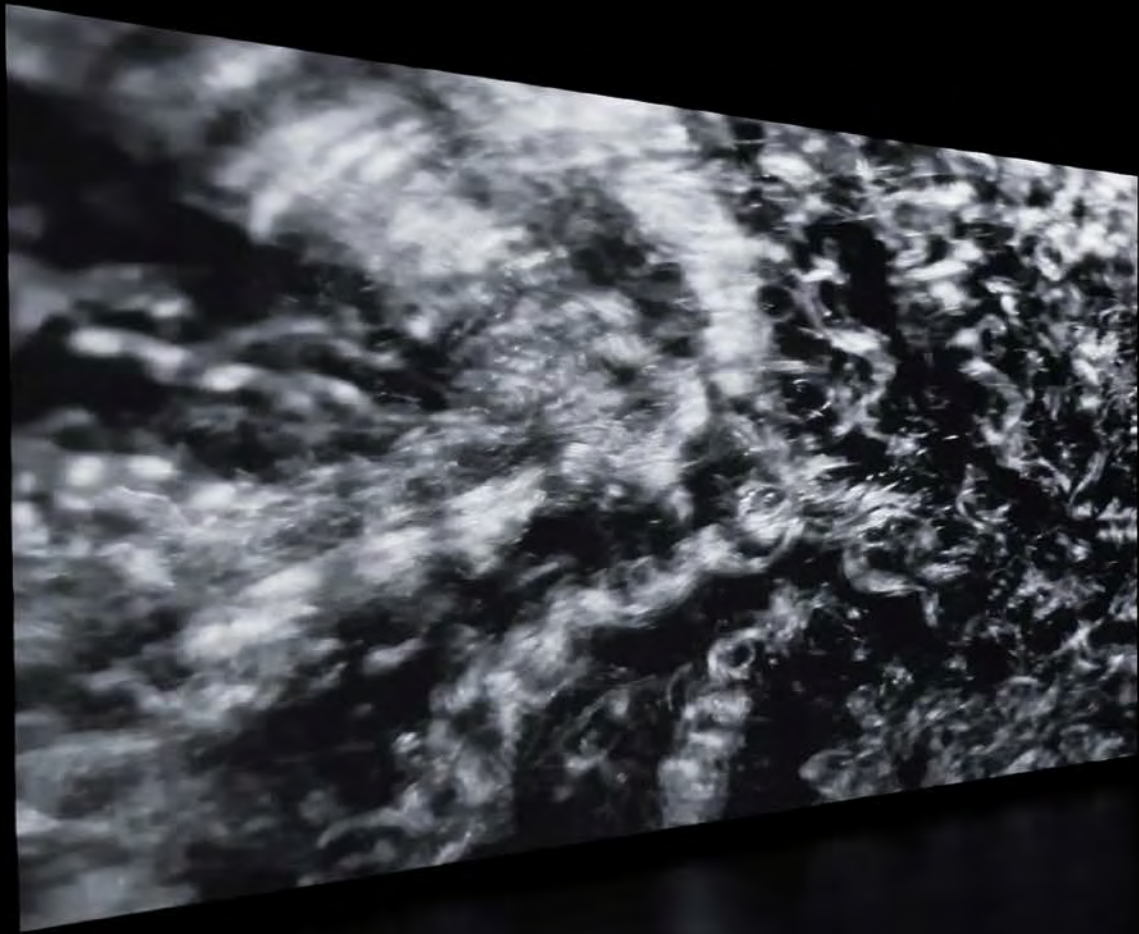




**LORRAINE O'GRADY**  
**FROM ME TO THEM TO ME AGAIN**

SEPT. 20, 2018–JAN. 13, 2019



Lorraine O'Grady, *Landscape (Western Hemisphere)*, Video, 19 min., edition of 3 with 2 AP, 2010/2011.

