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ABSTRACT

An Art Involvement Program is described which helped students in middle schools, junior high and high schools develop their sense of aesthetic appreciation through visits to an art gallery. Publicized through press releases, the program involved various schools in New Jersey that decided to participate. Students from a wide variety of backgrounds came to Rutgers University Art Gallery for one hour and thirty minutes instruction per week for five consecutive weeks. Topics covered in the sessions included color lithography 1890-1900, contemporary art, bookmaking, printmaking techniques, art collecting, photography, American Indian art, Japanese painting and calligraphy, aquatint etching, the appreciation of prints, American sculpture 1913-1939, posters by Paul Colin, art deco, 18th century French drawing, the prints of William Hogarth, portraiture in painting, and Dadaism. Students were involved in many different kinds of activities. They listened as local artists discussed their works. Hands on activities included creating coil built clay pots, utilizing Pueblo Indian designs, experimenting with ink and Japanese brush, making paper, utilizing conte-crayon to sketch likenesses of 18th century French master drawings, producing photograms, and doing basic printmaking. Filmstrips, 16mm films, and slides were utilized throughout the course. One of the activities which was quite successful was breaking students into groups of three or four and giving them a mystery object from the collection to identify and research. Students were also encouraged to read art periodicals. Following the museum visits, students were required to participate in school classroom activities. For example, one student gave a presentation in the classroom about Japanese art. Others were asked to compose essays describing their reaction to art they had seen at the gallery. Evaluation of the project yielded positive results. The report concludes with a discussion of funding for the program. (Author/RM)

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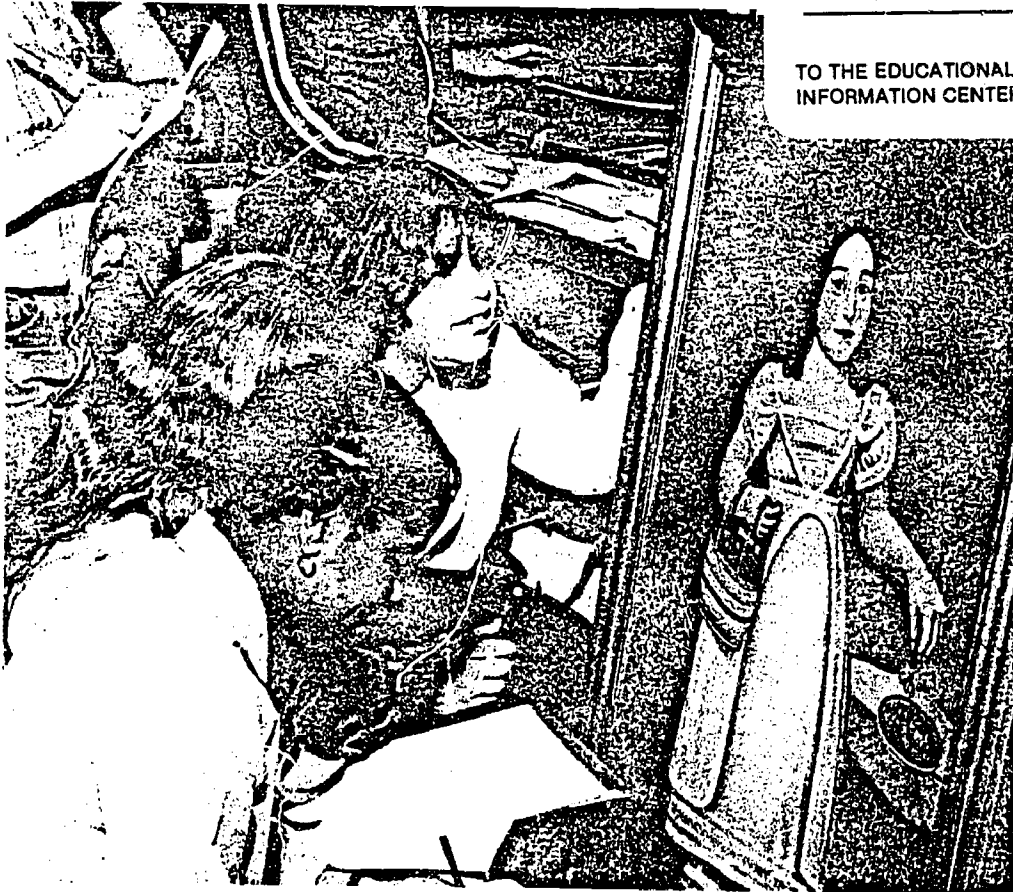
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A FINAL REPORT: ART INVOLVEMENT PROGRAM September 15, 1978 - July 1, 1980

