Richard Misrach
**Untitled (New Orleans and the Gulf Coast)**
2005
Photograph, inkjet print

Courtesy of the artist; Fraenkel Gallery, San Francisco; Pace/MacGill Gallery, New York; and Marc Selwyn Fine Art, Los Angeles

Image: © Richard Misrach, Courtesy of Fraenkel Gallery, San Francisco; Marc Selwyn Fine Art, Los Angeles; and Pace/MacGill Gallery, New York
About the Aspen Art Museum

MISSION
The Aspen Art Museum is a noncollecting institution presenting the newest, most important evolutions in international contemporary art. Our innovative and timely exhibitions, education and public programs, immersive activities, and community happenings actively engage audiences in thought-provoking experiences of art, culture, and society.

HISTORY
The Aspen Art Museum is a kunsthalle, or noncollecting museum for contemporary art, located in the historic mountain community of Aspen, Colorado. It is one of only four art institutions in Colorado accredited by the American Association of Museums and the only museum on the Western Slope with this accreditation.

Founded in 1979, the Aspen Art Museum continues to be at the center of Aspen’s renowned cultural community, which includes the Aspen Music Festival and Aspen Institute. In addition to exhibiting contemporary art, the AAM is committed to public and educational programming for communities in the Roaring Fork Valley (Aspen, Basalt, Carbondale, Redstone, Marble, and Glenwood Springs) and the surrounding region (New Castle, Parachute, Rifle, Grand Junction, Avon, Eagle, Vail, Crested Butte, and Leadville). Through free public programs and guided tours of museum exhibitions, collaborations with other organizations, and art outreach programs in regional schools, the museum provides a wide variety of community-based programming.

In July 2005 the AAM welcomed Heidi Zuckerman Jacobson as its Director and Chief Curator. Among her accomplishments, Zuckerman Jacobson has fostered the introduction of collaborations with companies like the Aspen Skiing Company to bring contemporary art to new audiences in innovative ways. She has reimagined the AAM Distinguished Artist-in-Residence program, launched the Aspen Art Press, founded a special annual artist honoree prize (the Aspen Award for Art), launched the AAM’s award-winning local television program Art Matters, and created Exhibition in a Box.

Photo: Karl Wolfgang
Exhibition in a Box

One of the Aspen Art Museum’s most relevant and successful community-based programs is *Exhibition in a Box* (EiaB), an outreach program that offers elementary students a curriculum-based classroom introduction to contemporary art and a behind-the-scenes glimpse into how an art museum functions using current AAM exhibitions as a starting point. Following the classroom visit, the program continues with an all-expenses-paid visit to the museum, where the students will tour the facility, meet museum staff, and see the work of artists discussed in the classroom.

_EiaB_ presents museums as a cultural resource for everyone and introduces contemporary art as the expression of living artists who share and respond to the world we all inhabit. With this and other education activities for all ages, the Aspen Art Museum is committed to creating lifelong learners who continue to develop skills to better decode, interpret, and navigate the highly visual, aural, and material realities of the 21st century.

The program is offered free of charge to all public and private elementary schools located within a 2 1/2-hour drive from Aspen. The program premiered during the 2007–08 school year with a focus on third-grade classrooms in the Roaring Fork Valley. Based on the success of its first year, _EiaB_ has been expanded to Eagle, Garfield, Gunnison, and Lake Counties. Due to Colorado’s unique topography, many of these schools are located in isolated locations with limited access to cultural resources. _EiaB_ responds by bringing the cultural resources of the Aspen Art Museum to them.

This education guide provides multidisciplinary activities to capture the interest of students and inspire their creativity, as well as includes background information on the artist and exhibition. We also focus on helping the teacher connect the classroom presentation and museum visit with the third-grade curriculum and Colorado state standards. In addition, this guide provides links to online art resources, student activities, a glossary, and pre- and post-visit questions.

**MEMBERSHIP**
To thank them for their participation in _Exhibition in a Box_, teachers will receive an Aspen Art Museum Individual Membership ($35 value). Benefits include:

- Subscription to AAM’s Member’s Magazine
- 10% discount on summer and winter workshops for children
- 10% discount on AAM SHOP purchases
- Invitations to all exhibition openings
- Special viewing hours and events
- Online educational resources

**TRANSPORTATION REIMBURSEMENT**
The AAM will reimburse round-trip mileage for _Exhibition in a Box_ museum visits. When scheduling your tour please request a transportation reimbursement form.

Following the field trip, return the form with a transportation invoice or receipt along with a breakdown of the associated costs on school letterhead. Reimbursement will be issued within four weeks from the date of submission.

