

MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

EDUCATIONAL MATERIAL

A worksheet to accompany *CRUFT* and
Drawings by Kevin T. Kelly

For ages 14 to adult



Andy Warhol's *Marilyn*, 1964,
Silkscreen and Oil on Canvas

A little bit of art history...

Pop art first emerged in the 1950s in England and soon spread to the United States in the 1960s. Pop art brought art back to “popular” culture, stemming from sources of ordinary pleasure, including television, magazines, comics, etc. One of the most popular pop artists was Andy Warhol (1928 – 1987). After studying commercial art at the Carnegie Institute of Technology in Pittsburg, Warhol moved to New York where he worked as an illustrator for magazines such as *Vogue* and *Harpur's Bazaar*. Throughout his work he was constantly confronting the boundaries between *fine art* and *commercial art*.

Discover...

Take a look at Robert Spahr's *0507180634*. What do you notice? Make a list of these things. You might consider the color and shapes you see, or even *what* you see. Be creative and consider everything—it is all there for a reason! Just remember to keep it simple and break it down!

Think about it...

Now that you have the pieces of the puzzle (your list of what you notice about the piece), you can start putting it together. Why do you think the color has been simplified? How does it change the way you see the image?

Consider the subject matter... who is the figure on the left? What do you see on the right? You might first consider them individually, but eventually, ask yourself what these two images mean in relationship to each other.

Did you happen to include the text, “Psalm 119:7,” as a visual element in your list? Consider the psalm “*I will praise you with an upright heart as I learn your righteous laws*”. How does the text add meaning to the image?

Discover...

Now look at *0507251226*. As you have done before, make a list of the visual elements in the image. Simplify these elements, but be descriptive.

Consider the subject matter and add to your list. Describe the people. What do you notice about them? Do you recognize any of them?

Think about it...

The numbers in the titles refer to the year, month, date, hour, and minute that these images were compiled from internet sources. The images within this piece were taken from Whitehouse.gov and Aljazeera.com at 26 minutes past noon eastern time on July 25th, 2005. Knowing this, what do you think the juxtaposition of these two separate, but simultaneously displayed, images means?



Taking it Further...

Consider Robert Spahr's process. Each of his images is created with a program that pulls simultaneously posted images from separate sources at specific times of the day. *0507180634* is a *Tenet Cruft*. At 6:34 a.m. a program run by an algorithm pulls and combines images from Catholic.org, International News, and U.S. National News. *0507251226*, on the other hand, is a *Mire Cruft*. Each time an image is created, it is available to the public on Spahr's website along with thousands of past images.

How does Spahr's process change the way you look at his work? What is the significance of the titles *Tenet* and *Mire*?



Discover...

Take a look at Kevin T. Kelly's *Suicide Squeeze*. As you have done before, make a list of what you see in this piece.

Think about it...

What type of imagery do you see here? Consider the subject matter. There are different layers to the image. Think of the work in terms of popular culture. What do you recognize? What sort of words do you associate with the images? Let these words be your guide to derive meaning from the piece, but don't get stuck there. Take it further!

According to the artist, "[art] should be seductive, cynical, even humorous, but always deadly serious in its intent and execution." As you walk through the gallery, keep this in mind.

Consider each part of the image. Each part of the image is a part of the artist's vocabulary. How do they come together to make the whole? Everything is shown for a reason!

Discover...

Take a look at Kelly's *Sketch for Silver in an Old Mirror*. As you begin to break apart the drawing, consider the title of the piece.

Also consider how the artist's style influences your viewing. Make a list of the words that come to mind when you think of the color and the shapes. How would you characterize them?

Think about it...

What do you think is meant by the reference to an old mirror? Compare the background to the middle ground, and then to the foreground. Consider the subject matter. What do you notice about the landscapes and figures in these layers? What do you notice about the relationship between them?

Consider the paint roller as a symbolic representation of something. What might it represent? What might this piece say about our society today? Yesterday? Tomorrow?

Taking it further...

Kevin T. Kelly's work begins with the process of sorting through an image bank containing images and texts from magazines, books, comics, movie stills, and family snapshots. It is the combination of these images that results in the narratives Kelly creates. How does knowing the source of this imagery affect the way you view the work? Why do you think Kelly chooses to use the images he does? Think about what overlying themes may exist. Are there subjects that seem to be repeated in his work, and if so, what are they?

Finally, compare Kelly's images to Spahr's. Consider the similarities and differences between the two. Do their processes have anything in common? What do you notice?