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RUTGERS

THE STATE UNIVERSITY OF NEW JERSEY
University Art Gallery
Fine Arts Collection
New Brunswick, New Jersey 08903



ART INVOLVEMENT

Grant No. 92-2011-040

September 15, 1978 - July 1, 1980

A Project co-sponsored by:

Rutgers, The State University of New Jersey
Rutgers University Art Gallery
New Brunswick, New Jersey

New Brunswick Public Schools
New Brunswick, New Jersey

In cooperation with:

Franklin Township Public Schools
Somerset, New Jersey

St. Peter's High School
New Brunswick, New Jersey

Schorr Middle School
Piscataway, New Jersey

Alma Preparatory School
Zarephath, New Jersey

Old Bridge Public Schools
Matawan, New Jersey

This project is supported by a grant from the National Endowment
for the Arts, Washington, D.C..

This report was prepared by Stephanie Grunberg, Project Director of
the Art Involvement Program. For further information about this
program contact Rutgers University Art Gallery, Voorhees Hall,
Hamilton Street, New Brunswick, New Jersey 08903

Five hundred and sixty-one students participated in the pilot Art Involvement Program between September 15, 1978 and July 1, 1980. Participants came from schools within the state of New Jersey. The schools involved included St. Peter's High School, New Brunswick; New Brunswick High School, Redshaw Junior High School, New Brunswick; Schorr Middle School, Piscataway; Alma Preparatory School, Zarephath; Cedar Drive School (Resource Enrichment Program), Colts Neck, Sampson G. Smith Intermediate School, Somerset; Franklin High School, Somerset, and students from the township of Old Bridge, Gifted Program.

The general objectives of the Art Involvement Program were to assist participants in developing their own sense of "aesthetic appreciation", to provide an intimate experience with art objects in an art museum setting, to assist participants in relating to art (more closely) on a day to day basis, to assist participants in making aesthetic judgements based on art historical research and knowledge, to disseminate knowledge about creative processes, art, artists, and art museums and to provide participants with a working vocabulary of general terms relating to the art field.

Students came to the Rutgers University Art Gallery for approximately one hour and thirty minutes instruction per week for five consecutive weeks. Changing exhibitions at the gallery as well as the gallery's Permanent Collection composed of representative samples of European and American paintings and sculpture and prints dating from the fifteenth century to the present were used as learning catalysts to involve participants in art.

A curriculum guide, complete with glossary of art terms, suggested reading and audio-visual follow-up aides, and worksheets based on each visit to the gallery and specific information about artists, was distributed to all participants.

Topics covered between 1978-1980 included Color Lithography 1890-1900, Contemporary Art; Bookmaking, Printmaking Techniques, Art Collecting, Photography, Indian American Art (Pueblo Pottery), Japanese Painting and Calligraphy, Aquatint Etching, The Appreciation of Prints (The Social History of Prints), American Sculpture 1913-1939, Posters by Paul Colin 1925-1967, Art Deco, Eighteenth Century French Drawing, The Prints of William Hogarth, Portraiture in Painting, Dadism.

As each student was scheduled for five consecutive sessions, not all students received identical instruction or covered all topics mentioned. Unless topics were specifically requested by teachers, students would tend to receive five different art topics at random, dependent upon dates scheduled and in accordance with the gallery's exhibition schedule for the year.

