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MIDSUMMER NIGHT'S DREAM

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"Purple with love's wound"

Tim Rollins + K.O.S.

September 19 – November 9, 2003

...purple with love's wound

*William Shakespeare,
A Midsummer Night's Dream
Act II, scene 1, line 167*

University of Virginia Art Museum
Charlottesville, Virginia

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• **Charlottesville High School, University of Virginia Art Museum's Early Visions program** James Butler | Matthew Carter | Elena Day | Teshia Lee | Michael Hensley | Shabra Waddy | Tanisha Kinney | Antonio J. Williams | Dusten Shifflett | Jessica Magruder | Angel Louise Turner | Dwight Carey | Ashley Thompkins | Heather Dalley | Jacquice Bradford • **Montessori Community School, Charlottesville** Lundsey Alston | Matthew Bayless | Daniel Benzinger | Meredith Bower | Emily Cathcart | Mike Davenport | Sarah Davenport | Chaney Detmer-Lillard | Kira Dunnington | Sonya Hayden | Sarah Hooper | Heddy Hunt | Cara Janssen | Casey Jefferson | Aubrey Keady-Molanphy | Evan Kirk | Kelsey Kirschnick | Olivia Levine | Carter Litvinas | Joanna Moody | Laura Nicholson | Alex Nolet | Hannah O'Donnell | Max Potter | J. B. Rinteis | Sarah "Liz" Robinson | Willie Sutherland-Keller | Sara Taylor | Lydia Turner • **Girl Scout Troop 965, Charlottesville** Andrea Racine | Erin Dobbins | Ann Lynch | Willa Margaret Armstrong | Katie Goodling | Linda Goodling • **Burnley Moran School, Charlottesville** Syriah Braxton | CAira Davis | Timothy Emanuele | Brian Femeyhough | Danielle Fowler | Marquis Kennedy | Jenna Elizabeth McNab | Corey Putnam | Tatyana Swift | Omar Torres | Michael Brown | Travis Martin | Jonah O'Connor | Danielle Ridgell-Perry | Marissa Ridgley | Olivia K. Robertson | Logan Sutton • **Whisper Ridge, Charlottesville** Beth | Lauren | LaGina | Lil | Adrian | Tiffany | Sara | Shawmika | Cassidy | Tasha | Felicia | Shante | Holly | Twanna | Shante | Tomika | Cey-ce | Tina | Erica | Moretta | Katy | Polina | Kisha | Alicia • **Western Albemarle High School, Crozet, Virginia** Brandon Bayless | Gina Casella | Jack Currier | Heather Marie Dale | Alexandra Du Pont | Steven Harris | Nora Hirsh | Travis Hurt | Kelly Hyde | Mary Lamb | Kristin Maher | Lauren Maupin | Candyce Tarrance | Weitao Wang | Lydia White • **Woodbrook Elementary School Kindergarten, Charlottesville** Amaka | Amy | Andy | Antonino | Brittany | Cody | Laramie | Malcom | Maya | Megan H. | Melanie | Reed | Sam | Talavious | Taryia | Taymar | Zach | Caroline Huff • **Charlottes DSS Attention Home** Fred | Omar Green | Cherelle Davis | Jane Doe | Jasmine Brown | Jose Cerritos | J.G. | Nicole Jackson | Jon | Deja Vaughn | Felicia Loving | Josie Bode | Branden Eubanks • **Virginia School for the Deaf and the Blind, Staunton** Madelyn U. Allen | Alfred "Rudy" Proffitt | Jonathan Chad Estes | Robert Jefferson Bradley | Timothy Bernardo | Michael Lawson | Dakota William Shifflett | Snezhana Y Kimor | Brandon Smith • **Facilitator Training Workshop, part II** Alice Bailey | Sara Leigh Brown | Michelle Burrus | Erin Crowe | Anne Stark Ditmeyer | Elisa A. Ferrante | Severine Fumoux | Maggie Guggenheimer | Irina Komarovskaya | Louise Leslie | Erin H. Lyddane | Clare McGovern | Norbert Ng'ethe | Elizabeth Pisciotta | Virginia Ridenour | Susan Sutler | Jennifer Van Winkle | Margaret Gabriela Vest | Susannah Ware • **University of Virginia and Community Workshop and Summer Arts @ the Museum** Ashley Belyea | Anna Bninski | Heather Bois | Eric Bruskin | Erin Crowe | Emily Hunt | Christine Kalil | Monica E. McTeige | Dan Monges | Sarah Morrison | Joan Noelker | Rachel Peltzman | Jeffrey Rager | Leora Sheridan | Colin Whitlow | Margaret Gabriela Vest • **Le Petite Ecole, Charlottesville** Dominik Palowski | Alexandra Adam | Teddy Armstrong | Ana Buchholz | Ben Buchholz | Max Buchholz | Lydia Funk | Hannah Keith | Sophia Lynch | Katie Q. Richardson | Rachel Schiebel | Alexandra Simonin | Aidan Sinclair • **Miller School of Albemarle** Seong-Yeon Kim • **Workshop Facilitator Training, part I** Abbey Arnette | Joel Artz | Jonna Ashley | Ashley Beylea | Kim Breining | Tina Chi | Aubrey Christensen | Megan Clayton | Amy Cole | Abigail Currie | Katy Day | Rachael Dealy | Danica Dow | Patrick Edmunds | Catherine Freeman | Lili Grabbi | Dana Grant | Sahra Hall | Kelly Hardie | Kelly Harlan | Tyler Hill | Katie Holden | Vickie Jones | Paul Kadish | Christine Kalil | Jennifer Kalletta | Majkin Klare | Jackie Kremer | Josh Lantzy | Eliza Martin | Erika Metz | Jennifer Monges | Kate Moomaw | Christy Pagels | Jeffrey Rager | Grace Randolph | Jasneen Sahni | Amanda St. Denis | Tina Schuster | Niko Schutte | Laura Svette | Jessica Walker | Bill Wylie | Lauren Willis •

