

EDUCATOR GUIDE



Tom Schiff: *Surrounded by Art* ***Panoramic Views of America's Landmark Museums***

November 22 - March 01, 2020



Welcome!

Dear Educators,

We are delighted to have you join us at the Contemporary Arts Center (CAC) for Tom Schiff's first solo exhibition, *Surrounded by Art Panoramic Views of America's Landmark Museums*. The exhibition is on view from November 22, 2019 - March 1, 2020.

For years, Schiff has traveled the country taking dynamic exterior and interior photographs of different arts institutions, and, as a result, created a visual catalogue of museums. Through artistic license and deliberate framing, Schiff turns the architecture of landmark American museums into a medium. We are encouraged to define panorama, symmetry, asymmetry, abstraction, circuit, and composition as we explore the way Schiff utilizes his photographic panorama technique.

We invite you to explore, create, immerse yourselves, and discover what stories, connections and lessons can be found within this exhibition.

Enjoy your visit!

CONTENTS

4 - 5	Introduction to <i>Tom Schiff: Surrounded by Art</i> - About the artist - About the work - Quotes - About the exhibition
5 - 6	Vocabulary and Themes
7 - 8	Pre-visit Discussions - About the CAC - About the building - Rules and Guidelines
8 - 9	Accessibility Information
9	Artwork Discussions
9 - 10	Lesson Plan Ideas
11 - 17	Artwork and information
18	Resources and Learning standards

ABOUT THE ARTIST

Tom Schiff

1. Cincinnati-based photographer
2. Earned a BBA degree (Bachelors in Business Administration) from Ohio University in 1970, during which time he studied photography under Clarence White, Jr. and Arnold Gassan
3. He has practiced photography since he was a child, and for the past forty years he has used various formats.
4. His early work featured black and white images focused on architectural detail, storefront facades and window
5. In 1994, he began working in color panoramic photography
6. He helped establish Images Gallery in Cincinnati in 1980, and co-founded FotoFocus (non-profit that celebrates lens-based art) in 2010
7. This is his first solo exhibition



About Schiff's work

- He is interested in how panoramas distort and transform people's initial understanding of a space, using well-known spaces that are recognizable as dramatic and beautiful and upending their familiarity.
- While studying photography at Ohio University, Schiff used a 35mm camera, but eventually grew tired of the small format of traditional cameras.
- In 1994, he began using a panoramic camera that produced highly detailed images of architecture on a monumental scale.
- He also uses a custom-made tripod that allows him to elevate the camera up to 20 feet in the air. In this way he avoids obstructions found at ground level.
- He has published nine books: *Panoramic Cincinnati* (1999), *Panoramic Ohio* (2002), *Panoramic Parks* (2005), *Vegas 360°* (2009), *Wright Panorama* (2010), *Prospect* (2012), *Columbus, Indiana* (2013), *Virginia 360°* (2015), *Northern Kentucky University* (2015), *The Library Book* (2017), *Wright in Ohio* (2017), and *Cincinnati Panorama* (2017).

Quotes

"I always like to go to places people are familiar with and show the perspective from a panoramic camera. The camera distorts everything in the picture—straight lines become curved and it throws off your perspective. It challenges your relationship to what is familiar or thought to be understood."

Tom Schiff

"Through his lens, we are encouraged to recognize distortion as a generative looking opportunity, to see what we think we know anew."

- Janet Walker

About the exhibition

The desire to represent the world in an all-encompassing, immersive experience has sparked the creativity of painters and photographers for many centuries. This drive led to the invention of artistic panoramas which were especially popular during the 19th century in Europe and the United States.

Cincinnati-based photographer Tom Schiff utilizes this photographic panorama technique by understanding the intricacies of his camera of choice—the Cirkut. For years Schiff traveled the country capturing dynamic exterior and interior images of various buildings with an eye for museums. His photographs harness the distorted curvature of the panorama format to create a personal view of his subjects. In his selection of museums, Schiff focuses on the architectural significance of the building architecture rather than the artwork on display. The resulting images interpret building designs through elongated and sequenced compositions. Using artistic license as well as a deliberate framing and moving of the camera, Schiff turns the museum into a medium. This approach captures the iconic quality of landmark United States museum architecture while highlighting their connections and idiosyncrasies across time and space.

