

TRAVEL THE WORLD WITH BARRY ART

BARRY
ART 
MUSEUM





**"Society has a
vested interest in
preserving our culture,
our historic heritage
and our art.
That is part of
what defines
who we are."**

ELIZABETH MERRITT
DIRECTOR OF THE CENTER FOR THE FUTURE OF MUSEUMS



TRAVEL THE WORLD WITH BARRY ART

Beyond preserving art and culture, museums transport visitors to a different time and place, taking them on new journeys with each visit. The Barry Art Museum is no different, as each piece in its diverse collection will spark your imagination and feed your interest, as you travel the world with Barry Art.

This virtual brochure will act as a gateway to your journey, from exquisite Italian glass sculpture to contemporary abstract painting — introducing you to interesting information along the way. You will begin to make transnational connections as you learn about the art, artist and culture of each piece.

From Norfolk, we travel to Murano, Italy; Seattle, Washington; Tokyo, Japan; Tehran, Iran; and return to Norfolk, taking many detours along the way.

Just as the Barry Art Museum's physical location acts as a gateway to Old Dominion University, its collection acts as a gateway to the world, playing an integral role in helping us better understand the world around us.



MURANO, ITALY

Lino
Tagliapietra

DINOSAUR 02209
LINO TAGLIAPIETRA
BLOWN GLASS
48.75 × 23.75 × 8.25 IN
2015

VENETIAN GLASS SECRETS SPILLED IN SEATTLE



Venetian glassware, made on the island of Murano, Italy since the 13th century, has long held a superior reputation.

As such, trade secrets have been intensely guarded and at one point, glass makers attempting to leave Venice could be sentenced to large fines or death. While Murano eventually lost its glass-making monopoly, its work is still regarded as preeminent.

Born in 1934, Lino Tagliapietra entered the Murano glass-making tradition at age 11 when he became an apprentice at the Gagliano Ferro factory. He educated himself at the Venice Biennales and Murano Glass Museum while honing his technical skills. He became “maestro” at 21 and is now world-renowned as one of the foremost glassblowers in the world.

In 1979, Tagliapietra defied traditional practices of secrecy and taught at Dale Chihuly’s Pilchuck Glass School near Seattle. He taught American students the Venetian glassmaking techniques and they, in turn, inspired him as well. This began a long transnational collaboration of artistic knowledge, culture, and tradition which expanded to other parts of the world.

Tagliapietra found fertile ground for “ideas that were always inside me” from his Pilchuck connection, and

his collaboration with Dale Chihuly on *The Venetians* created a body of work unsurpassed.

Tagliapietra became an independent artist in 1990 and traveled to Norfolk in 2011 to give a rare public demonstration at the Chrysler Museum of Art’s glass studio. He and a team of glassblowers completed an intricate piece for its opening.

The Barry Art Museum (BAM) acquired Tagliapietra’s *Dinosaur 02209* (left) in 2015, as part of his *Dinosaur Series*. The delicate Venetian filigree decoration of swirling and interlocking concentric lines extends into an elongated, graceful neck. Cold-worked cut surface decorations called battuto (Italian for “beaten”), accentuate the patterned fields. He named the series after aquatic dinosaurs, which he views as strong but docile and gentle creatures. “Since I live in a place surrounded by lagoons and water, fish and other aquatic creatures are inspirational to me. With this series, I have tried to integrate the strength of the dinosaur with the fluidity of the fishes that inhabit the waters of Venice.”

Displayed at the entrance of BAM’s Gallery One, *Dinosaur* sets the tone for its theme of bold color and strong form. All the works there represent both, and transport the viewer to a different time and place. One, in particular, inspires the next leg of the journey – Japan, by way of Seattle.