# ABOUT THE EXHIBITION

Presented by the SCAD Museum of Art, Lorraine O'Grady's exhibition, *From Me to Them to Me Again*, combines two major works in the artist's oeuvre. The showcase features her single-channel video *Landscape (Western Hemisphere)* and a new series of haiku diptychs created by radically selecting and recombining individual panels from her earlier series of newspaper poems, *Cutting Out the New York Times*. Together they achieve a totally new work in intellectual intention and aesthetic scope, published in 2017 as the large-scale prints of her new series, *Cutting Out CONYT*. The title of the exhibition references O'Grady's concern with the cyclical, interrogative way she revisits her own work in an ongoing effort to unlock new meaning and examine the relationship between the artist, her output, art institutions and the public.

*From Me to Them to Me Again* is curated by Storm Janse van Rensburg, head curator of SCAD exhibitions.



# ABOUT THE ARTIST



Artist Lorraine O'Grady within her SCAD Museum of Art exhibition, "From Me to Them to Me Again."

Lorraine O'Grady's installations, performances and texts address issues of diaspora, hybridity and black female subjectivity, depicting their role in the history of modernism. In 2006, *The New York Times* called O'Grady "one of the most interesting American conceptual artists around." In 2007 *Mlle Bourgeoise Noire*, her landmark 1980 performance initiated five years before the founding of the anonymous feminist art collective the Guerrilla Girls, was featured in *WACK! Art and the Feminist Revolution*, the first major museum exhibition of this groundbreaking art movement.

Since then, O'Grady's work has been included in such significant group shows as the Whitney Biennial; the Paris Triennale; *This Will have Been: Art, Love & Politics in the 1980s*, Museum of Contemporary Art Chicago, Illinois; *Radical Presence: Black Performance in Contemporary Art*, Contemporary Arts Museum Houston, Texas; and *En Mas': Carnival and Performance Art of the Caribbean*, Contemporary Arts Center, New Orleans, Louisiana, and with acquisitions by the Brooklyn Museum of Art, New York; Museum of Modern Art, New York; the Walker Art Center, Minneapolis, Minnesota; and the Art Institute of Chicago, among many others.

# ABOUT SCAD AND THE SCAD MUSEUM OF ART

Offering more degree programs and specializations than any other art and design university, SCAD is uniquely qualified to prepare talented students for professional, creative careers.

The SCAD Museum of Art is a premier contemporary art museum that features emerging and established

international artists through commissioned works and rotating exhibitions; engages local communities with special initiatives reflecting an international scope; and serves as a resource for SCAD students and alumni during their academic careers and beyond.

## ABOUT THE CURRICULUM GUIDE

SCAD curriculum guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers. Designed for use within the museum's exhibition spaces and in classrooms, the guides provide learning opportunities that fulfill the requirements of national education standards.

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition and the Southeastern Museums Conference have awarded SCAD curriculum

guides first and second place prizes, a medal and honorable mentions for three consecutive years.

This Lorraine O'Grady guide for middle and high school students explores the conceptual artist's oeuvre through activities that prompt students to examine artworks, pose questions, consider artistic motives and state their own intentions.

SCAD gives special thanks to The Hodge Foundation for its generous support of the university's award-winning curriculum guides.