This is the first solo exhibition of the artist's museum panoramas. It is accompanied by a comprehensive catalogue published by Rizzoli Electa. In addition, the exhibition includes a VR experience of Schiff's images.

Vocabulary/Key words

panorama
abstraction

symmetry
Cirkut

asymmetry
composition

Refresher on the Elements and Principles of Design

ELEMENTS

LINE: marks made; can be vertical, horizontal, straight, curved, etc., diagonal or curved.

SHAPE: a self-contained defined area of geometric or organic form.

FORM: two types of form, geometric (artificial) and natural (organic form). Form may be created by the combining of two or more shapes; also describes 3-D

SPACE: For a two-dimensional design, space concerns creating the illusion of space; in 3-D, space is the actual space the artwork takes up and the area it affects.

TEXTURE: the surface quality (rough, smooth, soft hard glossy etc.) Texture can be physical or visual.

COLOR: result of light reflecting back from an object to our eyes.

VALUE: the lightness or darkness of a color.

PRINCIPLES

BALANCE: state of equalized tension and equilibrium

MOVEMENT: lines, shapes and colors created direction for the eye in an artwork.

REPETITION: increases visual interest

CONTRAST: juxtaposition of opposing elements

HARMONY/UNITY: visually satisfying effect of combining similar, related elements.

DOMINANCE/EMPHASIS: focal point—things that stand out

SCALE/PROPORTION: relative size of elements against each other

Themes

Distortion/Abstraction: Schiff's panoramic images play with the visual senses (what we expect), as they offer information as we would expect but simultaneously give us information from all sides, and through non-traditional angles and compositions

Questioning purpose: Schiff alters the importance of these spaces and works of architecture by turning them into works of art on their own—they become flattened, 2-D patterns

Composition: Schiff's photographs can be discussed in regard to formal elements as abstractions

PRE-VISIT DISCUSSIONS

ABOUT THE CONTEMPORARY ARTS CENTER

In 1939, Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman took the advice of Edward M.M. Warburg, the founding father of the American Ballet and a founder of the Museum of Modern Art. He suggested that rather than stress about finding non-existent art jobs in New York, “Why not starting something in Cincinnati? Plenty of room there. If you decide to try, come and see me and I’ll help you.”

By August of that year, Peggy Frank Crawford, Betty Pollack and Rita Rentschler raised \$5000 (about \$93,000 today) and created the Modern Art Society (MAS). For almost a year their “office” consisted of a letter file and a portable typewriter set up in one or another living room. Within a few years, the MAS had exhibited Renoir, Van Gogh, Gauguin, Picasso, Beckman, Klee and many more in the lower levels of the Cincinnati Art Museum. In 1952, the MAS changed their name to the Contemporary Arts Center and in 1964 they earned a space of their own in downtown Cincinnati. In 2003, the CAC moved into the Lois & Richard Rosenthal Center for Contemporary Art designed by architect Zaha Hadid. The NY Times called the structure, “the best new building since the Cold War.”

The Contemporary Arts Center is a non-collecting institution, meaning there is no permanent collection. All exhibitions are borrowed from artists, collectors and other art galleries and institutions. We strive to create exhibitions that allow visitors to “open their minds” to the arts, and to the dialogue that can be had when viewing contemporary art. We believe that art and the creative process belong to all people and that contemporary artists are an important part of how we see and interact with our world today.

ABOUT THE LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ARTS

In the late 1990s, after acquiring the lot on which the Contemporary Arts Center now sits, a committee narrowed a field of over 300 architects chose to design the building—first to 97, then to 12 and finally 3 of the most exciting designers working in the world today. From them, a unanimous choice emerged: Baghdad-born, London-trained Zaha Hadid.

