley: Absolutely. It was great to talk to you as well. Bye bye.

**Conversation with Abigail Franzen-Sheehan**  
***Associate Education Curator: Interpretation and Resources, The Andy Warhol Museum***  
**November 13, 2007**

Marissa: Hi Abby, how are you?

Abigail: I'm good, how are you?

Marissa: Fine. Is it a convenient time to talk?

Abigail: Sure.

Marissa: Just to remind you about my topic – I'm looking into artists who are working in collaborations with museum programs to use art to make a change for some type of moral or social purpose. I was wondering if you could talk briefly about what the Warhol is doing in that respect through their educational programming and collaborations with artists.

Abigail: Well. First off, all of the museum educators at the Warhol are working artists. That is one of the requirements to be on the staff here at the museum. For instance, we have some educators who are printmakers; some are film makers; I'm a painter. Some are active in their own right, others are not. But that is one of our requirements for working at the Warhol.

Marissa: Ok great. That's actually really interesting. I wasn't aware of that before – it's kind of a unique trait of the Warhol museum.

Abigail: All of our programs really aim to enrich and enhance collaborations between artists, students, educators, and the community. We attempt to use Warhol's ideas to respond to community needs, concerns, and diversity through collaborations. Youth Invasion is one program where groups of students come in to make art and fashion designs through their own take on Warhol. We've started working a lot with local schools in Pittsburgh as well. The educators from the museum will travel to schools, often along with other artists, to present programs and activities in the classroom that tie together academics and art – especially Warhol's concepts and ideas. I don't know if you're familiar with the state standards at all but it is so important now in collaborations with schools especially. With a lot of our programs they're all pretty much individually crafted so that we can partner with schools and contribute in that aspect. We often bring in local artists as well to talk about their practice or craft. For instance, I brought in a local artist from Pittsburgh who came into the school to talk about his collecting practice. He collects everything in black – ceramic statues and sculptures – as a statement about racism. So in that way we were able to tie that aspect of history together with art for the students. We also have a special "edu" website with resources and lesson plans specifically for teachers. The site includes plans in all subjects that help to motivate students to learn through the practices of artists. We use many diverse artists and activities in the curriculum. The artist is sort of a palette – an example of creative thinking and engagement. We try to look at our role in this relationship between the artist and the community. And that is really set forth by Warhol and his interest in many different practices.

Marissa: How do you go about choosing the artists outside of the museum who you might collaborate with?

Abigail: Usually it's based on their practice. So we research artists whose practice is conceptual or their craft is what we are looking to work with. Is it logical or visual? For instance, Warhol worked in a lot of different mediums too. What is the guiding framework for the art that we are looking at and how does it relate to Warhol as well. But, on the opposite side, we do use artists where it might not be about their content. They're process might be about activism or visual history. We're actually working with an artist now who is a painter. There is a huge ceramics conference coming to Pittsburgh in the spring. They'll be a lot of international artists here. So this painter does silk-screen printing on clay. He's a local artist so we'll be doing a lot of projects with him at that time. It could really be any type of connection. We don't see many barriers. It's more about making smart connections with their practice and making that applicable to the class or program.

Marissa: Ok. Can you talk at all about the Queer Youth Program? Are artists involved in that at all?

Abigail: That involves our staff who are artists. Unfortunately, some of that has not been happening this year. It kind of got put on the back burner but it is definitely still in the plans to keep up with. We have different staff members at different times who are more interested in guiding that program. Depending on what grants come in and what grants don't come in has an influence too. Like I said, a lot of the programs at the museum are guided by the artists who are working in our department so if we have a really dynamo filmmaker as a staff program then, of course, we're going to be doing filmmaking programs. There are certain programs that we always do but we have – our Warhol workshops within the museum are workshops where kids come in for 3-4 hours. They have a gallery activity and tour but then they also have an art making activity. At any given point, that's usually silk-screen printing but we've done filmmaking with kids. We've done photography. It really depends on the staff and the teachers who are running that. If you have a photographer promoting the program you can almost get any teacher interested in the program. The artists really do draw a lot of the content.