Students were chosen by schools or teachers involved, for participation in this program. No interview or portfolio or demonstrated interest in art was required. This program was aimed at students who may or may not wish to continue into higher education. No fee was charged for participation in this program.

Students came from a diversity of programs. Some were classified by the teachers and school systems as "gifted", others as "interested in art". The students' background varied from those who had never seen a museum to those who had visited art museums on a regular basis within the metropolitan area. Students came in one case as part of an English class, in another as part of a program which also included visitation to other art institutions in the state of New Jersey.

To publicize the availability of such a program to the general public and school systems in New Jersey, press releases were issued to area newspapers and superintendents of schools as well as Art Supervisors were contacted. The New Jersey Educational Association Journal, as well as the National Art Education Newsletter, also publicized the existence of this program.

There was a large amount of interest in this program in January, 1979 from Perth Amboy Schools, and East Brunswick and Dunellen Schools. Unfortunately, these schools found that taking students out of classes presented a problem and therefore, could not enroll in this program.

Instructors for this program included the Project Director, Curator of Painting and Sculpture, and Director of the Rutgers University Art Gallery. Other staff members such as the Registrar of the museum, and Curator of Children's Literature assisted in sessions which dealt with explanations of the duties of museum personnel. In the fall of 1978, four graduate students enrolled in a basic Museum Education course at Rutgers University Graduate School of Education (Creative Art Program), as requirement for coursework assisted with the Art Involvement Program, under the supervision of the Project Director who also served as instructor for the course. (Course #15251575 Section 12).

Five art gallery volunteers assisted with the implementation of the Art Involvement Program. One volunteer eventually served as instructor in the area of the "Social History of Prints", under the supervision of the Project Director.

Besides the instruction provided by staff, students and volunteers, occasionally guest speakers were invited to the gallery in conjunction with topics being investigated.

Two local art collectors shared their insights into collecting and collections with Art Involvement participants in conjunction with the exhibition, "Middlesex Collects", during the month of February, 1979. An apprentice for the Center for Book Arts in New York city gave a presentation on bookmaking in December, 1978, in conjunction with the exhibition, "Claire Van Vliet: Printmaker and Printer/A Selection of Her Prints and of Illustrated Books from Janus Press". A Master of Fine arts candidate of Rutgers University discussed his video piece in April, 1980. Videotaped interviews of artist's discussions on their works were loaned to schools. These guest speakers served to reinforce the fact that art is created and collected by people, and is not always in a museum setting. Students received information about the creative processes and techniques involved in creating a work of art and on aesthetic decision-making in collecting.

Several students enjoyed doing hands-on, studio-type activities to reinforce what was discussed at the gallery. Due to limited physical facilities (although the gallery's space will be expanding), this type of hands-on activity could not always be presented. Examples of "hands-on" activities that were presented during the course of this program

included creating coil built clay pots utilizing Pueblo Indian designs after viewing Pueblo pottery; experimenting with ink and Japanese brush in conjunction with an exhibition of Japanese art; making paper, utilizing pulp and screens after viewing Claire Van Vliet exhibition of handmade paper; utilizing conte-crayon to sketch likenesses of Eighteenth Century French Master Drawings on display in the gallery; producing photograms after viewing works by a photographer; constructing box-like environmental pieces with shoeboxes, paper and scrap material after viewing box life environments by a contemporary artist; doing basic printmaking after discussing printmaking techniques and creating Dadist "static poems" after discussing Dadaism, in depth.