The decision was in keeping with the CAC’s 60-year history of promoting the new. Though Hadid had been the subject of adulation, study and controversy, her work exhibited at major museums with international critical acclaim, she had only completed two freestanding structures during her career. As a largely untested inventor, a woman and an Arabic Muslim, Hadid had not found the construction world easy to enter. This renowned building is Hadid’s first American building, and is the first American museum building designed by a woman. Groundbreaking took place in May 2001 and the new Center opened to rave reviews on May 31, 2003. The seven-story, 82,265 square-foot Contemporary Arts Center is named the Lois & Richard Rosenthal Center for Contemporary Art after the CAC’s former Chairman of the Board and the most generous contributor to the new building. It sits on a narrow 11,000-square-foot footprint, and includes a 2,366-square-foot black box performance space.

Born in Iraq in 1950, Hadid received her degree in mathematics from the American University in Beirut and studied at the Architectural Association in London where she won the Diploma Prize in 1977. Upon graduation, Hadid became a partner at the Office of Metropolitan Architecture where she worked with influential architects Rem Koolhaas and Elia Zenghelis. Establishing her own practice in London in 1979, she soon gained international attention with her groundbreaking plan for the Peak International Design Competition for Hong Kong in 1983. In 2004, she became the first female recipient of the Pritzker Architecture Prize, which is the equivalent to the Nobel Prize for Architecture. In 2008, she was listed as one of Forbes Magazine's "100 Most Powerful Women," and in 2010, Time Magazine named her one of the "100 Most Influential People in the World," and UNESCO Artist for Peace. She was awarded the Stirling Prize for Architecture in 2010 and 2011. In 2012, Hadid was awarded Damehood by Queen Elizabeth II. And, in 2015, she received the Royal Gold Medal from the Royal Institute of British Architects. Hadid died in 2016.

RULES AND GUIDELINES

- Visitor admission and school tours are free at the Contemporary Arts Center.
- We require that must be a chaperone for every 5 students under the age of 18 for self-guided groups. For docent-led tours, the required ratio is 1 to 10 for students through grade 5 and 1 to 15 for students grades 6-12.
- No backpacks, coats or lunches are permitted in the galleries, but personal belongings may be stored in the large bins or lockers we have available. Instructors may keep any emergency bags and purses with them.
- Currently photography is permitted in all areas of the museum. The CAC encourages you to post photos to various social media sites using @CincyCAC and #CincyCAC.
- Pens are not permitted in the gallery spaces. Pencils are available for use at the front desk.
- Walk throughout all galleries- no running, climbing, or roughhousing. If visiting with students under 18 please provide guidance and supervision.

ACCESSIBILITY INFORMATION

- Our facility is ADA compliant and we will make every effort to provide accommodations when requested.
- Hearing protection is available upon request.
- Fidgets are available upon request.
- Sensory maps and social stories are available upon request.
- Large text is available upon request.
- Two quiet spaces are available—the Lower Level Lobby and the Contemplation Room.
- For further inquiries or requests, please contact Shawnee Turner at sturner@cincycac.org

ARTWORK DISCUSSIONS

1. Are any of the locations in these images familiar to you? Have you seen or visited them before? How do these compositions compare to your previous understanding of them?
2. What do you notice about the lines and curvature in these pieces? How do they stray from what you expect the locations to look like in person?
3. How do these images become art on their own? How important is the original architecture in this context (what is the role of the building)?
4. What formal elements (line, color, focal point, etc.) are important in the work?

