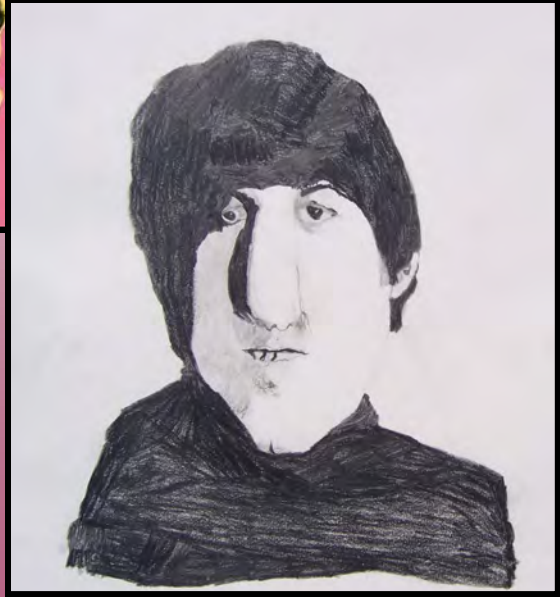




"Marilyn" Andy Warhol 1967



"Paul" James Bjorneby 2011

Challenging Perceptions:

PRI Artists Focus on the Walker Art Center



WALKER ART CENTER

Partnership Resources, Inc.

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Minneapolis Site

Back Row:

Maria McCormack, Wi-Waste-Wia Day, Janelle Tousignant, Leah Tousignant

Front Row:

Tammy Waldorf, Nicole Abbott



St. Louis Park Site

Back Row: Chris Nimtz, Marnie Manning

Front Row: Richard Brown, Marrie Bottelson, Dionne Swanson, Andrea Svang

(not pictured: Justin Peterson, Deion Richmond)



Senior Site

Back Row: Jim Bjerneby, Lyn Johnson, Lynne Surina, Richard Campa, Kathy Donahue

Front Row: Sue Faue

PARTnerships

EXPANDING OPPORTUNITIES THROUGH THE ARTS

Partnership Resources, Inc. (PRI) is a nonprofit organization that has been serving adults with developmental disabilities in the Twin Cities for over 50 years. Currently, over 250 clients are served with supported employment, recreational, cultural and volunteer programs.

PRI's arts program, PARTnerships, began in 2001 in large part with funding from MRAC. Today, the arts program at the **agency's three locations** — two in St. Louis Park (one specifically for older adults) and one in Minneapolis — is an integral part of the structured day for many PRI clients.

From the beginning, PRI's art program has gone beyond art as therapy to explore art as a means of communication, activism, and vocation. After 10 years of learning about art, making art, exhibiting art, and selling art, a number of PRI clients are now pursuing art more intensively as a vocation. PRI client artists are committed to being and becoming artists and increasingly self-identify themselves as artists.

The Four Tenets define who we are and what we strive to achieve as a nonprofit agency.

- **Opportunities for self-expression**
- **Raise awareness**
- **Income producing opportunity**
- **Add beauty to the world**

Challenging Perceptions . . .

“Challenging Perceptions: PRI Artists Focus on the Walker Art Center” incorporates the study of the Walker Art Center’s permanent collection into Partnership Resources’ drawing and painting studio, while expanding upon PRI’s recently completed MRAC-funded arts learning portfolio project.

The recently completed portfolio project gave 12 PRI artists the opportunity to learn what is necessary to become a professional artist, while they developed their own personal portfolios. During last year’s project, the Walker Art Center was one of several art sites visited. Assistant Curator **Bartholomew Ryan facilitated PRI artists’ connection to and engagement with the Walker’s permanent collection,** developing a community partnership between PRI and the Walker.

The goals of this project are to: (1) provide a high-quality arts engagement experience for a group of 20 adults with developmental disabilities, (2) teach and practice drawing and painting techniques to produce an art work, inspired by the **Walker’s permanent collection,** (3) **provide feedback to the Walker Art Center about accessibility to the arts and produce a project booklet to share with other organizations for their benefit,** and (4) exhibit the art work to the public.