Audio-visual aides such as filmstrips, 16mm films and slides were utilized as tools to further investigate a topic under study when discussion and hands-on activities were insufficient in explaining historical background or artistic techniques. Music was also used to help recreate periods in art. For example, songs by Edith Piaf helped bring to life the lithographs of Toulouse-Lautrec. Pueblo Indian music assisted in setting up an atmosphere in which to view Pueblo Indian Ceramics, as well as a film about the Pueblo Indians and pottery demonstrated the philosophy and culture of the Pueblos. The song, "Frankie and Johnnie" by Gershwin, was played to help a lithograph of the same name, by Thomas Hart Benton, come to life. Whenever possible, original works of art would be utilized rather than slides or reproductions, as many participants had a difficult time ascertaining which was an "original work of art" vs "a reproduction". The uniqueness of this type of program was the opportunity to deal with art objects of museum quality

and therefore, audio-visual aides were purely supplemental to the artifacts under discussion.

One of the activities which was quite successful was breaking students into groups of three or four and giving them a mystery object from the collection to identify and research. This type of activity served to break down the barrier between object and viewer. Several activities suggested to teachers in the curriculum guide, such as "browse through an auction catalogue" or "select three contemporary artists whose work you would exhibit in our present gallery space", involved aesthetic decision-making processes, and encouraged the participant to utilize art periodicals and read art reviews.

Follow up activities in the classroom, as described by teachers included:

1. After an initial visit of "Middlesex Collects" exhibition, students brought in their own collections and various students assumed the roles of curator and registrar.
2. As a result of a presentation on "Basic Questions on a Work of Art" or "How to Research an Artifact", prints were borrowed from the school library, and students checked their assumptions in reference books and became good "readers" of art.
3. A student interested in Japanese Art, gave a presentation in the classroom about Japanese Art.
4. As a follow up to a session studying The Raymond V. Carpenter Collection of prints which included prints by Whistler, Childe Hassam, Joseph Pernell, and D.Y. Cameron, students executed drypoints based on architectural themes. These drypoints were made by scratching poster board with a sharp instrument. Students numbered their proofs and copies.
5. Students were asked to compose an essay comparing an original lithographic poster done ca. 1900 in France, and a present day poster done of a rock group. Comparisons were made in terms of subject matter and technique.
6. Students were asked to compose essays describing their reaction to art they had seen at the gallery.
7. Students brought in clippings for a classroom bulletin board or art reviews of exhibitions which they had seen at the gallery.

It is interesting to note that students appeared to get more out of the program when dates were scheduled in sequential order. If dates were cancelled and later re-scheduled due to exams, snow days, and unforeseen circumstances, the students had to "warm up" all over again to the art gallery. There was no sense of continuity of knowledge from one date to the next.

In some cases, teachers took turns coming to the gallery each week in order to insure adequate coverage of classes back at the school. This posed a problem in that the level of preparation and classroom follow-up activities could not be fully determined. The students with the most "successful" experience at the art museum would tend probably to be correlated with their own teacher's knowledge of the total experience of what was happening at the gallery sessions. Classroom teaching could be integrated with museum teaching only if the teacher was familiar with the Art Involvement Program.

The results of a questionnaire distributed to participants at the conclusion of their five sessions, by in large yielded positive results. However, it is quite difficult to measure the "success" of any "aesthetic awareness" type program.

A total of 167 questionnaires were completed and returned to the gallery. The response to the questionnaires is as follows:

"Did you feel you got something out of your time spent here? (at the art gallery)

Response: Yes 134 No 15 Inconclusive 18

"Did you enjoy coming to the gallery?"

Response: Yes/Yes, very much 109
 Sometimes/Kinda/Most of the time/~~OK~~/Rather interesting 34
 No 11

In answer to the question, "Which part of this program did you like the best? Which part(s) did not interest you?"

Results:

Liked: Prints, electrical art, Japanese art, kinetic art, everything, sculpture, papermaking, paintings, clay, drawing, Indian Art, cataloguing, computer art, looking on my own, abstract art, looking at the pictures, etchings, movies, Hogarth, paintings.

Disliked: Everything but the paintings, Japanese art, nude pictures, abstract paintings, long talks, posters, listening for long time, dadism, different art expressions, filmstrips, sitting.

(The response in the disliked category tends to relate to methodology of presenting material rather than the material itself.)