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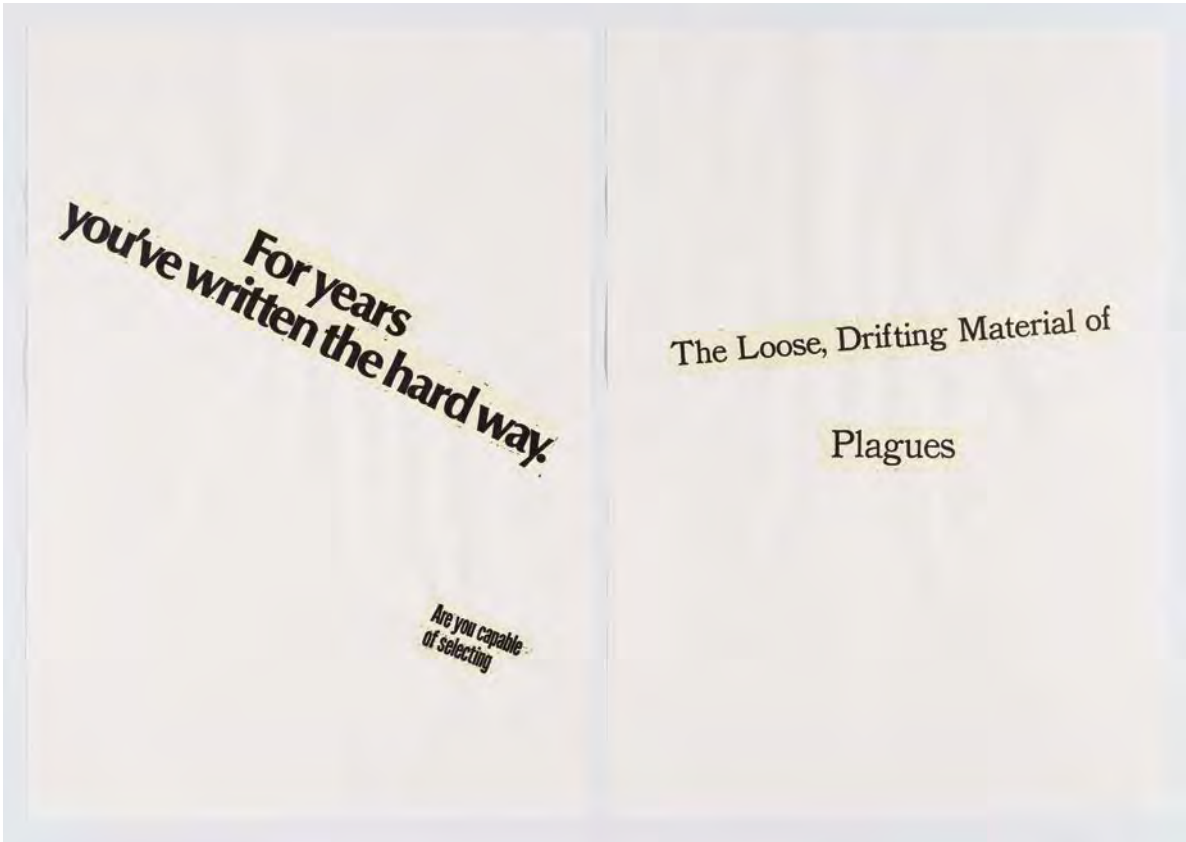
Educational standards are listed on pages 10-11.

**Highlighted** glossary terms are found on page 11.

Additional learning resources are located in the Curriculum Connections section on page 12.

Artist image credits are recorded on page 12.

1. “If you are attentive, sometimes there are hints of interconnections that, if you follow them, can unconsciously help you get to where you need to go.”<sup>1</sup>



Lorraine O'Grady, *Cutting Out CONYT, Haiku Diptych 10*, 1977/2017. Letterpress printing on Japanese paper, cut-out, collage on laid paper. Exhibition copy, edition of 12 with 1AP. Diptych, each: 41.75 in. x 30 in., overall: 41.75 in. x 60 in.

Lorraine O'Grady is a multidiscipline artist creating concept-based work — projects and pieces that emphasize issues and ideas over traditional materials and techniques. Her first works date from 1977, when O'Grady began cutting portions of headlines and advertisements from a Sunday issue of *The New York Times*. Following a technique based on the work of surrealist poet **André Breton**, she began to “smoosh the cut scraps around ... until a poem appeared.”<sup>2</sup>

O'Grady decided on layouts for the text and affixed each resulting poem on a series of plain sheets of paper. She repeated this process, creating a new poem from each following Sunday issue, ultimately creating 26 text-based artworks. O'Grady returned to this first series, *Cutting Out the New York Times*, and composed a group of new works by selecting and reproducing individual pages from the early poems, then pairing them as **diptychs**. She describes the diptychs as not “either/or” but “both/and.”<sup>3</sup> Likening these works to haiku — whose disconnected references merge in a moment of **epiphany** — O'Grady creates unexpected pairings to make poetic connections that hint at universal themes.

# Activity

Carefully consider *Haiku Diptych 10*, which O'Grady has identified as descriptive of this series as a whole, and collaborate with friends to answer the following questions.