The 20 participants in the project consisted of the 12 portfolio project participants as well as eight more artists selected in consultation with Lara Hanson, PRI art instructor and project **leader. Ms. Hanson analyzed interest by assessing clients’ skill levels,** the intensity of their interest in art making, and how much one-on-one instruction each client required. Drawing and painting studio for five small groups of four students each **were held at all three of PRI’s sites throughout the project period,** with additional art making experiences to be held at the Walker Art Center’s Art Lab with Walker staff instruction.



Marrie Bottelson



Justin Peterson



Nicole Abbott



Wia Day



Tammy Waldorf

"My art tells others about me and what I believe in. I believe in showing your true self to others because everybody's always wearing a mask."

- Wia Day

Nicole Abbott

Nicole was fascinated with the optical illusion in Chuck Close's self-portrait. "Up close, the painting looks one way - you can see shapes in each square - further back, you get a different view—you see the whole face!" She decided to try his technique of using a grid and created a portrait of a colleague at PRI whom she sees every day.



Jill

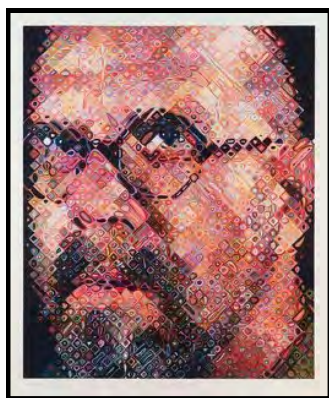
NICOLE ABBOTT
2011

acrylic paint on canvas

Dimensions: 24 x 36
inches

Physical Description: A
portrait of a colleague.

\$200



Self-Portrait 2000

CHUCK CLOSE
2000

screen print on paper

Dimensions: sheet 65.5 x 54.125
inches

Physical Description: A self portrait
printed in 111 colors.

Owner: Walker Art Center

James Bjorneby

One can often find Jim reading a biography of a famous person in history. He's read about American presidents, celebrities and famous mid-westerners like Laura Ingalls Wilder. He chose to research Warhol's 'Marilyn' because of this interest in people in history.

He selected Paul McCartney as the celebrity he wanted to draw because he likes the music of the Beatles. He enjoyed learning how to screen print and said it was "hard work" but fun.



Paul

JIM BJORNEBY
2011

screen print on
paper

Dimensions:
framed (15 x 15
unframed)

Physical
Description: A
screen print of
Paul McCartney.

\$175



Marilyn

ANDY WARHOL
1967

screen print on paper

Dimensions: sheet 36 x 36 inches
Physical Description: flesh face on
bright pink background; from a
portfolio of 10 screen prints
Owner: Walker Art Center

Marrie Bottelson

Marrie found a local Minneapolis artist in the Walker's permanent collection. She likes Frank Gaard's work because "all the faces are smiling and painted in different bright colors". Marrie carried over Gaard's style of repeating similar shapes and using bright colors into her own large painting of flowers.



Flowers

MARRIE
BOTTELSON
2011

acrylic paint on
canvas

Dimensions:
48 x 70 inches

\$300



Untitled, 1977

FRANK GAARD
1977

oil on canvas

Dimensions:
unframed 60 x 108
x 1.125 inches

Owner: Walker Art
Center

Richard Brown

To Richard, Robert Motherwell's piece "looks like love, like two people embracing and it looks happy." Richard stretched his artistic self by exploring different drawing media, as Motherwell did. In his regular art practice, Richard uses chalk pastels. In this project he tried out various type of inks and papers and tools. The progression of his drawings started out as pure abstraction and experimentation with materials.

It ended up more representational but still using various materials. He came back to the familiar--his interest in landscape and use of chalk pastel, but kept some of his new found interests in ink, charcoal and watercolor.