LESSON PLAN IDEAS

1. Create a panoramic "roomscape" with a camera obscura. Select your room and the view you want to capture. Blackout the windows with heavy-duty black plastic or fabric blackout material. Cut a small hole in the blackout material on the window with the view you wish to have projected into your room. Allow your eyes to adjust for at least 10 minutes to view your obscura, if the image is too faint, make your hole a little larger. Note: the smaller the hole, the fainter and sharper your image will be while, a larger hole will produce a brighter but less focused image. When bringing people into your obscura it works best if you have a small cardboard flap (lens cap) over your light hole and sit your audience in the total dark for 5-10 minutes first to optimize their experience.
2. Create a panoramic collage. The Panoramic Collage is a simple and effective method of deconstructing an image, sharpening your point of view and enlarging the camera's viewfinder. Using a series of frames taken of the image you want to create, "stitch" together the frames to make a panoramic version. These new versions can be as exact or abstract as the students choose. Be creative!
3. Experiment with cloning! Begin by turning on the "Panorama Effect" having the person stand in position towards the beginning of your panoramic shot, then slowly move the mobile phone until the person is completely out of the shooting range (the person in the screen must be absolutely still during this time), then the person needs to move to the other part of the scene that they want to appear in (while not running in front of the camera, of course!) and prepare to be photographed again. The number of times the person can be featured in one panoramic image depends on how slowly you can get away with moving your camera while still creating the shot, and how quickly the person can move from one position to the next. This can be done with high school students who are most likely to have cell phones.

4. Create a panoramic accordion book! Using photographs, drawings, paper mechanics, glue and scissors, have your students create an accordion book displaying a panoramic image of their favorite places. Start by cutting a piece of paper in half lengthwise to make two long, skinny rectangles then fold the cardstock in half widthwise. Fold the top flap in half again, aligning the bottom edge to the top crease. Flip the cardstock over and do the same to the other side. Your cardstock should resemble a W when finished. Make another set so you have 4 W's total. Glue your W's together to make an accordion! To ensure that your pages stay together, place them under something heavy like a book for a few minutes.

ARTWORK AND WALL TEXT INFORMATION

Introductory Wall Text

The desire to represent the world in an all-encompassing, immersive experience has sparked the creativity of painters and photographers for many centuries. This drive led to the invention of artistic panoramas, which were especially popular during the 19th century in Europe and the United States. Cincinnati-based photographer Tom Schiff utilizes the photographic panorama technique to capture significant civic and cultural buildings with his Cirkut camera, a specialized camera that captures a full 360-degree image.

For years, Schiff has traveled the country taking dynamic exterior and interior photographs of different arts institutions, and, as a result, created a visual catalogue of museums. Through artistic license and deliberate framing, Schiff turns the architecture of landmark American museums into a medium. The works in this exhibition highlight the architectural significance of the building rather than the artworks on display. This approach captures the iconic quality of museum buildings, while highlighting their connections and idiosyncrasies across time and space.

The layout of this exhibition organizes these elongated and sequenced panoramas into four grids. Within the grids, the photographs are arranged left to right, following the chronology of the featured buildings, to highlight stylistic changes over the course of decades. Select photographs are presented large scale to present their immersive artistic quality or their exceptional richness of detail.

Surrounded by Art is on view through March 1, 2020 and curated by Raphaela Platow, Director and Chief Curator of the Contemporary Arts Center. This is the first solo exhibition of the artist's museum panoramas and is accompanied by a comprehensive catalogue. Support for this exhibition has been generously provided by the CAC Exhibition Fund, ArtsWave, and the Ohio Arts Council.

Artworks and Object Labels

Exteriors

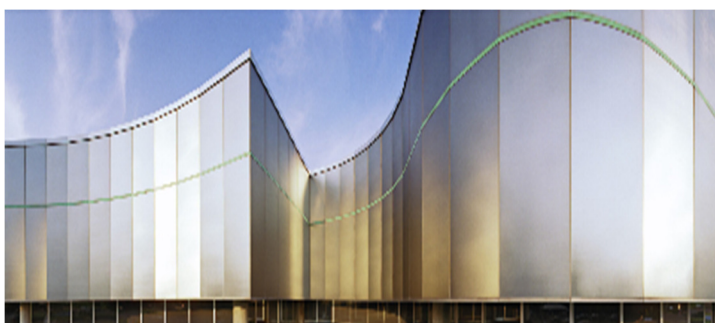
Eli and Edythe Broad Art Museum, East Lansing, MI, 2013,
Chromogenic print
Courtesy of the artist