Forward

...Yet marked I where the bolt of Cupid fell.
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flow'r; the herb I showed thee once:
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.

Act II, scene I

Tim Rollins has been compared more than once to an old-time revival preacher. A dynamic orator, he uses his magnetic physical presence, conviction in his work, gift of language, knowledge of art history, and affability to higher ends. He makes us confront our prejudices and encourages us to read, think, and even create art. And he makes us believe that by doing this we are changing the world we live in.

As the 2002–2003 Arts Board Artist-in-Residence, Rollins changed many lives at the University of Virginia and Charlottesville. He gave standing-room only lectures about the importance of art, the history of K.O.S. and the magic and meaning of Shakespeare's *A Midsummer Night's Dream*. He participated in a University seminar on public art and social activism, co-taught by McIntire Department of Art professors Howard Singerman and Bill Wylie, and he trained University students in the Rollins + K.O.S. methodology so they, too, could lead workshops with students of all ages in a search for Puck's unusual flower—and the key to our own internal transformations.

This exhibition is the culmination of Rollins's residency. Students and youth—at the University, Burnley Moran School, DSS Attention Home, Girl Scout Troup 965, Le Petit Ecole, Miller School, Montessori Community School, Virginia School for the Deaf and the Blind (Staunton), Western Albemarle High School, Whisper Ridge of Charlottesville, and Woodbrook Elementary School, as well as the Museum's Early Visions students from Charlottesville High School and 4th–11th graders in Summer Arts @ the Museum—studied the play and created images of magical flowers. In the South Bronx, Rollins and his K.O.S. assistants affixed flower images to twenty pages of Shakespeare's text. Joining this monumental work—an exciting new gift to the Museum—are pieces created with groups in other locations of the country. Also inspired by literature, their sources range from Mark Twain's *The Adventures of Huckleberry Finn* to Kafka's *Amerika*, from *Incidents in the Life of Slave Girl* by Harriet Jacobs to *I See the Promised Land* by the Reverend Martin Luther King, Jr. and Ralph Ellison's *Invisible Man*.