Harmony for Strings



RICHARD
BROWN
2011

ink, watercolor,
pastel, charcoal
on paper

Dimensions:
framed (15 x 22
unframed)

\$450



Lyrics, 1965

ROBERT MOTHERWELL
1965

ink on rice paper

Dimensions: unframed
11.0625 x 9.0625 inches
Owner: Walker Art Center

Richard Campa

A sense of humor is what drew Richard to Amy Cutler's piece. Richard has a good sense of humor and included this aspect in his work. **Cutler's hens have women's heads**--why not put a horse in a living room? Richard included his personal interest in video games and, like Cutler, included human emotion in the way he drew the gamer's facial expression.



Gaming

RICHARD CAMPA
2011

gouache, marker
on paper

Dimensions: foam
core, 22 x 30
inches

\$125



Hen House

AMY CUTLER
2002

gouache on paper

Dimensions: sheet 46.75 x
50.25 x inches

Physical Description: An
image of a group in front of
a barn. In the hay loft of the
barn are a group of hens
with human heads.

Owner: Walker Art Center

Wi-Waste-Wia Day

Native American culture is important to Wia, who is part Native American. She included this aspect of herself in the art piece she created. Wia took Ward's assemblage inspired in part by Henry Tanner's "Daniel in the Lions' Den" and turned it into a painting of a lion lying on its back, surrounded by Native American symbols and designs woven into the rug underneath the lion.



Leo

WI-WASTE-WIA DAY
2011

acrylic paint on canvas

Dimensions: 36 x 72 inches
Physical Description: a lion on
it's back on a rug woven with
Native American symbols

\$300

NARI WARD
1999

wood, chain-link fence, metal pole,
tacks, rug, wooden furniture legs

Dimensions: overall 24.5 x 44.5 x
93.5 inches

Physical Description: The trunk of a
tree that grew around a pole and
section of chain-link fence that has
been cut and had 4 furniture legs
attached. The trunk sits on a soiled
oriental-style rug that has had one
corner cleaned.

Owner: Walker Art Center

Den



Kathy Donahue

Kathy chose to research not one, but two artworks. This is telling of her fascination with looking at what other artists are doing in the art world. Chris Ofili's piece was especially inspiring to her because of all the various things going on in the composition. She brought in other cultural views of the symbol of the eye, looking to the Native American culture and the Middle East. A personal element was added by including photos of her family and friends at scout camp. The sparkly material used in Lucas Samaras' *Restoration #89* (not pictured)— caught Kathy's eye and she knew she wanted to use something similar, which is also fitting to her sparkly personality.

Dream of the God's Eye



KATHY DONAHUE

2011

mixed media on canvas

Dimensions:
54 x 60 inches

\$300

Third Eye Vision



CHRIS OFILI
1999

oil, acrylic, paper collage, glitter,
polyester resin, map pins, elephant
dung on linen

Dimensions:
overall 96 x 72.375 x 6 inches
Owner: Walker Art Center

Sue Faue

Angela Strassheim's giant black and white photograph held a mystery that Sue was drawn to and wanted to solve. She discovered that Strassheim had a background in photographing crime scenes and reenacted these scenes as installations. In the midst of the dark and gloomy scene, Sue noticed the light: the light peeking through under the curtain, the tiny stream of light coming through the peep hole in the door. Sue decided to create her own installation that was more cheerful and expanded the focus on light. Included in the installation is a painting she made of her ancestors' homeland in Germany and a framed photo of a sculpture that she had made.

Loving



SUE FAUE
2011

installation photograph

Dimensions:
foam core, 18" x 24"

\$50

Evidence #6



ANGELA STRASSHEIM
2009

archival pigment print

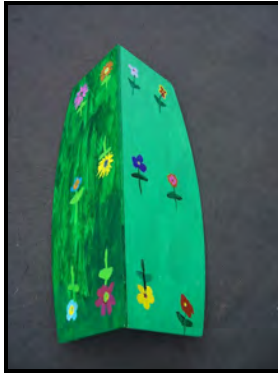
Dimensions: sheet 59.875 x 75.5
inches

Owner: Walker Art Center

Lyn Johnson

Flowers and butterflies are a frequent theme in Lyn's work. When she encountered Kelly's Green Rocker, she immediately was reminded of a leaf. She decided to create her own sculpture and painted her signature flowers on each panel. She also used texture to contrast Kelly's smooth surface.