**FEEDBACK**
As an educational resource for teachers, the AAM welcomes feedback regarding the classroom presentation and your trip to the museum. Please let us know what worked well and what might improve your next _Exhibition in a Box_ experience.

After receiving an evaluation form in the mail, please fill it out and mail or fax it back to the AAM at your convenience. Your evaluation is crucial to helping the education department strengthen the program for future years. We also appreciate receiving thank-you letters or student artwork made in conjunction with your visit. We hope you enjoy your visit and greatly look forward to working with you and your students.
There are countless benefits to including art in the classroom. *Exhibition in a Box* is tied to the National Standards of Learning and focuses on object-based learning, visual literacy, critical thinking, and the creative process. The program offers each student the opportunity for the personal reflection that takes place as a part of viewing art as well as the benefits of discussing art in a group setting, which allows for better listening, thinking, and concentration. The program also offers teachers the opportunity to work with their students on the following:

- Understanding the arts as a universal language
- Using art as a way of communicating feeling without writing or speaking
- Talking about art to promote discovery and alternative modes of learning
- Learning to see an object, problem, or situation in multiple ways
- Looking at art to trigger the imagination

**MUSEUM MANNERS**

When visiting the Aspen Art Museum, please remember that you are in a space that encourages the contemplation and quiet discussion of art by all visitors. A few guidelines to remember:

- Raise your hand if you have a question or something you would like to share.
- Speak quietly in the galleries using your inside voice.
- Stay at a safe distance from the artwork and do not touch the artwork unless you are given permission to do so.
- Please walk and do not run in the museum.
- Enjoy food and beverages before entering the museum, or save them until after the tour has ended and you have exited the gallery.
- Have fun!

**MAKING THE MOST OF YOUR VISIT**

Take a moment to prepare your class for their visit by asking them a few questions about their experiences with art and museums. When you return, share the postvisit questions to encourage students to think and talk about what they saw at the AAM.

**PREVISIT**

- Have you ever been to the Aspen Art Museum before? What do you expect to see when you visit?
- What materials do artists use to make art?
- Is art always beautiful? Should it be? Why or why not?
- Should art tell a story or have an important meaning? Why or why not?
- Can anyone make art? Why or why not?
- Why do people make art?

**POSTVISIT**

- Describe what the art museum experience was like for you.
- Did you see or learn something unexpected at the art museum? If so, what?
- How was seeing the work in person different than looking at the photograph in the classroom?
- Which work of art was your favorite? What did you like most about it?

The following pages provide an in-depth look at the integration of the museum and classroom visit with the Colorado third-grade classroom curriculum standards.
ABOUT THE EXHIBITION

Memory is a paradoxical thing, central to the formation of the self, yet fleeting and difficult to pin down. Memories diminish with the passage of time, yet can come rushing back in an instant under certain conditions. From the simple act of marking time to the recording of complex events, *The Residue of Memory* examines the diverse ways that events can leave their mark, and how objects and experiences can function as physical traces or intangible points of contact to the past. Works in the exhibition span a wide range of media—from sculpture to photography, sound installation to video projection—and were created from the mid-1970s to the present.

Whether personal or public, illustrative or evocative, ephemeral or concrete, the works that make up *The Residue of Memory* collectively engage with and complicate such apparent dichotomies as distance and proximity, loss and remembrance, the individual and the universal.


This exhibition is organized by the AAM and funded in part by the AAM National Council with major underwriting from Susan and Larry Marx. Additional exhibition support is provided by Gabriela and Ramiro Garza, Nancy and Richard Rogers, and the Bruce T. Halle Family Foundation for Latin American Art.
Selected Works in the Exhibition

Doris Salcedo  
Atrabiliarios [Defiant]  
1992–93  
Drywall, shoes, cow bladder, and surgical thread  
35 3/4 x 48 x 5 in.  
Collection of Diane and Bruce Halle

(Above)
Anna Von Mertens  
Arrangement in Grey and Black’s aura (Whistler’s Mother), after James Whistler  
2009  
Hand-dyed, hand-stitched cotton  
54 1/2 x 63 1/2 inches  
Courtesy of the artist and Elizabeth Leach Galley, Portland, OR  
Photo: Dan Kvitka

(Right)
Karl Haendel  
Headlines #19B  
2007  
Pencil on paper  
70 x 45 inches  
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects
In his work *Publicar V*, artist Paul Ramirez Jonas reimagines the purpose and function of a public monument. He does so by replacing the traditional commemorative bronze plaque with cork and pushpins, offering instead a democratic space for viewers to define who or what is to be memorialized. His work also encourages the exchange of public information by acting as a community bulletin board. As the artist explains, “I use cork, because it is a material that can publish an endless number of voices, our voices.”