Hirshhorn Museum and Sculpture Garden, Washington, DC, 2008,
Chromogenic print
Courtesy of the artist



Corning Museum of Glass, Corning, NY, 2003,
Chromogenic print
Courtesy of the artist



Pulitzer Arts Foundation, St. Louis, MO, 2002,
Chromogenic print
Courtesy of the artist



Portland Art Museum, Portland, OR, 2008,
Chromogenic print
Courtesy of the artist



Albright-Knox Art Gallery, Buffalo, NY, 2011,
Chromogenic print
Courtesy of the artist



Museum of Fine Arts, Boston, Boston MA, 2010,
Chromogenic print
Courtesy of the artist



Legion of Honor, San Francisco, CA, 2003,
Chromogenic print
Courtesy of the artist



Wexner Center for the Arts, Columbus, OH, 2000,
Chromogenic print
Courtesy of the artist



Crystal Bridges Museum of American Art, Bentonville, AR, 2013,
Chromogenic print
Courtesy of the artist



Contemporary Jewish Museum, San Francisco, CA, 2009,
Chromogenic print
Courtesy of the artist



Solomon R. Guggenheim Museum, New York, NY, 2005,
Chromogenic print
Courtesy of the artist



Nelson-Atkins Museum of Art, Kansas City, MO, 2008,
Chromogenic print
Courtesy of the artist



The Barnes Foundation, Philadelphia, PA, 2014,
Chromogenic print
Courtesy of the artist



Tampa Museum of Art, Tampa, FL, 2012,
Chromogenic print
Courtesy of the artist



Contemporary Arts Center, Cincinnati, OH, 2008,
Chromogenic print
Courtesy of the artist



Institute of Contemporary Art, Boston, MA, 2008,
Chromogenic print
Courtesy of the artist



Miami University Art Museum, Oxford, OH, 2007,
Chromogenic print
Courtesy of the artist



Milwaukee Art Museum, Milwaukee, WI, 2007,
Chromogenic print
Courtesy of the artist



San Francisco Museum of Modern Art, San Francisco, CA,
Chromogenic print
Courtesy of the artist



Modern Art Museum of Fort Worth, Fort Worth, TX, 2008,
Chromogenic print
Courtesy of the artist



Denver Art Museum, Denver, CO, 2008,
Chromogenic print
Courtesy of the artist



High Museum of Art, Atlanta, GA, 2008,
Chromogenic print
Courtesy of the artist



Museum of Modern Art, New York, NY, 2009,
Chromogenic print
Courtesy of the artist



Staircases

Tampa Museum of Art, Tampa, FL, 2012,
Chromogenic print
Courtesy of the artist



Williams College Museum of Art, Williamstown, MA, 2006,
Chromogenic print
Courtesy of the artist



National Gallery of Art, Washington, DC, 2002,
Chromogenic print
Courtesy of the artist



Contemporary Arts Center, Cincinnati, OH, 2003,
Chromogenic print
Courtesy of the artist



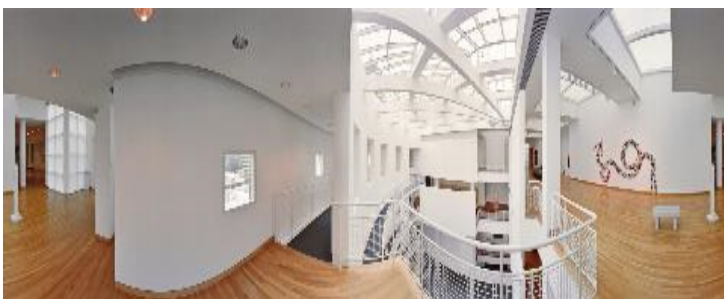
Denver Art Museum, Denver, CO, 2008,
Chromogenic print
Courtesy of the artist