River of Flowers

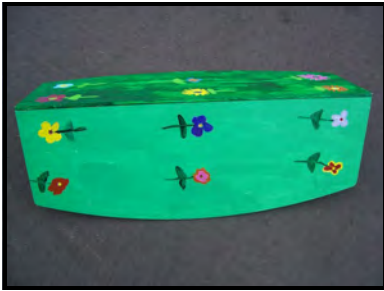


LYN JOHNSON
2011

acrylic paint on
acetate panels

Dimensions:
sculpture, each
panel 37 x 14
inches

\$95



Green Rocker



ELLSWORTH KELLY
1968

aluminum, paint

Dimensions: overall 20.25 x
97.75 x 112 inches

Owner: Walker Art Center

Marnie Manning

"I think Hen House is cool because the hens have people's faces," was Marnie's response to Amy Cutler's piece. Like Cutler, Marnie, creates whimsical scenes in her art. Marnie chose to take Cutler's idea of combining humans and animals to create her painting. Also like Cutler, she likes to tell stories in her artwork.

Here is Marnie's description of her piece: "This is the Pound Puppy Nursery. The older ones who do not get adopted have to be nurses to the newborns. One adult is crying because she does not want to be a nurse. The babies are sleeping and the one who is crying got a tomato instead of a bone."

The Pound Puppy Nursery



MARNIE MANNING
2011

gouache and marker
on paper

Dimensions:
foam core, 22 x 30
inches

\$90

Hen House



AMY CUTLER
2002

gouache on paper

Dimensions: sheet 46.75 x 50.25
inches

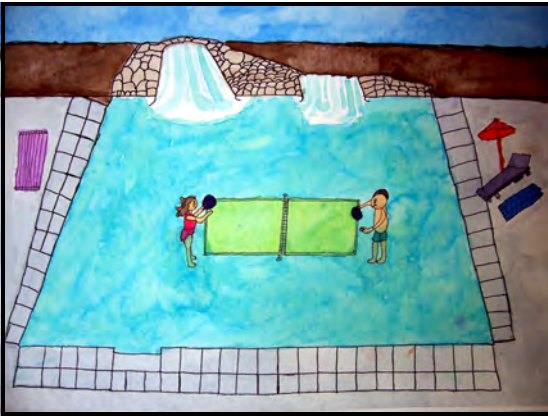
Physical Description: An image of
a group in front of a barn. In the
hay loft of the barn are a group of
hens with human heads.

Owner: Walker Art Center

Maria McCormack

Maria was attracted to the colors in David Hockney's paper pool. She said it looked 'really fun to swim in.' Inspired by how the piece made her feel, she decided to design her own "dream pool." Instead of using paper pulp like Hockney, she chose to use watercolor to get the transparent look of water. She enjoyed looking on the internet at all the various pool accessories and designs and came up with her own idea of fun.

My Dream Pool



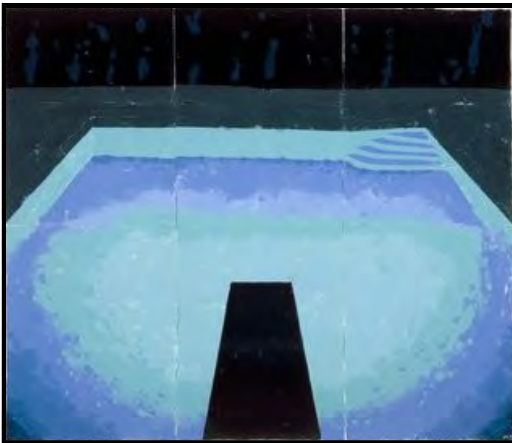
MARIA MCCORMACK
2011

watercolor and marker
on paper

Dimensions:
foam core, 22 x 30
inches

\$100

Piscine a Minuit, Paper Pool 19



DAVID HOCKNEY
1978

colored, pressed paper
pulp

Dimensions: overall
installed 72 x 85.5 inches
Owner: Walker Art Center

Chris Nimtzt

John Currin's painting showing what Chris sees as a happy couple sitting in a restaurant reminded him of the happiness in his own life. He chose to create a painting of his parents celebrating their wedding anniversary in one of his favorite restaurants.