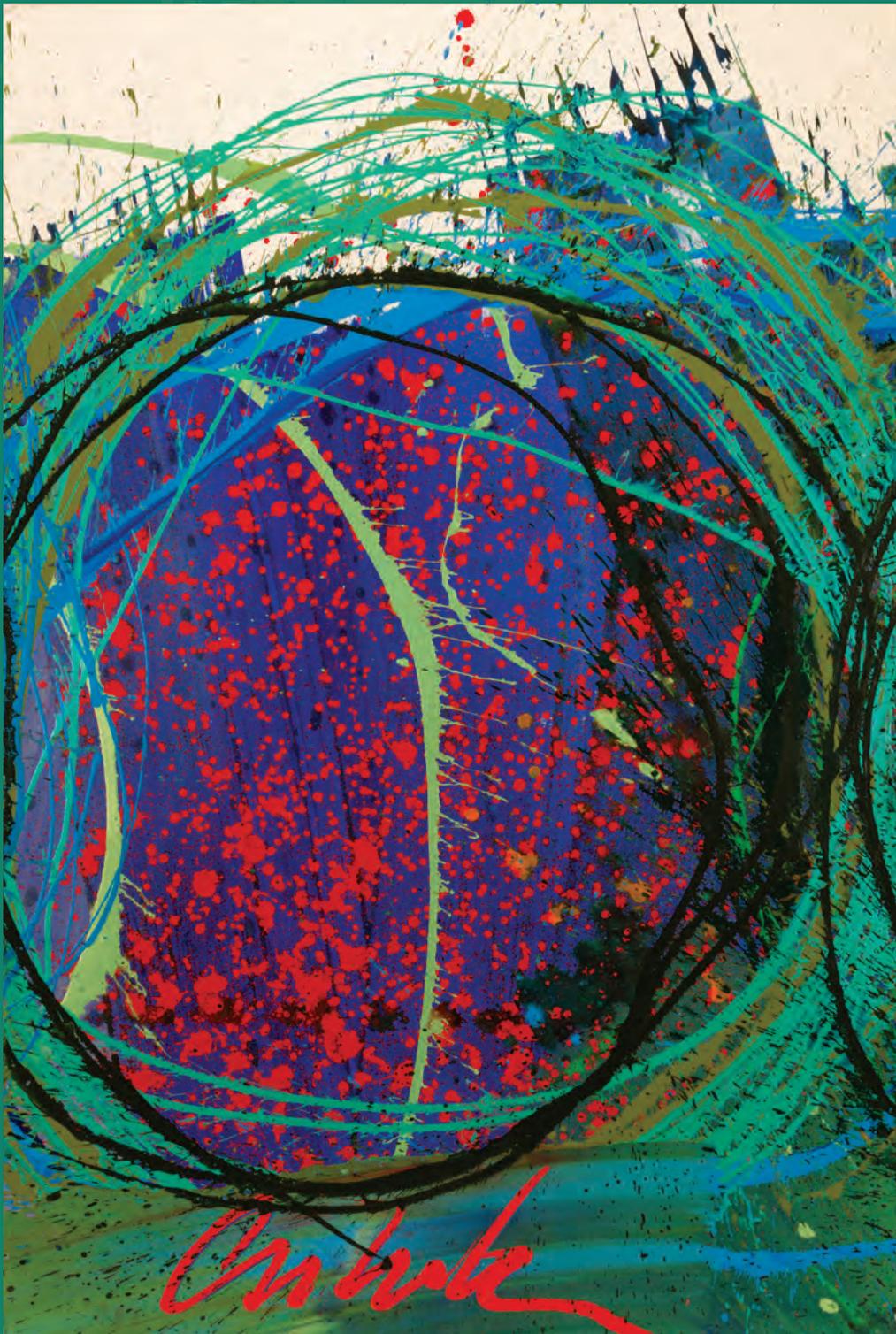


GRANDE
VENETIAN
DALE CHIHULY
GLASS
22 IN
1991

“The boldness [of the Americans] was new to me. On the one hand, it was a shock — the lack of a cultural base, the absence of traditions. But, on the other hand, it was exhilarating.”

LINO TAGLIAPIETRA

FLOAT DRAWING
DALE CHIHULY
ACRYLIC ON PAPER
60 × 40 IN
1997



JAPANESE CRAFT INSPIRES THE PACIFIC NORTHWEST



Dale Chihuly is an influential, world-renown artist and is best known for his use of vibrant color and flowing sculptural forms within his glass work. The Barry has several of his glass pieces including the *Gilded and Amber Chandelier* (hanging in the lobby), *Confetti Persian Set* and the *Grande Venetian*, born of the collaborative work with Lino Tagliapietra.

Chihuly was born in 1941 in Tacoma, Washington, and was introduced to glass as a weaving student. He then studied with Harvey Littleton at the University of Wisconsin-Madison where Littleton had founded the first glass program at a United States university in the early 1960s. Littleton was a trailblazer in that regard and the son of a Corning Glass Works executive in Corning, New York.

Chihuly continued his glasswork at the Rhode Island School of Design and studied at the Venini factory in Murano, Italy on a Fulbright Fellowship, introducing him to the concept of team glass blowing. In 1971, he founded the Pilchuck Glass School north of Seattle, where he encouraged students to experiment with glass in unorthodox ways, often breaking the rules.

In addition to glass, Chihuly works with many media and tools, including acrylic, watercolor, ink, pencil, fire and kitchen broom to express his ideas.

For Chihuly, drawing expresses his ideas with dynamic energy and a robust color palette. He often creates while standing and his work on paper is spontaneous and without preconceived ideas. Some relate to his glass sculptures, but some exist in their own right.