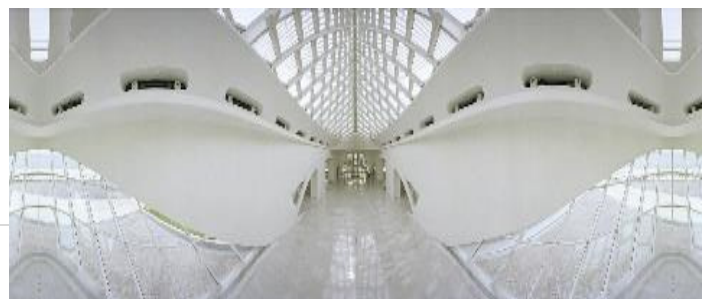
San Francisco Museum of Modern Art, San Francisco, CA, 2007,
Chromogenic print
Courtesy of the artist



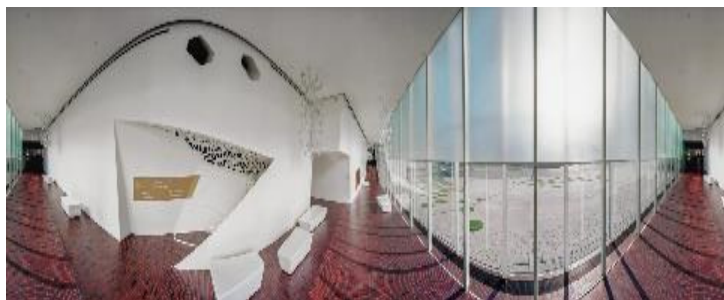
High Museum of Art, Atlanta, GA, 2008,
Chromogenic print
Courtesy of the artist



Milwaukee Art Museum, Milwaukee, WI, 2002,
Chromogenic print
Courtesy of the artist



Walker Art Center, Minneapolis, MN, 2011,
Chromogenic print
Courtesy of the artist



Metropolitan Museum of Art, New York, NY, 2007,
Chromogenic print
Courtesy of the artist



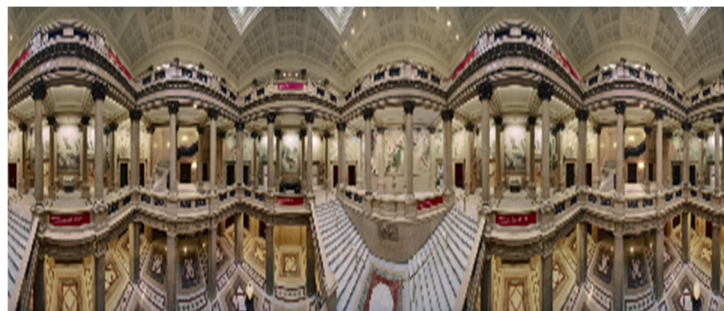
Art Institute of Chicago, Chicago, IL, 2008,
Chromogenic print
Courtesy of the artist



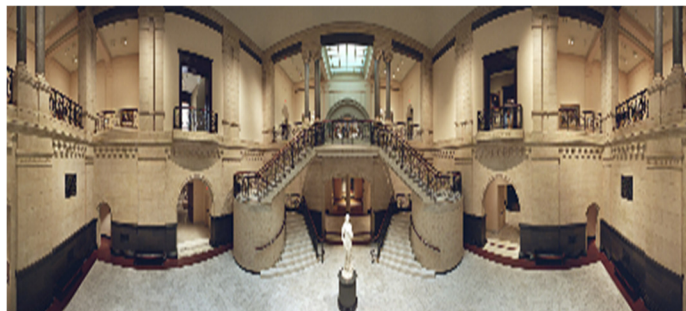
Philadelphia Museum of Art, Philadelphia, PA, 2011,
Chromogenic print
Courtesy of the artist



Carnegie Museum of Art, Pittsburgh, PA, 2010,
Chromogenic print
Courtesy of the artist



Cincinnati Art Museum, Cincinnati, OH, 1999,
Chromogenic print
Courtesy of the artist



Salvador Dalí Museum, St. Petersburg, FL, 2012,
Chromogenic print
Courtesy of the artist