This exhibition is also a community celebration. It is the result of hundreds of minds and hands, of extensive and intensive collaborations that have joined town and gown, youngsters and University scholars, participants from different backgrounds and experiences. Bill Wylie recommended Tim Rollins to the Arts Board 2002–03 Committee, for which we are deeply grateful. Entirely composed of students, under the direction of program advisor Jennifer Monges, the group enthusiastically endorsed his proposal, and Margaret Vest and Virginia Ridenour co-chaired his residency. They were assisted by the other Arts Board members: Rebecca Bently, Enrico Castillo, Rachael Dealy, Danica Dow, Maggie Guggenheimer, Majkin Klare, Josh Lantzy, Kate Moomaw, Sue Moon, and Genevieve Smith. Serving as advisors and consultants to the students were studio faculty members Bill Bennett and Bill Wiley; Denis M. Luzak Graduate Fellow Aviva Dove-Viebahn; Jane Anne Young, director of education; and Karen Pitts, assistant director of programs, Newcomb Hall. Workshops were conducted by U.Va. students: Alice Bailey, Megan Clayton, Abigail Currie, Catherine Freeman, Severina Fumoux, Maggie Guggenheimer, Sahra Hall, Irina Komarovskaya, Josh Lantzy, Margaret Vest, Jessica Walker, and Susannah Ware.

Jane Anne Young, director of education, arranged the participation of Early Visions students in the spring, and Jennifer Van Winkle, director of Summer Arts @ the Museum collaborated with Tim Rollins and K.O.S. artist Nelson Ricardo Savinon to develop a special program for summer youth. Suzanne Foley, curator of exhibitions and collections, managed all aspects of the exhibition, its installation, and schedule. Howard Singerman graciously accepted our invitation to write the catalogue essay. We are indebted to his stimulating contextualization of Rollins + K.O.S. within the history of art and social practice in this country. Support from the Arts Board, and the University's Arts\$ program and Arts Enhancement Funds, have made this exhibition and publication possible.

There are many of us now at the University and throughout Charlottesville who have been touched by that strange purple flower and the power of art and artists to open our minds and hearts to new experiences and dreams. Thank you, Tim.

Jill Hartz, Director

Covers

Detail of Leaf 2 from

A Midsummer Night's Dream XIX

(after William Shakespeare),

South Bronx+Charlottesville,

2002–2003. Watercolor,

tempera, ink, aqaba paper

collage, mustard seed,

on printed paper book pages,

twenty leaves: 12 × 8½" each.

Collection of the University of

Virginia Art Museum.

“A local habitation and a Name”

Tim Rollins + K.O.S.

Howard Singerman

The collaborative formed by Tim Rollins and the group of teenagers that chose the name the Kids of Survival is product of a specific time and a couple of places: the New York art world and the South Bronx. The art world is not exactly a geographical place, but it has real addresses and real economic interests; the art world that Rollins arrived in as an art student just out of the University of Maine in 1975 was in the midst of a recession that was felt as a kind of exhaustion, not only in the tony uptown boutiques but in the more avant-garde spaces downtown. The art world’s malaise was just a small part of New York City’s own; “Ford to City: Drop Dead,” the famous *Daily News* headline, appeared on October 30, 1975, and the South Bronx was in many ways the real epicenter and the shameful public image of the city’s overall collapse. The population of the South Bronx fell 57% between 1970 and 1980, and in a four-year span in the middle of the decade, the area saw over 40,000 arson fires. Jimmy Carter toured what accompanying reporters described as a war zone in 1977, and during a World Series game broadcast nationally from Yankee Stadium the following weekend, ABC’s cameras repeatedly cut to shots of flames arising from nearby neighborhoods as Howard Cosell pronounced “the Bronx is burning.”¹ Among the first works Rollins made with kids from Intermediate School #52 in 1980 were sculptures fashioned of bricks salvaged from burned out lots and painted to look like the tenements they were once part of, with windows aflame.