Questionnaires were also incorporated as part of the Curriculum text to determine if the text was helpful in looking at the art in the gallery. Unfortunately, an insufficient number of this type of questionnaire was returned for tabulation. The majority of questionnaires that were returned (13) indicated undecided.

Participants were asked to check an X if you did the following activities and a P if you plan to do them.

- Read a book about art or artist you saw in the gallery.
- View a film about art
- Visit the Rutgers University Art Gallery in the future or visit another art museum
- Do an art project
- Read material in the red folder you were given.

There appears to have been a great deal of confusion in answering this type of question, perhaps due, in fact, to the wording of this question. The results are inconclusive. This question was designed to help determine if long term goals of this program were met.

Response:

- 43 Planned to read a book about art or artist seen in the gallery
- 73 Visit the Rutgers University Art Gallery in the future or visit another art museum
- 40 Planned to read material in red folder (curriculum material)
- 81 Read material in red folder (past tense)

(Please note: Questions which were not answered utilizing specific checkmarks indicated in directions for responses were not counted.)

Random Comments about the Program: Excerpted from participants questionnaire

"I learned how to do drypoint."

"I learned a lot about prints and drawings."

"I think that more programs of this type should be made available for highschool students and if possible for young persons. The facilitator proved very capable and worked extremely well with the students."

"I really enjoyed these few visits and plan to do it again sometime."

"I liked learning about how different artists expressed their work on paper. But some of the different expressions were not very impressing to me."

"When I came here I didn't know anything about art but now I feel I know a little more."

"I learned a lot about different medias, exhibits and history."

"Some of the paintings were interesting but some were boring."

"I would rather more art activity."

"Next year or this year I hope we can go back and learn a lot more about the art gallery."

A sum of \$6,400 was requested from the National Endowment of the Arts to fund this program. (Total project costs to this program were estimated at the time of grant application to be \$35,702.)

Funds were requested for the printing of curriculum materials, office supplies, the purchasing of chairs and audio-visual aides, the rental of audio-visual equipment, and the salary of a typist to assist with the day-to-day correspondence and documentation of this program.

In kind, contributions for this program included the percentage of salaries of school and museum personnel involved which was translated into cash amounts. The project director devoted 30% of her time to this project; the Curator of Painting and Sculpture devoted 5% of his time to this project; The Director of Rutgers University Art Gallery devoted 5% of his time to this project; a Curriculum Coordinator of the New Brunswick Public Schools devoted 15% of her time, and 10 teachers devoted 10% of their time.

Included also in this category was the cost of bus maintenance and gas. Each school system (with the exception of St. Peter's High School, New Brunswick, which was within walking distance of Rutgers University Art Gallery) provided the vehicle of transportation, maintenance and gas. The salary of the bus driver was paid for on an hourly basis with requested funds.

One of the problems in the past (due in part to the energy crisis, and shortage of monies for school transportation) was getting participants to the art gallery for museum programs.

Project Director's Final Conclusions on Art Involvement Program:

Several teachers have indicated interest in continuation of this program. (Franklin Township Public Schools have committed students beginning September 1980.) A request for funding made through the New Jersey Department of Education was applied for and denied. Other possible avenues for continued funding for this program are currently being explored.

Recent New Jersey legislation will have some bearing on this program in the future:

I. Pending legislation:

Assembly Bill 687 would allow boards of education and state agencies to authorize qualified personnel or parents to transport children to and from school-related activities in private vehicles with a maximum capacity of eight passengers.

II. Proficiency and Curriculum (Recent legislation)
(High School graduation requirements, State of New Jersey)

One credit year of fine, practical or performing arts.
Any course in the art series (1200) or music series (2100).
Any practical arts course (1300 series), provided that they are not also included as satisfying any other state curriculum area requirements.

Even though the Art Involvement Program of 2200 participants was not met, there appears to be a continuing need for such a program. It is interesting to note that in the State of New Jersey, many schools in Middlesex County did not receive full approval from the state's Department of Education, pending their submission of a plan for improvement of their educational programs for the 1980-81 school year. They also could have been rejected for failure to comply with State and Federal laws or failure by the department to act on time on plans.