Marissa: In your own personal opinion, what type of effect do you see on the students that participate in these programs – having this personal interaction with professional artists?

Abigail: I think the learning relationship between artists and students who are truly interested is really dynamic. It's kind of set by example. Especially with the studio programs – the relationship between an artist and student isn't a typical peer-to-peer relationship. It cuts down a lot of the hierarchy. It's not – "I'm the teacher, you are the student, and this is your grade." That's true of all museum experiences. It's a different learning environment than a school setting. When you have artists, they can present their own personal perspectives in a way that isn't a standardized curriculum. It opens windows for freedom of expression. There's not a cookie cutter answer, per say, for interpreting a work of art. So having students present their interpretations allows students to kind of have an easier conversation.

Marissa: Ok. Well, thank you so much for taking the time to talk to me. I appreciate all of your help and information.

Abigail: You're welcome. Please feel free to email or contact me if you have further questions that arise as you continue and good luck with your project.

Marissa: Thank you so much. Bye.

Abigail: Bye.



Appendix B: Websites

**AT-RISK**

**AT-RISK.ORG**

Home  
 Resources  
 Who is At-Risk?  
 Development of Juvenile Justice  
 Who's to Blame?

At-Risk Youth Articles

- Anorexia
- Bulimia
- Oppositional Defiant Disorder
- Peer Pressure
- Options for troubled teens
- Teen Depression
- Teen Suicide
- Teen Violence
- Teens and Alcohol
- Teens that Runaway
- Teen Drug Abuse
- ADD
- ADHD

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 at-risk.org

Home | Resources | Add Url | Who is At-Risk? | Development of Juvenile Justice | Who's to Blame? | Works Cited

**About Us**  
 At-Risk.org has been compiled as a resource for parents and the general public in search of information about at-risk youth. This site will present you with information and articles about helping at-risk youth. The Works Cited page of this site will reference any at-risk youth resources that were used to compile the content for this site.

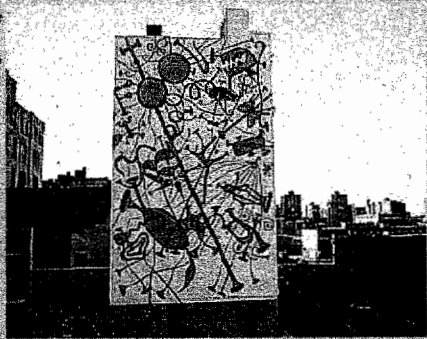
**What's Being Done?**  
 Over the past decade, more and more attention has been given to the issues associated with "at-risk youth" including youth crime, violence, sex, substance abuse, poor academic performance, etc. Research shows that at-risk youth struggle with complex issues and scenarios that are brought on by peers, mentors, family members, and difficult social environments. The increased complexity of today's at-risk youth has forced parents and federal agencies to work together to find solutions. There has been growing interest in community-based efforts that help to educate and direct at-risk youth and families to a variety of helpful services. This is evident by the recent support of at-risk youth programs or initiatives by federal agencies such as the OJJDP (Office of Juvenile Justice and Delinquency Prevention). The OJJDP has recently joined with other federal agencies to help bring about the SafeFutures initiative and the Children at Risk initiative.

**reference:**  
[HelpForTroubledTeens.net](http://HelpForTroubledTeens.net) - Parents of troubled teens across the country are realizing that they need help dealing with a son or daughter that is making poor decisions.

- Artists and Sites
- Neighborhood Histories
- Maps
- Biographies
- Ideas for Teachers
- Walking Tours
- Bronx Public Art Check List
- Index Gallery
- Resources
- Credits
- Lehman College Art Gallery
- Home

**C.E.S. 4, Crotona School**  
1701 Fulton Avenue

**Tim Rollins + K.O.S.**  
*Amerika - For The People of Bathgate*, 1988  
mural on masonry wall 660" x 432"  
Cospnsored by Public Art Fund, Inc. and the Port Authority of New York & New Jersey in cooperation with C.E.S. 4 and the Board of Education