Chris went as far as calling his father to ask what first attracted him to his mother and the response was her smile. Chris made sure to paint his mother smiling, just like Currin did with the woman in his painting.

Anniversary Dinner at Red Lobster



CHRIS NIMTZ
2011

acrylic paint on
canvas

Dimensions:
24 x 36 inches

NFS



Park City Grill

JOHN CURRIN
2000

oil on canvas

Dimensions: overall 38.0625 x 30
x 1.4375 inches

Owner: Walker Art Center

Justin Peterson

Collecting things is a hobby of Justin's. When he saw Beuys' stack of film canisters, he discovered a similarity between himself and the artist.

He found objects of interest in Fischli and Weiss' installation (not pictured) namely, cassette tapes. Justin used his own collection of cassette tapes and tiles to create his found object sculpture.



Tower of Tapes

JUSTIN PETERSON

2011

mixed media

Dimensions:

Base: 8 3/4 x 11 3/4 x 1 1/2 inches

Tower: 4 1/4 x 36 inches

NFS

Das Schweigen (The Silence)



JOSEPH BEUYS

1973

35mm film, varnish, copper, zinc

Dimensions: .1-.5 attached reels 7.5 x 15 inches

Physical Description: Five reels of film of Ingmar Bergman's *The Silence* (1962)

Owner: Walker Art Center

Deion Richmond

Kehinde Wiley's portrait of a man praying reminded Deion of his mother going to church. While researching Wiley's work, he discovered the artist's use of posing his subjects after famous masterpieces and using pattern in the background.

Deion is very interested in martial arts and so chose to create a portrait of himself posing as a martial artist. He is also fascinated with Asian cultures and used the symbol of a dragon for the pattern in the background.



Me as a Ninjitsu

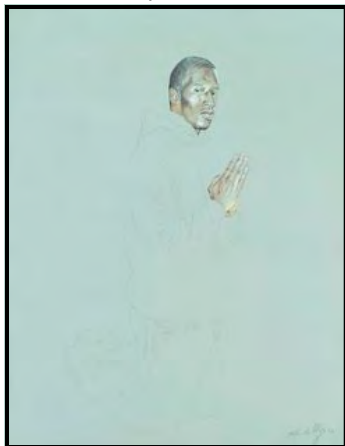
DEION RICHMOND
2011

watercolor, colored pencil,
marker on paper

Dimensions: foam core, 22 x 30
inches

\$90

Untitled, from the Passing/Posing Series



KEHINDE WILEY
2003

colored pencil, watercolor on paper

Dimensions: sheet 26 x 20.25
inches

Physical Description: A drawing of a kneeling man in which only the hand and head have been finished on blue paper

Owner: Walker Art Center

Lynne Surina

Lynne loves animals and was happy to find Fischli and Weiss' separate videos of a cat and a dog in the 'Absentee Landlord' exhibit. Lynne also loves to paint animals.

When she saw the videos she asked herself "What would happen if I brought these two animals together on one canvas?" The way Waters juxtaposed the videos led her to believe that the dog REALLY wanted to get the cat. Would the dog finally catch the cat?

I Wanna Get at Him!



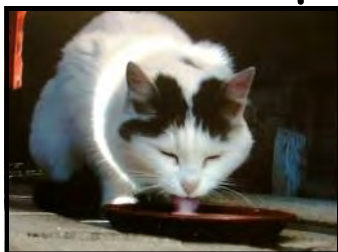
LYNNE SURINA
2011

acrylic paint on
canvas

Dimensions: 24 x
36 inches

\$225

Busi (Kitty) and Hunde (dogs)



PETER FISCHLI, DAVID WEISS
2001
video (color, silent)

Physical Description: an image of a cat
drinking milk from a dish

Owner: Walker Art Center



PETER FISCHLI, DAVID WEISS
2003

DVD (color, sound)

Owner: Walker Art Center

Andrea Svang

Andy was struck by Rainer's portrayal of emotion. "The picture makes me think the artist was not happy— he looks like he lost his mother and father." To counter what Andy said is "an angry portrait," she decided to create a piece that was happy and cheerful.