As a class, discuss the following prompts:
• What is the purpose of a community bulletin board?
• What types of messages might you find there?

Now it is time to publish your voice. Before your visit to the museum, consider what message you would like to share and write it down on a small piece of paper. Feel free to tack your memory, thought, statement, or message to Paul Ramirez Jonas’s work after your guided tour.

Paul Ramirez Jonas
*Publicar V*
2009
Granite, cork, multicolor push pins, in addition to paper and writing contributed by the public
32 x 28 x 38 inches
Courtesy of the artist and Alexander Gray Associates, New York, NY
Image courtesy of Alexander Gray Associates, New York, NY

**ABOUT THE ARTIST**

Paul Ramirez Jonas was born in Honduras in 1965 and currently lives in New York City. He holds a Master of Fine Arts degree from Rhode Island School of Design (1989) and a Bachelor of Arts degree from Brown University (1987). His honors include grants from the National Endowment for the Arts, the Joan Mitchell Foundation, ArtMatters, the Howard Foundation, the International Studio Program in Sweden, and the Atlantic Center for the Arts, among others. Paul Ramirez Jonas’s selected solo exhibitions include The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; The Jack S. Blanton Museum of Art, Austin, Texas; a survey at Ikon Gallery and Cornerhouse, UK; Alexander Gray Gallery, New York; Roger Björkholmen, Sweden; and Postmasters Gallery, New York. He has taught at R.I.S.D, Cal Arts, Columbia University, New York University, and the School of the Museum of Fine Arts Boston. He is currently a professor at Hunter College, New York.
**Third-Grade Standards**

**MATHEMATICS**

**Standard 1**
Students understand that equivalence is a foundation of mathematics represented in numbers, shapes, measures, expressions, and equations.

**Standard 2**
Students solve problems and make decisions that depend on understanding, explaining, and quantifying the variability in data.

**Standard 3**
Students make claims about relationships among numbers, shapes, symbols, and data and defend those claims by relying on the properties that are the structure of mathematics.

**Connection to Exhibition**

- Students determine equivalence in a work of art by using the horizon line to divide the painting into fractions. Students compare the use of fractions by artists to help them find meaning and determine the mood within a work of art.

- Students collect data to better understand people and the world, such as knowing why an artist chose certain materials or a given subject matter. Students can also collect visual data, such as shapes and patterns, to help them find meaning within a work of art.

- Recognition of geometric shapes allows students to describe and change their surroundings through, for example, creating a work of art using geometric shapes or designing a pattern. Students can also collect visual data when looking at a work of art, such as finding shapes and patterns, to help them find meaning in it.

**VISUAL ARTS**

**Standard 1**
Analyze, interpret, and make meaning of art and design using oral and written discourse.

**Standard 2**
Explain, demonstrate, and interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives.

**Standard 3**
- Critique personal work and the work of others with informed criteria.
- Use specific criteria to discuss and evaluate works of art.
- Recognize, articulate, and implement critical thinking in the visual arts by synthesizing, evaluating, and analyzing visual information.

**Standard 4**
- Recognize, demonstrate, and debate philosophic arguments about the nature of art and beauty.
- Recognize, demonstrate, and debate the place of art and design in history and culture.

- Students articulate commonalities and identify patterns seen in the visual information found in works of art. Students understand that critical processes of observing, interpreting, and evaluating lead to informed judgments regarding the merits of a work of art.

- Students learn to “read” a work of art, hypothesizing and discussing artist intent and mood. In addition, students use multisensory information to construct visual narratives.

- Understanding that art can be unpredictable, students develop a variety of ways to respond to surprising works. Students interpret works of art using age-appropriate descriptive vocabulary and compare and contrast the works while discussing form and content.

- Students understand that artists, viewers, and patrons make connections among the characteristics, expressive features, and purposes of art and design. Students discuss and debate the idea of what is art and learn to critique the works of others in a positive way.
Standard 1
Students develop an understanding of how people view, construct, and interpret history.

Standard 2
Students analyze key historical periods and patterns of change over time within and across nations and cultures.

Standard 3
Students develop spatial understanding, perspectives, and personal connections to the world.

Standard 4
Students understand the allocation of resources in societies through analysis of individual choice, market interaction, and public policy.

• In order to find meaning in a work of art, students use the process of inquiry to formulate questions, identify patterns, and evaluate peer arguments. Gathering data from multiple sources (oral information given by an educator, reading written interviews with the artist and articles written on the artist, looking at maps from where the artist is from, viewing photographs and videos of the artist at work) can also provide additional context about the work of art. These skills needed to interpret a work of art parallel the skills needed for historical inquiry.