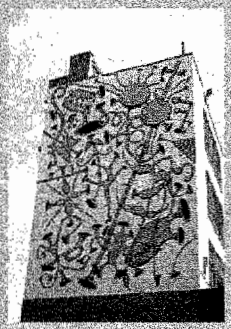


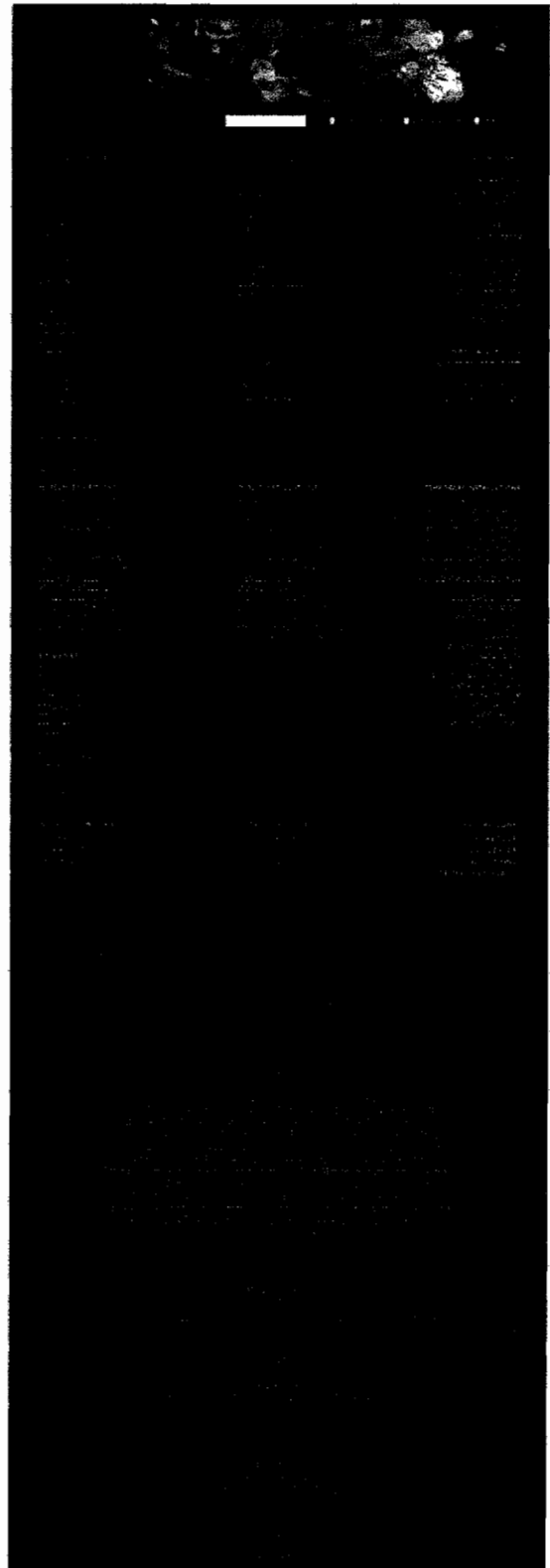
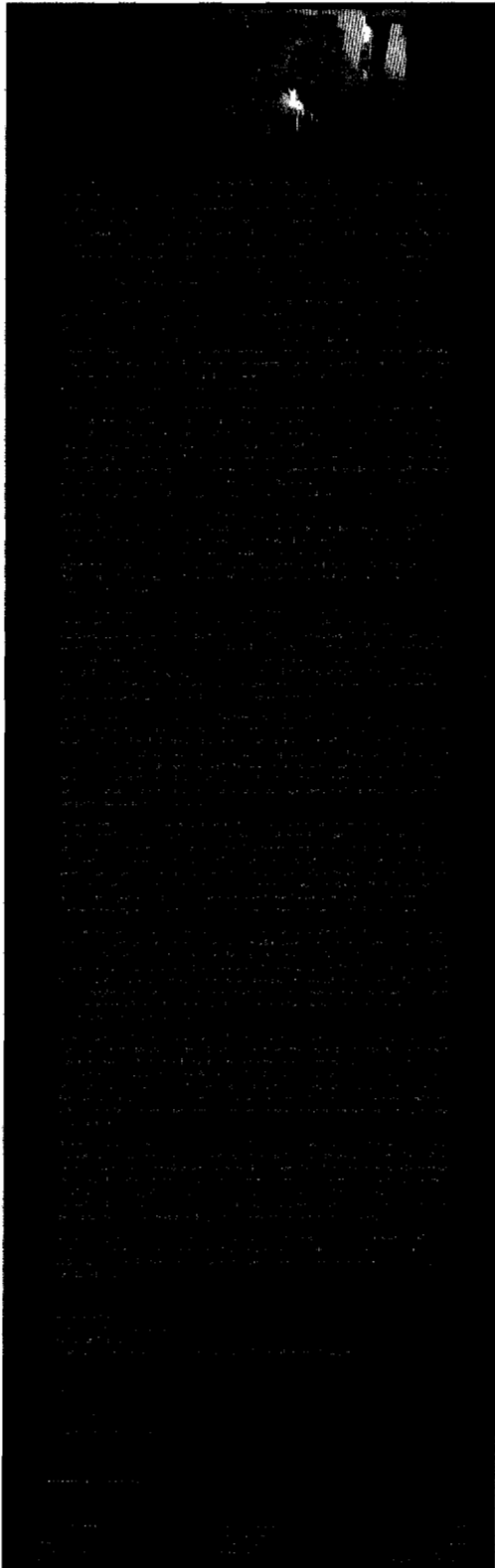
In the late eighties Tim Rollins + KOS (Kids of Survival) received a commission for a large work intended to be a gift to the Bathgate neighborhood. *Amerika For the People of Bathgate* is painted on the side of C.E.S. 4, overlooking the plaza of the Bathgate Industrial Complex. The work is based on Franz Kafka's novel "Amerika". Its imagery is drawn from a passage in the last chapter in which the hero sees hundreds of women dressed as angels and blowing long golden horns. In a flyer distributed throughout the school, Rollins asked the school community—teachers, students, parents, and friends—to "show your freedom, your individual voice, your spirit in the form of a golden horn." The individual horn designs collected at the school were adapted and combined by Rollins + KOS to create the final composition. The mural won the Art Commission's Award for Excellence in Design in 1989. (It is located opposite artist Alice Adams' *Glider Park*.)