The distance between the South Bronx and lower Manhattan was in some sense unbridgeable from either direction, but by the middle of the 1970s a politicized art theory had caught up with the unraveling of the social fabric, and a number of artists began to take the city as a space in which to intervene, first experimentally and increasingly politically and socially. The “dematerialization of the art object” that Lucy Lippard and others chronicled in the late 1960s and early ’70s was not so much a disappearance as a displacement. In the works of process and conceptual art, and numerous other postminimal movements and media, the work of art was spread beyond the traditional enclosures of frame and gallery into the pages of magazines, onto billboards and flyers, and through performances, interventions, and installations in abandoned sites and public spaces. Radicalized by the anti-war and civil rights movements, artists groups like the Art Workers’ Coalition, Guerrilla Art Action Group, Women Artists in Revolution, and Artists Meeting for



Cultural Change began to question the ideological roots and political costs of aesthetic isolation and artistic individualism and took the museum/gallery system and its exclusions as their specific target.² Conceptualism's skeptical questioning of art's established forms, in particular, had by the mid-1970s developed into a theoretically driven, often Marxist, politics of art that rejected art's claims of innocence and autonomy and sought to open up the art world's institutions, which were increasingly seen as complicit with the structure of power that had produced institutionalized racism, military buildup, and urban breakdown.

At just about the same time, another kind of artistic space, both physical and aesthetic, began to open up in neighborhoods and abandoned storefronts in parts of the city quite distant from the established art world and in the possibilities offered by youth culture in the various permutations of punk, hip-hop, and graffiti. In the pages of New York's newspapers, graffiti was the public emblem of the spread of urban decay from the outer boroughs to the city's economic center, but for a number of younger artists and critics, it was a measure of the sort of authenticity that was missing in the practice current in the galleries—a real art made necessary by the social situation—and the model of a different kind of public art, a way of “seizing public space.”³ As Rollins remarked in 1982, early on, graffiti held lessons for artists with a political agenda: “It's art that falls out of a social condition, and that helps us to find out about what the art means to everybody.”⁴ Artists Space, a non-profit “alternative space,” had shown graffiti as art as early as 1975, and by the end of the decade there was an active crossover between local graffiti artists and hip-hop poets, and those often university-trained art students, like Rollins, who had come to New York to be artists. That interaction was most visible where artist groups and spaces crossed the art world's traditional borders: in Fashion Moda's storefront space in the South Bronx, which opened in 1978, or Group Material's storefront on East 13th Street in the East Village, which Rollins helped to found in 1979; and in exhibitions like Collaborative Project's “Real Estate Show” on Delancey Street in the East Village and the “Times Square Show” on West 41st Street, both in 1980.

All of this may speak to how Tim Rollins ended up teaching in the South Bronx in the summer of 1982 as a fulltime special ed teacher at I.S. 52, and why he might have wanted to: Rollins envisioned art as a social and political practice—and as a way of educating. In his work with K.O.S., he has refused conventional art education's all-to-frequent views of art as a collection of craft projects or as exercises in “self-expression” or self-esteem, and he has jettisoned, as well, that most familiar image of modern art: the artist alone in his studio with a work of art that is the difficult record of a private and interior experience. “A lot of artists talk, in their journals, about the struggle of going through a piece.... I particularly think of the abstract expressionists, alone in the studio and going through that angst. Our experience is not so much like an angst; it's involved with a whole lot more people, so it's like a social relationship.”⁵ The book works began as a way to bring kids labeled as learning disabled and “protected” from reading by special ed teachers into the ideas and textures of literature, and perhaps, into a knowledge of, and identification with, the sorts of complex social and emotional relationships literature has described. “Just as Hester is wrongly condemned to a life of poverty and silence, so is the South Bronx and too many of its individuals. The kids are really into signifying and identity,” Rollins told an interviewer in 1988. “And so, our *Scarlet Letter* is about taking an unjust stigma and turning it into a transcendent emblem of pride.”⁶ The red *As* over the pages of Hawthorne's *Scarlet Letter*, the golden horns entwined over Kafka's *Amerika*, and the *IM* that forms the image and the logo on K.O.S.'s version of Ralph Ellison's *Invisible Man* are akin to graffiti; they deface an image linked to power and class privilege and at the same time claim it as their own, and they cross writing with the visual image. They are also strong and guided critical readings that situate the books' textual lessons in the present and in the specifics of the lives and social relations of Rollins and his students. The thick, block-lettered *IM* on the pages of *Invisible Man* both names the book and hides it, and in its anonymity (quite unlike the *Scarlet Letter*'s bold *As*), it suggests a kind of invisibility. At the same time, and stridently, it reads aloud as “I am,” as in Jesse Jackson's riposte to the condition of invisibility: “I am somebody.”