It appears that word of mouth is the best advertiser for this program. As the project progressed, a greater number of school systems became interested in this program. There were problems in dealing with certain school systems due to a high rate of teacher turnover and in the dismissal of a school superintendent midway through the school year.

The modus operandi that appears to be most successful in this type of program is to continually recruit new participants while the program is on-going.

A definite factor in some of the school system's decision of whether or not to participate in the Art Involvement Program was the scores on Minimum Basic Skills Tests. If the scores were considered dangerously low, students were not permitted to leave the school during the school day for this type of activity. (Although this type of activity was not designed specifically for gifted students, these students who would probably be higher scorers on tests would have no problem in leaving during the school day for such programs.)

Once the program got underway, it appeared to run fairly smoothly. Participants scheduled their dates in advance and transported their group to the gallery on the appointed day.

Although some students admitted that they just liked being out of class, most thought of their time in the gallery as time spent doing more than what was done in museum field trips, and judging by their personal reactions to the art and answers on questionnaires, were generally enthusiastic about this type of program.

PARTICIPANTS

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 Mr. Daniels
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 Ms. Susan Shymanski
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Mr. Chuck Miley - Franklin Township Public Schools (teacher)
 Mr. Dennis Levinson - Teacher of Gifted and Talented, Sampson G.
 Smith School

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 Cedar Drive School
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Participants:

Project Director;

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Curator of Education
Rutgers University Art Gallery

Phillip Dennis Cate
Director
Rutgers University Art Gallery

Jeffrey Weschler
Curator of Painting and Sculpture
Rutgers University Art Gallery

1978
Course Number - 15251575 (Section 12)
Index Number - 30306

Graduate students who assisted with the Art Involvement Program;

Kathleen Bennett
Minocha Burden
Ginny Estabrook
Carla Visser

Art Gallery Volunteers

1979

Volunteers who assisted with the Art Involvement Program;

Francine Law
Alec Adams
David Steigler
Leonard Schwartz
Cynthia Walling

A special thank you to Anne Schneider, typist for duration of the grant.

Schedule of Exhibitions 1978-1980Rutgers University Art Gallery

(The Art Involvement Program included topics drawn from the following exhibitions.)

September 10 - October 29, 1978

The Color Revolution: Color Lithography in France, 1890-1900

An exhibition of 200 color lithographic prints, posters, illustrated books and journals. This was a major exhibition documenting the history of nineteenth century French color lithography.

November 5 - December 17, 1978

Contemporary Artists Series #1: Pat Adams, Robert Graham, Norman Tuck

Main
Gallery

This exhibition initiated a continuing series which directs itself toward displaying the range of media and aesthetic concepts explored by artists today. Pat Adams is an abstract painter, Robert Graham a figurative sculptor, and Norman Tuck a constructor of large scale mechanical and kinetic objects.

Upper
Gallery

Claire Van Vliet: Printmaker and Printer/A Selection of Her Prints and of Illustrated Books From Her Janus Press

Claire Van Vliet is a printmaker who in 1955 created the Janus Press, a small press publishing and printing limited edition books illustrated either by herself or by other artists.

January 21 - March 4, 1979

Middlesex County Residents/Rutgers Faculty and Staff Collect

Main
Gallery

An exhibition of painting, prints, drawings and sculpture produced prior to 1970 and selected from local, private collections. This project is supported in part by the Middlesex County Arts Council.

David Hare: Color Photography of the Pueblo Indians (1940)

Upper
Gallery

In 1940, David Hare was commissioned by the American Museum of Natural History to document the life of the Pueblo Indians of New Mexico. The result was published in a portfolio in 1941 and comprises this exhibition of photographs produced by the then rather experimental color dye transfer process. Pueblo Pottery from the American Museum of Natural History will also be on display.