[More about the Public Art Fund](#)  
[More about the Percent for Art Program](#)

**(Please contact individual schools before visiting)**

[More about Tim Rollins + KOS](#)  
[More about the Bathgate neighborhood](#)  
[Ideas for Teachers](#)





# NEW G:CLASS MUSEUM

SEARCH

**ABOUT** **TOOLS** **SEMINARS** **G:CLASS IN ACTION**

**Mission**  
The New Museum's mission is to promote New Art and New Ideas. The Global Classroom (G:Class) utilizes the Museum as a resource to enhance learning and engage high school students through the exploration of contemporary art connecting to local, global, and cultural issues that affect their lives.

**Mailing List**  
E-mail address:   
Name:

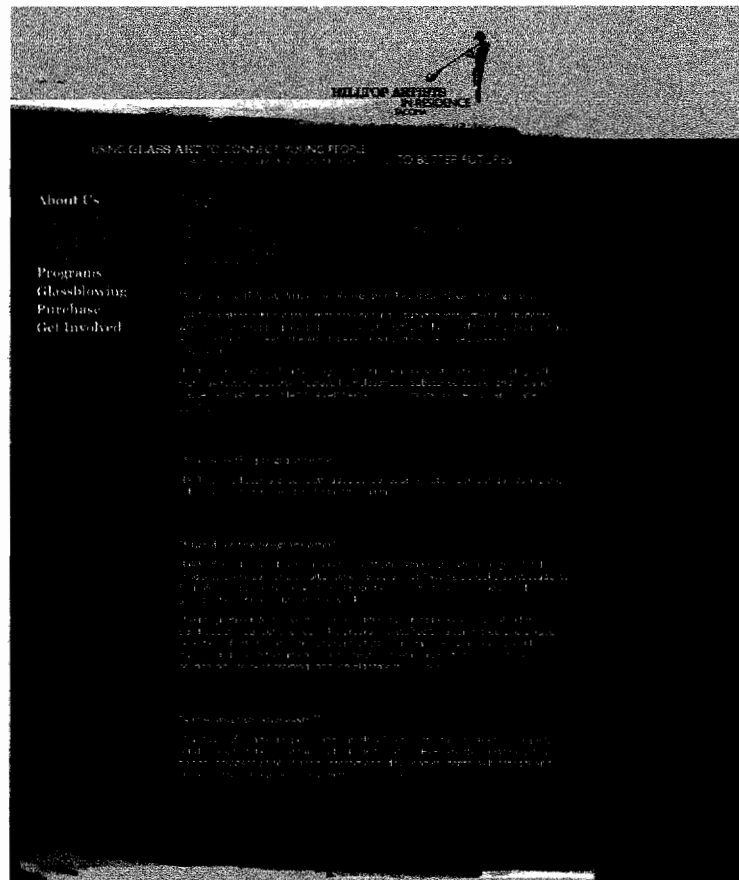
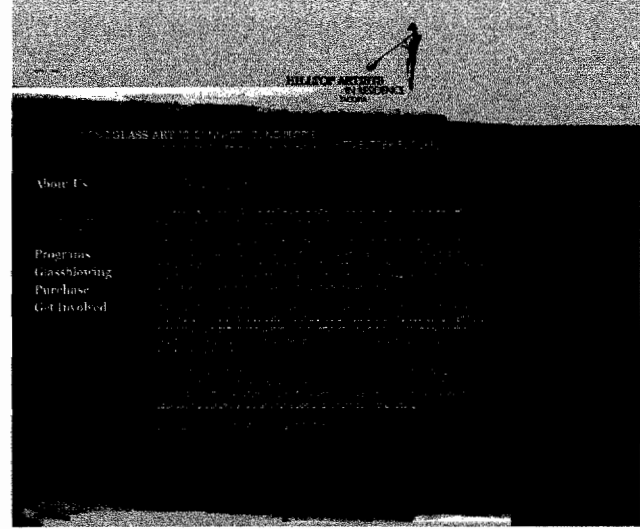
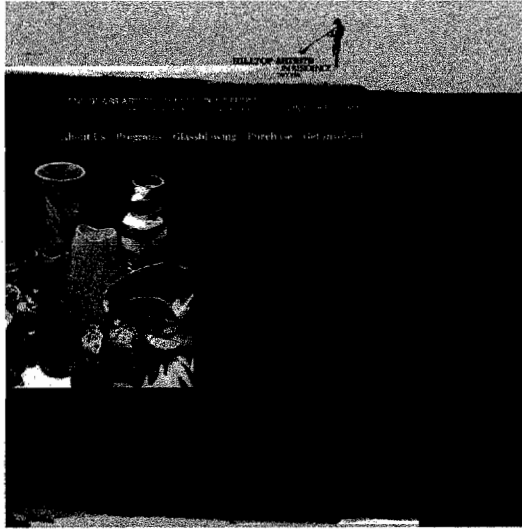
**EXPLORING IMPROVEMENTAL**  


**PROFESSIONAL DEVELOPMENT FOR TEACHERS**  
  


**STUDENT PROJECT: OUR SONY**  


**DISCUSSING ART AND THE AGE OF REVOLUTION**

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## MoMA The Museum of Modern Art

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**Color Chart**  
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[View the online exhibition](#)



**Design and the Elastic Mind**  
 Through May 12  
[View the online exhibition](#)

## Also on View

[Collection Galleries](#)  
**Focus: Alexander Calder**  
 75 Years of Architecture at MoMA  
**Multiplex: Directions in Art, 1970 to Now**  
**Jan De Cock**  
 Machine for Living Color  
**Focus: Ad Reinhardt and Mark Rothko**  
**Projects 87: Sigalit Landau**  
 Geometry of Motion  
 1920s/1970s  
**Book/Shelf**  
**Glossolalia: Languages of Drawing**

## Upcoming Exhibitions

**Jazz Score**  
 Take your time.  
**Clafur Eliasson**  
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## Film Exhibitions

[Still Moving](#)  
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[Contemporary](#)  
[New Directors/New Films](#)

## Upcoming:

**MoMA Presents:**  
[Raphaelle Nadjari's Tahiti](#)  
**MoMA Premieres:**  
[Tarses's The Fall](#)  
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## On MoMA.org

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**MOG Blogs Visiting Artists:** Photos, video, conversations with artists...