Leaves 18, 19, 20, from
A Midsummer Night's Dream XIX
(after William Shakespeare),
South Bronx+Charlottesville,
2002–2003. Watercolor,
tempera, ink, aqaba paper
collage, mustard seed, on
printed paper book pages,
twenty leaves: 12 x 8½" each.
Collection of the University
of Virginia Art Museum.

K.O.S. works are full of the sort of quotes and citations that characterize the work of literature, of reference into and out of the canon, but the texts and teachings are visual: from Hieronymus Bosch, Max Beckmann, Dr. Seuss and William Morris in the case of *Amerika*, to Gene Davis and Frank Stella in *Incidents in the Life of a Slave Girl*, to Jackson Pollock, Arnulf Rainer, Ed Ruscha and Odilon Redon in *Temptation of St. Anthony* and *Macbeth*. Some of the titles begun in the later 1980s, like *Temptation* and *Macbeth* and even *Alice in Wonderland*, after the black monochromes of Ad Reinhardt, are darker in tone; they seem to obliterate the text not in the language of expressionism or graffiti but in a kind of blankness or residue. They speak to New York and to the art world at the end of the '80s, and to its particular terrors: AIDS, drugs, the culture wars, gentrification, and an emptying out of the kind of affect and the sense of political moment that drove the earlier works and their reception. Rollins describes those works as “elegiac,” as lamentations. There are, he says, three stages or tones in the work since the first book pieces: confrontation, elegy, and affirmation.

Unlike much conceptual art, which tended to embrace a politics of negation and refuse the power of art and of the artist, Rollins and K.O.S.'s *Midsummer Night's Dream* is clearly a work in the affirmative mode. Its central image, painted over and over again across the text's surfaces by kids from a dozen or so different places, is the very emblem of the power of art and of beauty: “a little western flower,” as Oberon describes it, once “milk-white, now purple with love's wound.”⁷ The flower is, of course, a most hackneyed and conventional image of beauty; that's a risk Rollins runs. But Shakespeare's flower is a changling, and it suggests a transformative beauty, one no longer innocent but transformed by narrative, perhaps, or by knowledge. The passage Rollins points to again and again as he teaches his Shakespeare underscores the value of the artist and the possibility of art and beauty. It links the artist to the lover and the madman, as purveyors of “fantasies, that apprehend more than cool reason ever comprehends”:

The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.⁸

A local habitation and a name: these are the material specifics of the work of art, the relation of medium and support, the particularities of the image as the momentary or singular house for the imagination. But in some ways Rollins's *Midsummer Night's Dream* is less specific, or rather less local than the earlier work. The original members of K.O.S. are now in their twenties and thirties; some have gone on to college, one to the military, several have been murdered. Some have continued to work for the Art and Knowledge Workshop, which now has a location in Chelsea, as well as in the Bronx. Nelson Ricardo Savinon joined K.O.S. at thirteen; at thirty-one, as one of the workshop's assistant directors, he helped to run the studios at the University of Virginia this past year, but he is also a web designer and sculptor with his own career. The first *Midsummer Night's Dream* was realized not in the Art and Knowledge Workshop but on the road, at the University Art Museum at SUNY Albany in 1998, as part of a citywide Shakespeare semester. The flower images were made by students from several local junior high schools working in the museum with Rollins and members of K.O.S., on display, as though they were the work: the museum's workspace was a gallery surrounded by a balcony from which the Albany school kids could be watched over the course of the week. Since then, *Midsummer Night's Dream* has been realized in more than a dozen sites from San Francisco to Bristol, England; from Nacogdoches, Texas, to Des Moines, Iowa. In each place Rollins and one or two of the original Kids of Survival have worked with local students, teaching by what Rollins has described as the “reverse Socratic method”: he makes the kids ask the questions that allow him to teach. They listen to the text,