March 11 - April 2

Paintings by Watanabe Kazan (1793-1841)

Main
Gallery

An exhibition of scrolls, paintings and calligraphy by this early nineteenth-century Japanese artist uniquely influenced by Western Art.

Cornelis Ploos Van Amstel (1726-1798): Color Etchings After
Seventeenth-Century Dutch and Flemish Master Drawings

Upper
Gallery

Ploos Van Amstel is considered to be the inventor of aquatint etching in the 1760's. This group of about fifty color prints documents this technique, experimental at that time, as well as extant and non-extant old master drawings. This exhibition is drawn from the Robert Stubbs collection of Philadelphia.

April 29 - May 20

Rutgers University Masters of Fine Arts Exhibition

Works by candidates for the Master of Fine Arts degree at Rutgers University.

September 16 - November 4, 1979

Vanguard American Sculpture: 1913-1939

An exhibition of over 130 sculptures by 53 artists who display modernist tendencies during this important transitional phase of American sculpture. The exhibition and catalogue have been supported by a grant from the National Endowment for the Arts and have been organized by Dr. Joan M. Marter, Douglass College Art Department, Dr. Roberta K. Tarbell and Jeffrey Wechsler, Curator, Rutgers University Art Gallery. The exhibition will travel to the Ackland Art Center, Chapel Hill, North Carolina; the Joslyn Art Museum, Omaha, Nebraska; and the Oakland Museum, Oakland, California.

November 11 - December 16, 1979

Posters by Paul Colin: 1925-1967

Main
Gallery

Organized by Jack Rennert of Images Graphiques, New York. This exhibition reveals the work of French poster artist, Paul Colin (1892-) who revitalized the art of poster-making in France after a generation of the art's decline.

Upper
Gallery

The Raymond V. Carpenter Collection

A selection from the over 500 fifteenth through twentieth-century prints Rutgers received from the Carpenter estate in 1947. This exhibition and small catalogue have been organized by William Stargard under a National Endowment for the Humanities Summer Youth Fellowship.

January 20 - March 1980

Rutgers/Camden Biennial Drawing Competition

Main
Gallery

This national juried drawing exhibition is organized every two years by the Rutgers-Camden College Stedman Art Gallery. This is the second in the series; it will be on display in Camden in the Fall prior to traveling to New Brunswick.

Eighteenth-century French Drawings

Upper
Gallery

This collection of 60 drawings by eighteenth-century French artists including Boucher, Fragonard and Watteau are from an Austrian private collection. The exhibition is organized by Olga K. Preisner, Curator, Museum of Art, Pennsylvania State University.

March 9 - April 20, 1980

Contemporary American Artists Series II

The second in this on-going series of exhibitions representing a variety of current aesthetic points of view. Works by the following artists will be displayed:

Jan Groover, a photographer who concentrates on the usage and effects of color within her medium, often using sequential or multiple images.

Ira Joel Haber, a sculptor who creates small-scale environments, usually in a box format, which present an unusual personal imagery of the natural environment.

Cork Marcheschi, an artist whose primary medium is electricity, visualized in incandescent, fluorescent and neon light, and startling displays of raw electrical charges.

April 27 - May 18, 1980

Rutgers University Master of Fine Arts Exhibition

Works by 24 Rutgers University Candidates for Master of Fine Art Arts Degree. The multimedia show includes oil paintings, sculpture, photography and video.

May 26 - August 15, 1980

Selections from Permanent Collection

ART INVOLVEMENT QUESTIONNAIRE

Your opinions are needed to help improve this program.

1. Did you enjoy coming to the art gallery?
2. Did you feel that you "got something out of your time spent here?"
3. Which part of this program did you like the best? Which part(s) did not interest you?
4. Please check the boxes below by the activities you did during this program, or the things you plan to do in the future.

(Please check an X if you did them or a P if you plan to do them)

read a book about art or artist you saw in the gallery

view a film about art

visit the Rutgers Art Gallery in the future or visit another art museum

do an art project

read material in red folder you were given