ACTIVITIES

Many artists in the exhibition use mixed media. Create a mixed media sculpture or collage of your own using found objects and images. Carefully select your objects and materials, giving consideration to what they mean to you and how they relate to each other.

Joshua Dildine uses personal photographs in his artworks as the foundation for gestural abstractions. Find a photograph or memento and use it as the starting point for a work of creative writing. Create a new narrative that builds upon or reacts against your memories.

Draw a picture, diagram, or sketch inspired by the exhibition.

Interview 2 or 3 classmates about the exhibition. Write an article or review featuring these responses.

Create a fictional work inspired by a work from *Savage Sentimentality*.

This exhibition deals with artists’ responses to the idea of sentimentality, but sentimentality is itself often a reaction to something else. In classical music, *Empfindsamkeit* refers to a sentimental style popular in Northern Germany at the end of the 18th century. Draft an essay examining *Empfindsamkeit* as a reaction to the high Baroque music that culminated in the oeuvre of J.S. Bach (1685-1750), offering a comparison between works by J.S. Bach and the two principal exemplars of the *Empfindsam* style, Carl Heinrich Graun and C.P.E. Bach.

SCAVANGER HUNT

Faculty - create a scavenger hunt where you ask your students to identify a work of art that connects to a theme or concept that you’re studying currently. Request an example of a successful scavenger hunt from the Wignall Museum to use as inspiration. This activity would be applicable in many courses, across disciplines. Contact an ASK ART: ADVOCATE for assistance in creating one for your own use in the classroom!

*Savage Sentimentality*

CURATED BY FOUNDATION FOR ART RESOURCES

JANUARY 12 - MARCH 14, 2015

RECEPTION FOR THE ARTISTS ON JANUARY 13 FROM 6 - 8PM

JOSHUA DILDINE
RAYMIE IADEVAIA
COLE JAMES
QUINTON JONES MCCURINE
ANNELIE MCKENZIE
MANDY LYN PEREZ
JASON RAMOS
ANA RODRIGUEZ
EMILY SILVER
JASON STOPA
EMILY SUDZ

MISSION STATEMENT

The Wignall Museum of Contemporary Art presents exhibitions, education, and community programming to our diverse audiences in order to foster critical thinking and to encourage innovation and investigation through contemporary art. The Museum advances the mission of Chaffey College by contributing to the intellectual and cultural life of the college community and offering equal access to quality programming for the diverse communities of the Inland Empire.
ABOUT THE EXHIBITION

Savage Sentimentality presents a group show of artists of unique backgrounds and interests connected by a tenuous relationship to sentiment. The artists included allude to and/or embrace sentiment while simultaneously ravaging it, either with a brutish material response or vice versa—a subject matter that contradicts the sensitivity of material handling.

While the individual artists included in this exhibition draw from a myriad of sources broadly considered sentimental in nature, the end result is very different than the effects of kitsch. Instead of being a sentimental regress into a state of comfort, or a carefully maintained closed system of signs, the result is an acknowledgment and active agitation of that state. The works in this exhibition often achieve this through a balance of a raw material directness co-mingled with emotive charm, seemingly to tempt a calculated betrayal of the sentimental within the work’s execution. If a common criticism of kitsch or sentimentality is that it creates aesthetic depletion through repetition, these artists arguably give aesthetic value to that depletion.

QUESTIONS FOR VIEWING

Which artworks in the exhibition are most memorable to you? Why?

Which artworks best or most accurately illustrate the themes of Savage Sentimentality? Consider your selections by analyzing the artworks closely. Observe the materials, content, style and aesthetics of the work.

Many of the artists reference popular culture in their work. How does pop culture relate to sentimentality? Find artworks you feel reference pop culture through the content and/or materials. Do you find it effective or engaging?

Raymie Iadevaia creates three dimensional works that use paint. Do you consider this work painting or sculpture? Is it important to distinguish or identify? Why or why not?

Emily Silver creates sculptures using mixed media. Consider the materials that she has used in her artworks. How do the materials inform the work and create meaning? How do these materials relate to the theme of the exhibition? Identify other artists that are working with found objects and images.

Some of the artists in the exhibition utilize a certain playfulness and humor in their work. Identify work that employs wit. Analyze the subject matter, materials, and technique. What is the source of the humor for you?

Many of the artists in Savage Sentimentality utilize non-traditional materials. How might these choices alter the meaning of a work?

The definition of sentimentality is the "expression of gentle emotions such as love, sympathy, or caring" (Cambridge Academic Content Dictionary. Web Cambridge University Press, 2014. Web. 12 Nov. 2014. <http://dictionary.cambridge.org>). Do you feel this definition describes the artworks or do you feel it conflicts?

ESSAY PROMPTS

Read the essay found in the takeaway for Savage Sentimentality. Find two or three quotes by the author Steve Hampton to analyze. Find resources at the library to further discuss the concepts presented in the essay.

Compare and contrast two artworks in the exhibition. To what extent do they demonstrate the themes of this exhibition? Analyze key formal and conceptual elements, such as the media, style, composition, use of color, artistic point of view, subject matter, etc.

Write a well-researched paper on kitsch. Specifically reference "Avant-Garde and Kitsch" by Clement Greenberg. Do you agree with Greenberg’s arguments? How does the idea of kitsch relate to this exhibition?

Write a well-researched paper on popular culture in art. Specifically reference "Notes on Camp" by Susan Sontag. Do you agree with Sontag’s arguments? How does the idea of camp relate to this exhibition?

If you were the curator of this exhibition, what title would you have given it? Defend your revised title in a well-developed essay with analysis of the artwork.

Raymie Iadevaia, Wet Dreams, 2013, mixed media, 34” x 36” x 75”. Courtesy of the artist.


Emily Silver, Darker Times, 2014, mixed media, 36 x 12 x 8 inches. Courtesy of the artist.