For what reasons would one write over the course of years, and in what situations might this be hard?

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What does the process of selecting involve?

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What are the meanings of the word 'plague'? What kind of "plagues" would be loose and drifting?

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Merge ideas from your answers to create an interpretation that reveals a universal theme.

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Choose another diptych. Repeating this process, pose three questions that would help you prepare an analysis like the one above.

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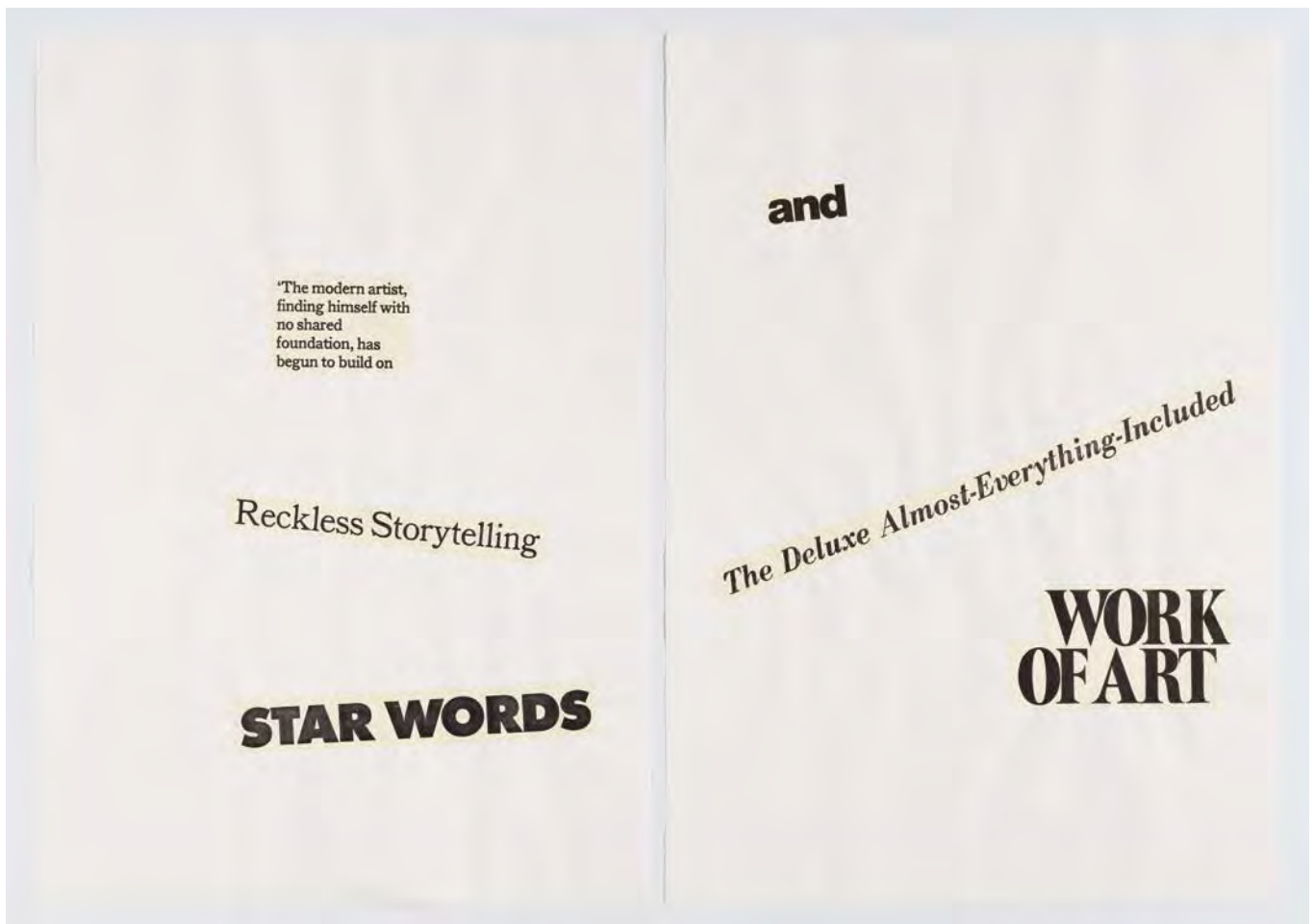
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## 2. “Sometimes I wonder if what I do is visual art. It’s like some strange hybrid between the two [art and writing].”<sup>4</sup>