memorize passages, watch clips from Peter Hall's 1968 film version with Judi Dench and Diana Rigg; he points out Shakespeare's doubling of the characters in Athens with those in the enchanted wood, and they talk about the flower and the image and power of art and the artist. Rollins thinks of the workshops and lectures as demonstrations rather than performances, but there is much that is performative and enacted about the *Midsummer Night's Dream* project, which relies on his charisma and his ability to draw interest, identification, and then commitment out of those in attendance—to get them to imagine what is possible, to see a value. He points particularly to the pairing of Puck and Bottom as figures for the artist, the transformer or trickster on the one hand, and the fool, the public buffoon on the other. That publicness, the performance in pursuit of engagement and transformation, has been central to the work of Tim Rollins and K.O.S., to their practice and his pedagogy from the beginning.

Invisible Man (after
Ralph Ellison)
South Bronx, 2002
Acrylic, pencil, printed paper
book pages on canvas, 24 x 24"

Notes

1. Robert Worth, "Guess Who Saved the South Bronx," *Washington Monthly* 31, no. 4 (April 1999), 26; and Joshua B. Freeman, *Working-class New York: Life and Labor Since World War II* (New York: New Press, 2000), 276.
2. On art and community-based politics in New York in the 1970s and 1980s, see Julie Ault, ed. *Alternative Art New York, 1965–1985* (Minneapolis: University of Minnesota Press, 2002).
3. Allan Schwartzman, *Street Art* (Garden City, NY: Dial Press, 1985), 5.
4. Rollins, statement in Suzi Gablik, "Report from New York: The Graffiti Question," *Art in America* 70, no. 9 (October 1982), 37.
5. Rollins, interviewed by Dan Cameron, "The Art of Survival: A Conversation with Tim Rollins & K.O.S.," *Arts Magazine* (June 1988), 81–82.
6. Rollins, interviewed by Trevor Fairbrother, in *The BiNational: American Art of the Late 80s*, exhibition organized by David A. Ross and Jürgen Harten (Boston: Museum of Fine Arts, and Cologne: DuMont Buchverlag, 1988), 172.
7. William Shakespeare, *A Midsummer Night's Dream*, act 2, sc. 1, lines 166–167.
8. William Shakespeare, *A Midsummer Night's Dream*, act 5, sc. 1, lines 5–6, 12–17.

Biography

Tim Rollins + K.O.S.

- **Tim Rollins**, born 1955
- **K.O.S. Current Members** | Nelson Savinon, born 1971 | Angel Abreu, born 1974 | Victor Llanos, born 1976 | Robert Branch, born 1977 | Jorge Abreu, born 1979 | Emanuel Carvajal, born 1981 | Daniel Castillo, born 1982 | Cedric Constant, born 1983 | Che Addison, born 1984 | Pedro Herrera, born 1990 | Alexander DeJesus, born 1981 | Miguel Castillo, born 1979 | Ala Ebtekar, born 1977 | Joseph Lozano, born 1983 |
- **Tim Rollins** studied at the School of Visual Arts, New York, New York, BFA 1978; New York University, New York, New York, MA 1980
Currently he teaches at Drexel University, Philadelphia, Pennsylvania; he runs K.O.S (Kids of Survival) and Art and Knowledge Workshop, Inc., New York, New York
- **Tim Rollins + K.O.S.** have shown in over forty solo exhibitions in this country and abroad. They are recipients of grants and awards from the National Endowment for the Arts and The National Art Educators' Association, among others. They have conducted over forty-five community-based workshops in cities large and small, in Europe and North America.