• Context and information from the past can be used to make connections and inform decisions in the present. Like historical thinkers, students can ask questions about works of art to help guide their research on a certain time period, event, or technological development in our society.

• Spatial thinking involves analysis, problem-solving, and pattern prediction. Students can interpret information about the artist’s community using geographic tools and then compare them to their own community. Discuss the geography of these places and events that have taken place there, and ask students to consider how those factors may have shaped the artist’s work.

• Students can study the Aspen Art Museum as a means of understanding producers and consumers and how goods and services are exchanged. Although the Aspen Art Museum is a noncollecting institution (which means that it does not buy, sell, or trade works of art) it does play an important role in connecting contemporary artists to the community, including art patrons, through its exhibitions. Students can explore the production and consumption of the art market while considering whether or not they would rather be a producer or a consumer, how an individual knows when an exchange benefits both parties, and how relative value is calculated and assigned.
**Third-Grade Standards**

**Connection to Exhibition**

**READING, WRITING, COMMUNICATING**

**Standard 1**  
Students use language appropriate for purpose and audience.

**Standard 2**  
Students collaborate effectively as group members or leaders who listen actively and respectfully pose thoughtful questions, acknowledge the ideas of others, and contribute ideas to further the group’s attainment of an objective.

**Standard 3**  
Students interpret how the structure of written English contributes to the pronunciation and meaning of complex vocabulary.

**Standard 4**  
Demonstrate the use of a range of strategies, research techniques, and persistence when engaging with difficult texts or examining complex problems or issues.

- At the AAM, students are asked to look closely and think critically about works of art in small groups. Through the process of inquiry, students participate in group discussions and are asked to clearly articulate their ideas to peers. Back in the classroom, students use complete sentences, grammatically correct language, and the appropriate volume, pitch, and pace for the purpose and audience as they recount their experience at the AAM with appropriate facts and relevant descriptive details.

- During both the classroom presentation and the museum tour, students participate and engage effectively in a range of collaborative discussions, asking questions and linking their comments to the remarks of others in order to find meaning in works of art. Students will explain their own ideas while interacting with others by sharing knowledge, stories, and interests. Together as a group, students explore ideas that might not be reached by a single individual.

- Students increase word understanding, word use, and word relationships to build vocabulary through the process of decoding words found on the museum’s wall labels and text panels, as well as from studying the words included in the glossary section of this guide.

- The skills required to read a work of art are not unlike those needed to read and understand texts. Through observation, inquiry, and open discussion, students learn that works of art reflect different points of view based on the interpretation of the viewer. Students learn to infer meaning and assess the points of view of their peers using fairness, relevance, and breadth. There are no wrong answers when talking about art and all opinions are valid.
This education guide provides multidisciplinary activities to capture the interest of students and inspire their creativity, as well as includes background information on the artist and exhibition. We also focus on helping teachers connect the classroom presentation and museum visit with the third-grade curriculum and Colorado state standards. In addition, this guide provides links to online art resources, student activities, a glossary, and pre- and post-visit questions.

The AAM’s education programs are made possible by the Questrom Education Fund. Additional support provided by Mary and Patrick Scanlan, Carolyn and Ken Hamlet, and the Marcia and Philip Rothblum Foundation.

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ONLINE
Aspen Art Museum
www.aspenartmuseum.org/residue.html

Paul Ramirez Jonas’ Website
www.paulramirezjonas.com/selected/new_index.php

Colorado Model Content Standards
www.cde.state.co.us/cdeassess/index_os.html

GLOSSARY

Abstract
Emphasizing lines, colors, generalized or geometric forms in art; not representing the world in a direct way. Abstract art is based on the idea that the work of art exists in its own right, and not necessarily as a mirror of reality.

Composition
The organization of different parts of a work of art.

Contemporary art
Art created by living artists.

Contrast
Opposition of different elements in a work of art, often to intensify their relative properties (light/dark, smooth/rough).

Curator
The person at a museum who is in charge of selecting and arranging the works in an exhibition.

Exhibition
A public display of the work of an artist or group of artists.

Figurative
A form or shape that looks like it could be a person or animal.

Gallery
A room, series of rooms, or building devoted to the display of works of art.

Museum
A building where works of art, scientific specimens, or other objects of permanent value are displayed.

Medium
The substance an artist uses to create his or her artwork.

Noncollecting
A museum that does not have a permanent collection but instead focuses on changing exhibitions.

Realistic
Looking real, as in painted from real life.