As a conceptual artist, content is O’Grady’s primary concern, yet visual elements remain an important consideration, one made clear by the significance she attaches to the diptych format. In a similar manner, O’Grady’s placement of text selections act as line breaks in a poem. The placement of her selections, combined with the **font**, create a visual pacing that contributes to meaning.



Lorraine O’Grady, *Cutting Out CONYT, Haiku Diptych 03*, 1977/2017. Letterpress printing on Japanese paper, cut-out, collage on laid paper. Exhibition copy, edition of 12 with 1AP. Diptych, each: 41.75 in. x 30 in., overall: 41.75 in. x 60 in.





### 3. “I don’t think the average person who becomes an artist starts off thinking of it as anything other than self-expression.”<sup>5</sup>

Lorraine O’Grady compared *Cutting Out CONYT, Haiku Diptych 26* to a manifesto, a formal statement that declares motivations and intentions.

Motivations are reasons. They include beliefs, values and inspirations.

Intentions are achievable actions, such as goals and visions.

## Activity

Consider the cut-out phrases within O’Grady’s manifesto. What is her motivation? What appears to be her intention? Discuss your ideas and make notes about your conclusions.

Motivation:

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Intention:

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Create a personal manifesto using found text. Begin by answering these two questions:

Motivation: What do you love?

Intention: What is your dream?

Collect brief sections of physical or digital text that **resonate** with your motivations and intentions. Including examples found in the SCAD Museum of Art exhibition spaces, consider using text from printed matter, screenshots of online text and photographs of environmental text. Physically cut them out, and/or list them in the space on the facing page.



Lorraine O’Grady, *Manifesto: Cutting Out the New York Times*, Letterpress printing on Japanese paper, cut-out, collage on laid paper, exhibition copy, edition of 12 with IAP, 1977/2017. Image courtesy of the artist and Alexander Gray and Associates, New York.



# EDUCATIONAL STANDARDS

## National Core Arts Standards

Activity 1 — 6th through 12th grade

### Responding 8.1

**Anchor:** Interpret intent and meaning in artistic work.

**6:** Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

**7:** Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

**8:** Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

**HSI:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

**HSII:** Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

**HSIII:** Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Activity 2 — 6th through 12th grade

### Responding 8.1

**Anchor:** Interpret intent and meaning in artistic work.

**6:** Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

**7:** Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

**8:** Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

**HSI:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

**HSII:** Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

**HSIII:** Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Activity 3 — 6th through 12th grade

### Creating 2.1

**Anchor:** Organize and develop artistic ideas and work.

**6:** Demonstrate openness in trying new ideas, materials, methods and approaches in making works of art and design.

**7:** Demonstrate persistence in developing skills with various materials, methods and approaches in creating works of art or design.

**8:** Demonstrate willingness to experiment, innovate and take risks to pursue ideas, forms and meanings that emerge in the process of art-making or designing.

**HSI:** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

**HSII:** Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

**HSIII:** Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

## Common Core English Language Arts Standards

**CCSS.ELA-** Activity 2 — Third through Fifth Grade  
**LITERACY. Text Types and Purposes:** Write arguments focused on discipline-specific content.  
**WHST.6-12.1**