Chihuly's *Float Drawing* (previous page) refers to the Niijima Float glass series he created, which was inspired by the traditional blown-glass fishing floats used by Japanese fishermen to keep their nets adrift. He had seen many floating on the Pacific coast and was inspired to visit the last living master of this perishing Japanese craft in 1997.

Chihuly also visited the volcanic island of Niijima in Tokyo Bay, where the beach sand can be melted into workable glass. The resulting glass series bearing the island's name is characterized by subtle translucency with shimmering iridescence, and the drawings express the vibrant movement of the water they float upon.

Displayed in BAM's Gallery One, *Float Drawing* continues the journey through vibrant color and dynamic form.

"I want people to be overwhelmed with light and color in some way that they've never experienced."

DALE CHIHULY



DOLL DIPLOMACY MAKES LASTING CONNECTIONS



In the wake of the post-World War I recession and increased American xenophobia, all immigration from Asia was banned in 1924. In addition, the U.S. Supreme Court stripped citizenship from those of Japanese descent, which had been granted in 1921 after their WWI service.

To combat these negative attitudes, Dr. Sidney Gullick, a former missionary to Japan and member of the Committee on World Friendship Among Children, created the 1927 Friendship Doll exchange to promote understanding and goodwill between America and Japan. Over 12,000 American dolls were sent to Japan for the traditional doll festival, Hinamatsuri. Hinamatsuri, a custom began to ward off evil demons, is a day where Japanese households with young daughters, decorate their homes with displays of *hina* dolls.

In response, specialized craftsmen from Tokyo and Kyoto made 58 *Torei Ningyo* (dolls of gratitude) to send to America, after collecting one sen (about half a penny) from millions of Japanese school children.

The dolls sent to the United States as “Ambassadors” were of the Ichimatsu-type, had flexible hip, knee, and ankle joints, and stood about 32 inches tall. Each doll represented a prefecture or major city in Japan, as well as the Imperial family. They each traveled with a personalized steamship

ticket and Goodwill Passport and were supplied with accoutrements such as lacquer chests filled with clothing, tea services, shoes, and grooming utensils.

After Japan’s entry into WWII, the dolls were removed from public view, given away and/or lost. Many of the dolls’ identities and furnishings became confused and 16 of the original 58 are still unaccounted for. Miss Hiroshima, the 45th doll, was rediscovered in 1997, and her identity confirmed by the appearance of the Kaga Umebachi crest of the Hiroshima Prefecture on her kimono. Her furnishings, however, are scattered among several American museum collections.

When the Barry Art Museum, the only art museum in the U.S. with a doll collection, acquired Miss Hiroshima, Aoki Masaru, Friendship Doll conservator at Yoshitoku Doll Company in Tokyo, came to Norfolk for an inspection. He performed minor cleaning, took inventory of the clothing components, combed out her hair and replaced some supportive materials.



KAGA UMEBACHI CREST



MISS HIROSHIMA
INSPECTION BY AOKI MASURA

“If world friendliness is to be achieved, the children of the nations must know each other better.”

DR. SIDNEY GULICK



UNTITLED (PENTAGON SCULPTURE)
MONIR SHAHROUDY FARMANFARMAIAN
MIRROR AND PLASTER ON WOOD
24 × 28 × 28 IN
2013

SACRED AND CONTEMPORARY IRANIAN PATTERNS



Monir Shahroudy Farmanfarmaian (1924-2019), is considered one of Iran's most innovative artists. She is best known for her work that applies traditional Āina-kāri techniques (finely cut mirrors assembled in geometric patterns) with modern Western abstraction. Inspired by both east and west, ancient and modern, she synthesizes it into a unique multicultural aesthetic.

Farmanfarmaian, who descended from ayatollahs and Ottoman aristocracy, began studying art at Tehran University. She continued her education in New York at Parsons School of Design, the Art Students League, and Cornell University, as well as New York museums, galleries, and artist studios. It was in those circles that she met and was inspired by such avant garde artists as Jackson Pollock, Willem de Kooning, Mark Rothko, Alexander Calder, Milton Avery and Andy Warhol.

Farmanfarmaian lived in both New York and Iran periodically, but her visit to the Shāh-e-Chérāgh mosque marked a transformative experience and new artistic direction. Aided by the Iranian craftsman, Hajji Ostad Mohammad Navid, she began creating Āina-kāri mosaics and was the first contemporary artist to reinvent the traditional medium in a contemporary way, traditionally reserved for men.

As one of the most important pieces in the Barry collection, Farmanfarmaian's *Untitled* sculpture is multi-faceted in many ways. It is made with intricate hand-cut pieces of mirrored glass, glued to plaster which encases the 3-dimensional, cut-out wood form. Although it is named for the units that make up the whole, it is actually a 12-sided dodecahedron, and in two dimensions a hexagon.