**Bits of Frit:** A look inside the Museum and info about art by our docents...

**Martin Blank:** Working in the Hot Shop on an installation piece for the Museum...

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## G:CLASS

The Global Classroom (G:Class) is an innovative interdisciplinary arts education program that encourages visual literacy and critical thinking skills in high school students by integrating contemporary art into the core curriculum. It emphasizes inquiry-based education, problem solving, and self-expression by connecting the New Museum's mission, resources, and programs with students' personal, political, and cultural realities. Founded in 2005, G:Class is presently partnered with New Design High School, Pace High School, City-As-School, and the Beacon School.

The New Museum launched G:Class in 2005 with the mission to:

- Encourage students' cultural literacy and global awareness through contemporary art
- Cultivate students' critical thinking, visual literacy skills, and self-expression through innovative curriculum
- Utilize the New Museum as a cultural and educational resource to expand learning beyond the classroom

G:Class empowers youth to think critically about global cultural issues, develop their own cultural perspectives, and support their ideas through evidence. Drawing upon the New Museum's extensive resources, the G:Class curriculum utilizes concepts, themes, and skill-based lessons that encourage students to examine the relationships between art and relevant cultural and social issues. Current themes include global media and communication; transportation and design; architecture; current events and critical perspectives; race, gender, and social change; and popular youth culture.

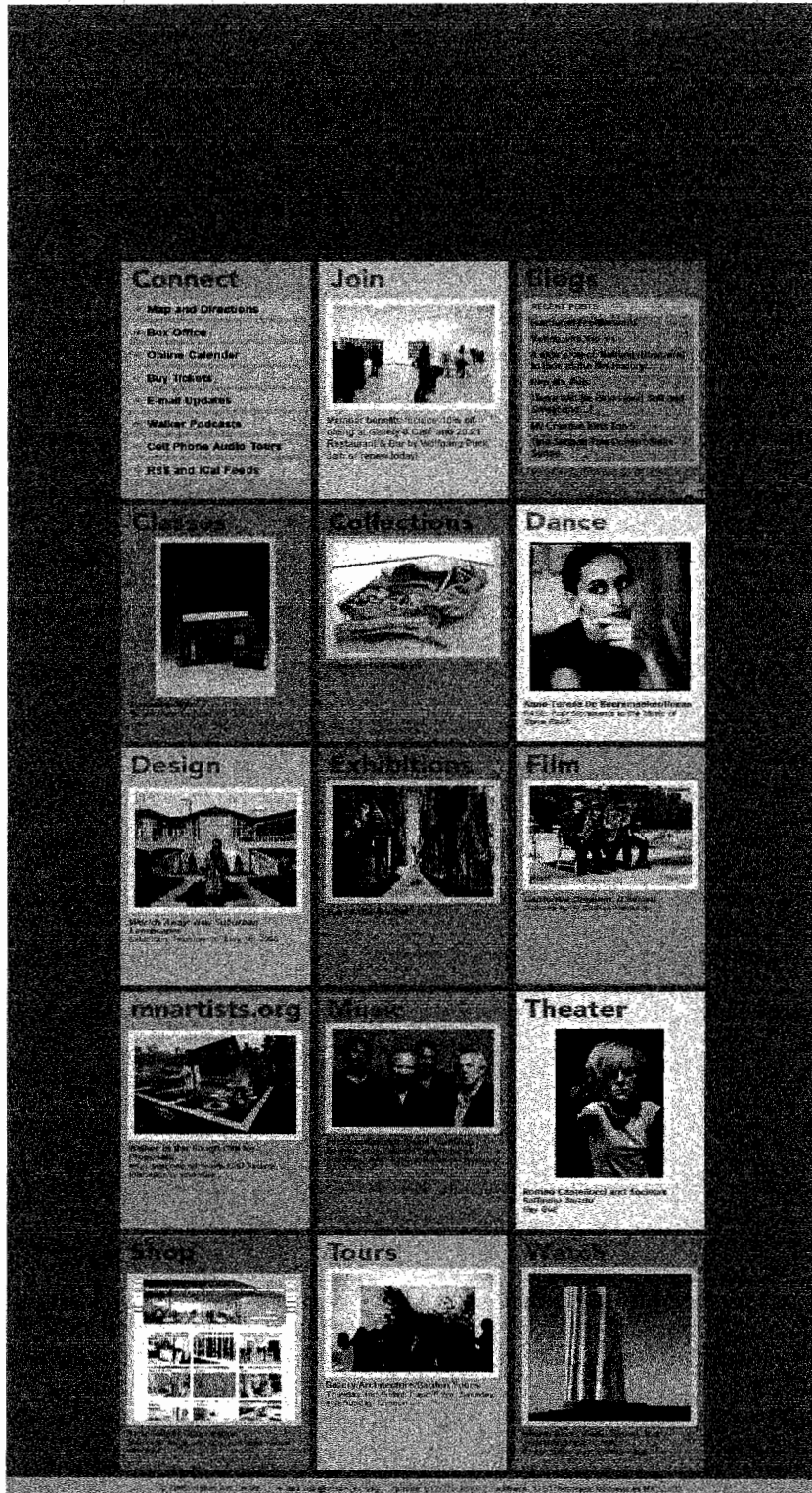
**Seminars** connect students with noted artists, designers, and architects. Through G:Class seminars, artists lead hands-on workshops, critique student projects, discuss social issues relevant to their work, and promote the arts as a potential career for young people. This experience supports the holistic approach G:Class applies to art education.