# GLOSSARY

**Breton, André** Surrealist poet, author of *Manifestoes of Surrealism*, who created poems from random assemblages

**diptych** *n.* An artwork made of equal-sized parts, often hinged in the middle

**elements of design** *n.*

**color** *n.* A visual response to varying wavelengths of light

**illusion of depth** *n.* The apparent distance from an object's front to back or the illusion of near to far

**illusion of motion** *n.* In a still image or series of images, a sense of time passing and figures or objects moving

**line** *n.* A point moving across a plane or through a space

**shape** *n.* An area defined by actual or implied boundaries

**texture** *n.* The surface character of a material

**value** *n.* The effects of light falling on a subject; the degree of lightness or darkness

**epiphany** *n.* A sudden revelation or discovery

**font** *n.* The design, size and style of letters and symbols

**principles of organization** *n.*

**balance** *n.* The distribution of visual weight in a composition

**economy** *n.* A restrained use of the elements of design

**emphasis** *n.* The creation of a focal point within a composition

**movement** *n.* Organization of a composition that leads the eye of the viewer across the work

**proportion** *n.* Relationships of size between parts of a single object or design

**rhythm** *n.* A methodical variation of strong and weak features, marked by regular recurrence of various elements

**scale** *n.* Relationships of size between object

**unity** *n.* A sense of wholeness

**variety** *n.* A combination of elements that form complex relationships, creating visual interest

**resonate** *v.* To relate or respond to



# CURRICULUM CONNECTIONS

O'Grady's website is a comprehensive archive of her work, designed to foster connections between text and image.  
[lorraineogrady.com](http://lorraineogrady.com)

This essay explores seven essential qualities of haiku, including the "haiku moment," or epiphany, uniting the particular and the universal.

[modernhaiku.org/essays/RossEssenceHaiku.html](http://modernhaiku.org/essays/RossEssenceHaiku.html)

What moves you deeply? Creative prompts show the way to composing an inspiring manifesto.

[hannahbraime.com/how-to-write-a-manifesto-that-inspires-and-excites](http://hannahbraime.com/how-to-write-a-manifesto-that-inspires-and-excites)

Explore a wide variety of innovative collage-making techniques.

[https://create.adobe.com/2016/7/21/trend\\_collage\\_art.html](https://create.adobe.com/2016/7/21/trend_collage_art.html)

# CITATIONS AND IMAGE CREDITS

<sup>1</sup> O'Grady, L. (2016). Brooklyn Rail, 2016. Retrieved September 28, 2018, from <http://lorraineogrady.com/writing/3125>

<sup>2</sup> O'Grady, L. (2012). This Will Have Been: My 1980s. Retrieved September 28, 2018, from [lorraineogrady.com/art/cutting-out-the-new-york-times](http://lorraineogrady.com/art/cutting-out-the-new-york-times). Originally appeared in *Art Journal* 71, no. 2 (Summer 2012): 6-17.

<sup>3</sup> O'Grady, L. (1998). The Diptych vs the Triptych, 1998. Retrieved September 28, 2018, from <http://lorraineogrady.com/writing/the-diptych-vs-the-triptych-1998>

<sup>4</sup> Introducing: Lorraine O'Grady and Juliana Huxtable, Part 1. (n.d.). Retrieved October 1, 2018, from <https://www.moca.org/stream/post/introducing-lorraine-ogrady-and-juliana-huxtable-part-1>

<sup>5</sup> O'Grady, L. (2016).

Images on pages 4, 6 and 8 are provided courtesy of the artist and Alexander Gray and Associates, New York © 2018 Lorraine O'Grady / Artists Rights Society (ARS), New York.

# RELATED PROGRAMS

SCAD prepares talented students for creative professions through engaged teaching and learning in a positively oriented university environment. SCAD offers more than 40 degree programs, including:

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With more than 40,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation. The diverse student body, consisting of more than 14,000 students, comes from across the U.S. and more than 100 countries. Each student is nurtured and motivated by a faculty of nearly 700 professors with extraordinary academic credentials and valuable professional experience. These professors emphasize learning through individual attention in an inspiring university environment. The innovative SCAD curriculum is enhanced by advanced, professional-level technology, equipment and learning resources, and has garnered acclaim from respected organizations and publications, including *3D World*, *The American Institute of Architects*, *Bloomberg Businessweek*, *DesignIntelligence*, *U.S. News & World Report* and the *Los Angeles Times*.

For more information, visit [scad.edu](http://scad.edu).

Cover image: **Lorraine O'Grady**, installation view of the SCAD Museum of Art exhibition, *From Me to Them to Me Again*.

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