Kimbell Art Museum, Ft. Worth, TX, 2003,
Chromogenic print
Courtesy of the artist



Everson Museum of Art, Syracuse, NY, 2007,
Chromogenic print
Courtesy of the artist



Berkeley Art Museum and Pacific Film Archive, Berkeley, CA, 2004
Chromogenic print
Courtesy of the artist



Interiors

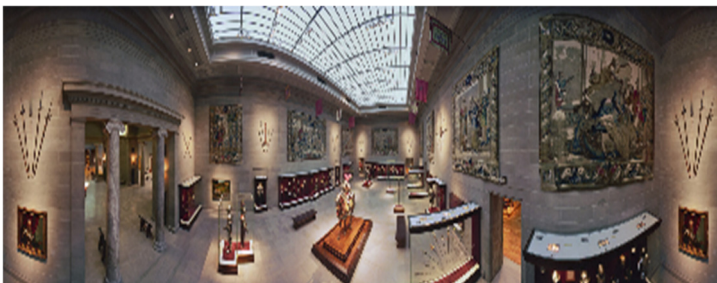
Toledo Museum of Art, Toledo, OH, 2007,
Chromogenic print
Courtesy of the artist



Morgan Library & Museum, New York, NY, 2009,
Chromogenic print
Courtesy of the artist



Cleveland Museum of Art, Cleveland, OH, 2010,
Chromogenic print
Courtesy of the artist



Newport Art Museum, Newport, RI, 2010,
Chromogenic print
Courtesy of the artist



The Peacock Room, Freer Gallery of Art, Washington, DC, 2003,
Chromogenic print
Courtesy of the artist



Los Angeles County Museum of Art, Los Angeles, CA, 2005,
Chromogenic print
Courtesy of the artist



Kimbell Art Museum, Ft. Worth, TX, 2003,
Chromogenic print
Courtesy of the artist



Yale University Art Gallery, New Haven, CT, 2007,
Chromogenic print
Courtesy of the artist



Des Moines Art Center, Des Moines, IA, 2006,
Chromogenic print
Courtesy of the artist



Nasher Sculpture Center, Dallas, TX, 2006,
Chromogenic print
Courtesy of the artist



Massachusetts Museum of Contemporary Art, North Adams, MA, 2004,
Chromogenic print
Courtesy of the artist



Solomon R. Guggenheim Museum, New York, NY, 2005,
Chromogenic print
Courtesy of the artist



Pennsylvania Academy of Fine Arts, Philadelphia, PA, 2011,
Chromogenic print
Courtesy of the artist



Menil Collection, Houston, TX, 2009,
Chromogenic print
Courtesy of the artist



RESOURCES

<https://www.ohio.edu/infocus/panorama/>

<https://www.contemporaryartscenter.org/exhibitions/2019/11/tom-schiff-surrounded-by-art>

<https://www.citybeat.com/home/article/13013077/art-tom-schiff-at-the-architecture-foundation>

<https://aperture.org/exhibition/library-exhibition-thomas-r-schiff2017/>

<http://haute-lifestyle.com/168-haute-this-issue/3795-thomas-r-schiff-poetics-of-distortion-two-part-exhibition.html>

LEARNING STANDARDS

Common Core Standards

<http://www.corestandards.org/>

Ohio Common Core Links

<http://education.ohio.gov/Topics/Learning-in-Ohio/OLS-Graphic-Sections/Learning-Standards>

<http://education.ohio.gov/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards>

Kentucky Common Core Links

<https://education.ky.gov/curriculum/standards/kyacadstand/Pages/default.aspx>

[https://education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky Academic Standards Arts and Humanities.pdf](https://education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky_Academic_Standards_Arts_and_Humanities.pdf)

Indiana Standards Links

<https://www.doe.in.gov/standards>

<https://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts>

Aesthetic Perspectives: Attributes of Excellence in Arts for Change

<http://www.animatingdemocracy.org/aesthetic-perspectives>