Because each mirrored shape has an intrinsic symbolic meaning within Sufi Cosmology and covers all of the surfaces, light is reflected in multiple directions and changes dramatically depending on ambient surroundings. It requires a large display space to enhance the experience and understanding of its aura, and Gallery Two is such a place.

SHĀH-E-CHÉRĀGH SHRINE, SHIRAZ, IRAN



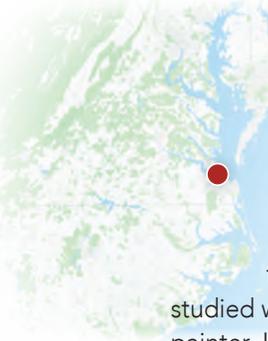
“The very space seemed on fire, the lamps blazing in hundreds of thousands of reflection. It was a universe unto itself, architecture transformed into performance, all movement and fluid light, all solids fractured and dissolved in brilliance in space, in prayer. I was overwhelmed.”

MONIR SHAHROUDY FARMANFARMAIAN



SEATED WOMAN
A.B. JACKSON
OIL ON CANVAS
50 × 48 IN
1970

ELEVATING THE EVERYDAY IN THE AMERICAN SOUTH



Alexander Brooks (A.B.) Jackson (1925–1981) was one of America's great talents, even though he is not widely known. Born in Connecticut, to an Irish Caucasian mother and African American father, he was one of the first African-Americans to graduate from Yale's fine arts program where he studied with the renowned Bauhaus colorfield painter Josef Albers.

He worked briefly as an instructor at Southern University in Baton Rouge, Louisiana, before moving to Norfolk, Virginia, in 1956. There, he chaired the Norfolk State University Fine Arts Department for 10 years, before becoming the first black professor at Old Dominion University in 1967.

Despite breaking many color barriers, Jackson's aesthetic remained independent, rather than directly addressing the Civil Rights Movement or racial injustice. Not interested in the New York art scene, he came to the newly desegregated South to teach art. He believed that art transcended race, and his studio was an open door to learning.

Influenced by Rembrandt and Caravaggio, Jackson worked in a range of materials, including watercolors, pastels, charcoal and acrylic. His classic figural style remained focused on the universal condition of all people, regardless of race or ethnicity and reflected a deep sensitivity to the humanity of people of any circumstance.

Much of his work depicts his vision within the Ghent area of Norfolk, Virginia. He often walked around Ghent with camera in hand or drew for hours on a Stockley Gardens bench. This work may well reflect a comment by Albers asking why Americans depict European scenes, when they "should be more aware of things that were typically American."

Jackson's "Porch People" series depicts ordinary people sitting on the porches in Ghent. The architecture and people fuse together, often with their eyes in shadow. The viewer is in a state of mystery, left wondering who they are and what they are thinking, noting that "Porch People can see out but you can't see in."

Although Jackson is not nationally known, he received significant attention in 1968, after several of his drawings were included in a Smithsonian Institution traveling art exhibition.

In addition, his work is included in many collections including the Chrysler Museum of Art, Yale University Art Museum and Howard University. Acclaimed by private collectors, Jackson was even commissioned to do a portrait for the family of President Lyndon B. Johnson during his tenure in the White House.

UNTITLED (MAN AND THE WALL)
A.B. JACKSON
OIL ON CANVAS
34 1/2 X 34 1/2 IN
DATE UNKNOWN



"That's what the porches mean to so many people. It's a private part of the "inside-outside" world. I know about these people. These are people that I've seen. I very rarely use models. Most of it develops out of my head and my experiences. Most of them are composites of people."

A.B. JACKSON

“I hear and I forget. I see and I remember. I do and I understand.”

CONFUCIUS

Now, it's time for you to embark on a creative journey! Try some of these activities, inspired by the artwork in this brochure, and see what else you learn in the process of doing.

1. Dinosaur Art

Grab some Silly-Putty or Play-Doh and sculpt an abstract dinosaur or other creature.

2. Large Paintings with Brooms

Gather large sheets of butcher paper or poster board, several old brooms, a couple gallons of paint, and create your own *Float* artwork. Be sure to stand and use the brooms as your brush... and make sure you have a lot of room to work.

3. Doll Art

Download either the Doll Collection Coloring Book, or Paper Doll Cut Out Book on the Barry Art Museum website, have some fun, and share with friends.

4. Pentagon Madness

Create your own dodecahedron out of sturdy cardboard, cut aluminum foil into geometric shapes and glue onto the structure. Notice how it reflects in different light.

5. Porch People

Ask a family member to sit on your porch, deck, patio or driveway, and draw or paint them.

As you walk in your neighborhood, notice the different porches...is anyone sitting on them?

BARRY
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AT OLD DOMINION UNIVERSITY