A selection of group exhibitions in which they participated includes *Out of the Studio: Art with Community*, P.S.1, New York, New York, 1987; *The BiNational: American Art of the Late 80s*, Museum of Fine Arts, Boston and Kunsthalle, Dusseldorf, 1988; *Carnegie International*, Carnegie Museum of Art, Pittsburgh, Pennsylvania, 1991; *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York, New York, 1993; *Contemporary Drawing: Exploring the Territory*, Aspen Art Museum, Aspen Colorado, 1995; *Deformations: Aspects of the Modern Grotesque*, The Museum of Modern Art, New York, New York, 1996; *Bronx Spaces*, The Bronx Museum of the Arts, Bronx, New York, 1996; *The Hirshhorn Collects: Recent Acquisitions 1992–1996*, The Hirshhorn Museum and Sculpture Garden, Washington, DC, 1997; *The American Century, 1950–2000*, Whitney Museum of American Art, New York, New York, 1999; *Real Time*, Salina Art Center, Salina, Kansas, 2001

Opposite
Leaf 6 from *A Midsummer
Night's Dream XIX*
(after William Shakespeare),
South Bronx+Charlottesville,
2002–2003. Watercolor,
tempera, ink, aqaba paper
collage, mustard seed,
on printed paper book pages,
twenty leaves: 12 x 8½" each.
Collection of the University of
Virginia Art Museum.



NIGHT'S DREAM

I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes:
The next time that she waking looks upon,
Be it on bull, bear, or wolf, or bull,
On meddling monkey, or on busy ape,
She shall pursue it with the soul of love:
And ere I take this off, I'll kiss her sight,
As I can take it with this little eye,
I'll make her fall in love with any thing
But what I please myself to object.

Where is Lysander?
The queen shall kiss him.

And here she stays,
Demetrius, I cannot love thee,
But here she stays, and here she'll stay,
Till I am dead, or till she changes love.

Do I speak you false?
I cannot love thee,
For that do I love you.

And, Demetrius,
I will fawn on you,
And, Demetrius, spurn me, strike me,

And here she stays,
And here she'll stay,
Till I am dead, or till she changes love.

And here she stays,
And here she'll stay,
Till I am dead, or till she changes love.

And here she stays,
And here she'll stay,
Till I am dead, or till she changes love.

I am not in the night;
I lack worlds of company,
I am all the world;
I am alone.

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Works in the exhibition

Tim Rollins + K.O.S.

September 19–November 9, 2003

All works are collection of the artists unless otherwise indicated

Invisible Man (after Ralph Ellison)

South Bronx + Philadelphia, 1997

Cotton veil, printed paper book pages on canvas, 62 x 46 inches

I See the Promised Land (after Rev. Dr. Martin Luther King, Jr.)

South Bronx, Harlem, Albany, New York; Memphis, Tennessee; Kansas City, Missouri; San Francisco, California; Beaumont, Texas; Chicago, Illinois; Munich, Germany; Toulouse, France; Bristol, England; Tjorn, Sweden; Charlottesville, Virginia, 1998–2003

Acrylic, pencil, printed paper book pages adhered directly to the gallery wall, site-specific installation

The Adventures of Huckleberry Finn II (after Mark Twain)

South Bronx, 2000

Black gesso, pencil, printed paper book pages on canvas, 104 x 167 inches

Incidents in the Life of a Slave Girl (after Harriet Jacobs)

South Bronx, 2001

Satin ribbons, printed paper book pages on canvas, 62 x 52 inches

Amerika—Everyone is Welcome! (after Franz Kafka)

South Bronx, Harlem, Manhattan, New York; San Francisco, California, Memphis, Tennessee; Kansas City, Missouri; Philadelphia, Pennsylvania, 2001–2002

Acrylic, pencil, printed paper book pages on canvas, 96 x 288 inches

Invisible Man (after Ralph Ellison)

South Bronx, 2002

Acrylic, pencil, printed paper book pages on canvas, 24 x 24 inches

A Midsummer Night's Dream XIX (after William Shakespeare)

South Bronx + Charlottesville, 2002–2003

Watercolor; tempera, ink, aqaba paper collage, mustard seed, on printed paper book pages, twenty elements: 12 x 8½ inches each

Collection of the University of Virginia Art Museum

The end pages list names of all the participants in the workshops.

Colophon

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