She collaborated with Peet Fetsch of Big Table Studio to create several screen prints of a happy time in her life — Andy and her brother walking around a lake. She drew what she views as happy things—like sunshine, old cars, flowers and grass on top of the screen prints and thought that the yellow paper was the most cheerful of colors.



The Lake

ANDREA SVANG
2011

screen print, watercolor crayon
on paper

Dimensions: foam core, 19 x
25 inches

\$60



Haarstrahler

ARNULF RAINER
1971

Black and white photograph

Dimensions: 24 x 19.875 inches

Owner: Walker Art Center

Dionne Swanson

Both the title and the distorted face in Kiki Smith's piece inspired Dionne to create her own artwork. While researching Smith's work, Dionne found out that Smith had access to a special camera for creating geographical surveys, which is how she was able to flatten out her face.

Dionne used a computer program to stretch her face. She painted over it to create a scene one might see in the Virgin Islands, where Dionne was born.

Ocean Dream



DIONNE SWANSON

2011

screen print, watercolor crayon on paper

Dimensions: foam core, 62 3/4 x 18 1/2 inches

\$175



My Blue Lake

KIKI SMITH

1995

photogravure, lithograph on paper

Dimensions: sheet 43.5 x 54.75 inches

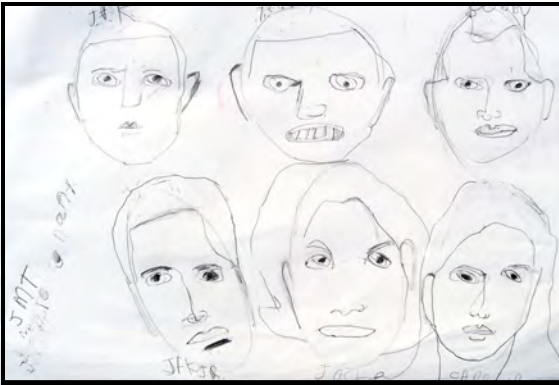
Owner: Walker Art Center

Janelle Tousignant

Andy Warhol's 'Sixteen Jackies' caught Nellie's eye because of her love of pop culture and important figures in history. Instead of focusing on just one of the Kennedys, she decided to focus on all of them.

She did her own drawing of the family in place of a photograph, but kept with Warhol's use of screen printing. She enjoyed going to Big Table Studio in St. Paul to try screen printing for the first time.

Camelot



JANELLE
TOUSIGNANT
2011

screen print on
paper

Dimensions:
foam core, 15 x
22 inches

\$85



Sixteen Jackies

ANDY WARHOL
1964

acrylic, enamel on canvas

Dimensions: unframed 80.375 x
64.375 inches

Owner: Walker Art Center

Leah Tousignant

Leah chose to focus on two of the four images in Wojnarowicz's piece. One image has a devil with his arms raised and the other is of a snowman standing in fire. Leah's immediate response was that the fire should be where the devil is, not with the snowman.

In her piece she created an image of the devil being arrested by the police, with a house on fire in the background. The snowman is in his appropriate place--what Leah calls "the frozen wasteland." Leah pays close attention to detail, from graffiti on walls right down to assigning an air temperature to each scene.

Summer and Winter



LEAH TOUSIGNANT
2011

gouache and marker
on paper

Dimensions:
foam core, 22 x 30
inches

\$100



Four Elements

DAVID WOJNAROWICZ
1990

lithograph on paper

Dimensions: each 22.75 x 30 inches
Physical Description: Diptych
illustrating four elements: earth,
wind, fire, and water.

Owner: Walker Art Center

Tammy Waldorf

"Chuck's face looks like it's made up of different kinds of food!" was Tammy's immediate reaction to seeing Close's self-portrait.

Upon a closer look, she noticed his use of dark colors and light colors and where they were placed to create a photographic image. She chose to create a portrait of her father using Close's grid method.