**Gclass.org**, the G:Class Web site currently in development, will provide online resources for teachers and students, such as lesson plans and access to a selection of the New Museum's Digital Archive. Gclass.org engages young people by showcasing their work and writing, and provides students with the opportunity to explore contemporary art on their own, outside the classroom. Gclass.org will launch on December 21, 2007.

The Global Classroom is made possible by Altria Group, Inc., Bloomingdale's, and The Macy's Foundation. Additional support is generously provided by the Milton and Sally Avery Arts Foundation and the New York City Department of Cultural Affairs.

Endowment support is provided by The Keith Haring Foundation School and Youth Programs Fund and the Skadden, Arps Education Programs Fund. Additional endowment support provided by the JPMorgan Chase Professional Development Workshop Program for Teachers, the Rockefeller Brothers Fund, and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum.





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Mueck © 2001/2002 Mixed media 30 3/8" x 48 1/2" x 33 1/2" Photo credit: Anthony d'Oilly, London

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Andy Warhol, photo Greg Gorman, 1983

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# Artists

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## Tim Rollins + K.O.S.

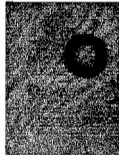
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Tim Rollins and his collaborators, high school students from the South Bronx, NY, typically make works based on classic literature. Rollins, a conceptual artist who co-founded the artists' collective Group Material, began teaching "learning-disabled" students in the early 80s. He discovered that his students responded to art - art taught his way, not the way it is usually taught in public schools. Some of Rollins' students became a group of regulars who participated in an after-school and weekend program called the Art of Knowledge Workshop. The students named themselves K.O.S. which stands for "Kids of Survival."



Tim Rollins (top right) + K.O.S. in the studio

THE TEMPTATION OF SAINT ANTONY XXXVI - THE SUN, 1990  
 Split bite aquatint printed in red and stained xenographic text chine colle  
 34 x 19-1/2", edition 35  
 \$1,000 each



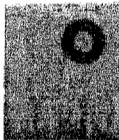
No. 2



No. 3



No. 21



No. 23



No. 24

THE TEMPTATION OF ST. ANTONY XXXV - THE QUEEN OF SHEBA, 1990  
 Soft ground etching on photogravure text chine colle  
 49-1/2" x 30", edition 10  
 \$1,000



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