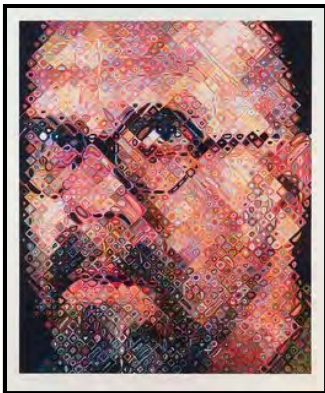
Daddy-0

TAMMY WALDORF
2011

acrylic paint on canvas

Dimensions:
30 x 42 inches

\$225



Self-Portrait 2000

CHUCK CLOSE
2000

screen print on paper

Dimensions: sheet 65.5 x 54.125
inches

Physical Description: A self portrait
printed in 111 colors.

Owner: Walker Art Center



Richard Brown



Jim Bjerneby



Kathy Donohue



Andrea Svang



Dionne Swanson

"Making art takes my mind off my physical pains in my body. My body seems to function better when I'm doing art." - Dionne Swanson



WALKER ART CENTER

The Walker Art Center is a catalyst for the creative expression of artists and the active engagement of audiences. Focusing on the visual, performing, and media arts of our time, the Walker takes a global, multidisciplinary, and diverse approach to the creation, presentation, interpretation, collection, and preservation of art. Walker programs examine the questions that shape and inspire us as individuals, cultures, and communities.

Today the Walker Art Center ranks among the five most-visited modern/contemporary art museums in the United States and, together with the adjacent Minneapolis Sculpture Garden, attracts more than 600,000 visitors per year.

“I am a tour guide at the Walker, but I am also an artist. Therefore, Partnership Resources was a particularly fun group for me, because I got to talk about art with other artists. I have lead one tour with ten artists from PRI, assisted a tour with ten different PRI artists, visited the PRI art studio, and assisted with one art lab. The tour I led was in Absentee Landlord, which is contemporary art curated by John Waters. It was a really fun group to tour due to their honest responses, insight as artists, and enthusiastic participation. One of the artists, Richard, invited me to visit Partnership Resource’s art studio in St. Louis Park. This was a wonderful opportunity to see portfolios and expand our conversations about art. After assisting with the first part of a two part PRI art lab at the Walker, I asked to be assigned to **part two to be able to see how the art projects turn out.”**

-Tanya, WAC, tour guide

Notes / Autographs

Acknowledgements

We would like to acknowledge the following without whose support this project would not have been possible.



MRAC for funding the project through the Arts Learning program.



This activity is funded, in part, by appropriations from the Minnesota State Legislature with money from the State's general fund, and its arts and cultural heritage fund that was created by a vote of the people of Minnesota on November 4, 2008.

WALKER ART CENTER

The donors who have generously contributed art works to the Walker Art Center from which the artists drew their inspiration.

Walker Art Center

Courtney Gerber, Assistant Director of Education, Tour Programs
Ilene Krug Mjsilov, Art Lab Coordinator
Batholomew Ryan, Assistant Curator
Loren Smith, Assistant Registrar
Tour Guides
Volunteers

Campbell Mithun

Nancy Meyer, Manager Office Services
Kat Dalager, Manager Print Productions



Big Table Studio

Peet Fetsch, Manager

"I had a blast with Jim, Nellie, and Andrea during their visit to Big Table Studio. I absolutely love the process of screen printing and it is always satisfying to help artists realize their vision."

- Peet Fetsch



Partnership Resources, Inc.

Lara Hanson, Art Instructor
PRI Project Personnel
Booklet design by Kara Jennings-Boyd



Additional Project Contributors

Richard Broderick
Kim Gordon

"It was a delight working with your students from PRI. They are wonderfully engaged, curious, and contributed plenty of thought provoking ideas about the Walker's collections as well as their artwork."

- Tina, Walker Art Center, tour guide



CREATING PARTNERSHIPS BETWEEN PEOPLE WITH DISABILITIES AND THE COMMUNITY

www.partnershipresources.org

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