



Luc Tuymans
Gallery Resources
Autumn 2009

Welcome

We are pleased to welcome you and your students to the Wexner Center. Here are some tips to help make your experience great.

- **Please provide name tags for your students.** Our docents care about what students, as individuals, have to say and want to call on them by name.
- **Please separate your students into groups of 8–10 before you arrive.** The less time we spend organizing groups, the more time your students have to explore the galleries. One chaperone must accompany each group of 10.
- **Take a moment to look over the teacher resource materials.** The information can be used to create meaningful connections between your students' classroom and Wexner Center experiences. Some included resources are geared toward young audiences; others are more appropriate for older students. Use your discretion and be creative as you determine what to share and explore with your class.

Explore the idea of visiting an arts center

Have your students ever been to an art museum? What did they see there? What do they expect to see at the Wexner Center? Believe it or not, our docents have been asked “Where are the dinosaur bones at this museum?” by young visitors on more than one occasion. Help your students to become mentally prepared for their time with us.

This applies to older students, as well. Wexner Center docents don't approach tours as an opportunity to lecture. They want to hear your students' opinions and ideas. Encourage and help the students prepare to make their voices heard.





GALLERY RULES

- We can't touch the art. Why? We all have oils and salts on our skin that can damage the surface of the art. The damage may not appear immediately—but it's there, and it's difficult to repair.
- We can't lean on walls or pedestals and can't touch the clear covers that protect the art. Why? Many of the pedestals are not bolted down and many of the walls are not load bearing. Delicate pieces can take a tumble or become damaged with the slightest bump.
- Pens are not allowed in the galleries but pencils are. Please let us know if your students will complete writing assignments during their visit.
- Cameras are not allowed in the galleries.
- Cell phone conversations, texting, and cell photos are prohibited in the galleries.
- All backpacks, coats, and umbrellas must be either left at the coat check or in Mershon lobby.
- Food and drinks are not allowed in the galleries.

NEED HELP?

Want help connecting your students' visit to your classroom curriculum? Call us. Our educators are happy to meet with you in advance to help you become acquainted with our exhibitions and brainstorm lesson ideas. We can also offer specially designed gallery tours for you and your colleagues. Call (614) 292-6493 to learn more.

Meet Luc Tuymans

Luc Tuymans (b. 1958) is considered one of the most significant painters of his generation. He has been an enduring influence on younger and emerging artists.

Born and raised in Antwerp, Belgium, where he lives and works, Tuymans draws on the tradition of Northern European painting. At the same time, as a child of the 1950s and 1960s, he is deeply interested in and understandably influenced by photography, television, and cinema. Also interested in the lingering effects of World War II on the lives of Europeans, he frequently explores issues of history and memory.

Tuymans's paintings might initially suggest relatively innocuous depictions of everyday life, but there is almost always another meaning lurking beneath the surface. The artist's more recent work addresses the postcolonial situation in the Congo (once a Belgian colony) and the dramatic turn of world events after 9/11. These series have led Tuymans to a sustained investigation of the realms of the pathological and the conspiratorial.

Resources

[Tuymans on Facebook](http://www.facebook.com/pages/Luc-Tuymans/19858797863)

<http://www.facebook.com/pages/Luc-Tuymans/19858797863>

[The Wexner Center](http://www.wexarts.org/ex/index.php?eventid=4043#)

<http://www.wexarts.org/ex/index.php?eventid=4043#>

[The Saatchi Gallery](http://www.saatchi-gallery.co.uk/artists/luc_tuymans.htm)

http://www.saatchi-gallery.co.uk/artists/luc_tuymans.htm

[The Tate Modern Museum](http://www.tate.org.uk/modern/exhibitions/tuymans/)

<http://www.tate.org.uk/modern/exhibitions/tuymans/>

[The Zeno X Gallery](http://www.zeno-x.com/artists/luc_tuymans.htm)

http://www.zeno-x.com/artists/luc_tuymans.htm

[A variety of books are available at the Wexner Center Bookstore or on Amazon.com](#)



Glossary

Banal: Common and everyday. Not extraordinary.

Collective memory: A memory shared or had in common by a group of people. The events of 9/11 exist in the collective memory of our country.

Contemporary: Existing now, in the present day. Luc Tuymans is a contemporary artist. He lives and works today.

Context: The information surrounding an image, idea, or word that sheds light on its meaning.





Making mood

Works of art often evoke specific feelings in viewers. Sometimes the subject matter or objects being depicted provoke a reaction. Artists such as Tuymans are able to create feelings in people based not solely on what is being portrayed—but also by how it is portrayed.

During their visit, your students will most likely be asked to look at the works in front of them and describe what they see. Help them to prepare by discussing the concept of *mood* in advance. This discussion can take place with any age group and can extend to include other disciplines.

Push older students to go beyond the basics as they think of words to describe moods...

Try intimate, detached, tense, awkward, apathetic, brooding, effervescent, ebullient, melancholy, or morose.

What methods do musicians use to create mood? What about authors and filmmakers? How do you suppose painters like Tuymans might create mood?

Did you know...?

Luc Tuymans uses the wet on wet method of oil painting and usually spends only one day physically creating each painting. You can learn more about wet on wet oil painting online:

<http://en.wikipedia.org/wiki/Wet-on-wet>

Fading memories

Think back on your very best memories. Now reflect on your worst memories. If someone were to ask you to accurately and completely capture those moments in words or in a painting—so that people could fully understand just what they mean to you—could you do it? Could anyone? Why?

Take a moment to discuss memory with your students. Ask them to think of an experience that we all share (e.g., the first day of school, a birthday party). Ask students to notice the mental images that come to mind when they reflect on their personal memories of these experiences. They can write them down or share as a group.

If these mental images were turned into snapshots and a stranger were to look at them, would he or she always have a full understanding of the experience being captured? Most likely not. Our memories are often only snippets of the past, and with time, even the strongest memories can change or fade.

One step further

The discussion prompts above focus on personal memories. Think about collective or cultural memory for a moment. What kinds of events could be so important that they stay in the collective memory of a family, community, or the world? How do we hear about or experience the events that become part of the country or world's collective memory? In your opinion, which type of memory (personal or collective) is more important to most people? Why?



Context clues

Just as our personal mental images may not clearly represent our memories for others, Luc Tuymans's paintings often hide a wealth of contextual information from the viewer. Think about movie stills. When we are left without the surrounding frames, the individual stills can become confusing and unclear.

Tuymans often provides us with vague clues about context in each piece's title.

Filling in the blanks

Your docent will help to fill your group in on the contextual information behind Tuymans's paintings. Before your visit, however, you can help your students to prepare by making sure they are aware of a couple of chapters in world history and current events.

The Holocaust

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

<http://www.pbs.org/wgbh/amex/holocaust/index.html>

<http://college.usc.edu/vhi/#>

The Belgian Congo

http://www.yale.edu/gsp/colonial/belgian_congo/index.html

<http://www.britannica.com/EBchecked/topic/59224/Belgian-Congo>

<http://www.bbc.co.uk/dna/h2g2/A4429064>

Nationalism

<http://www.carnegieendowment.org/events/index.cfm?fa=eventDetail&id=721>

http://www.carnegieendowment.org/pdf/files/Pei_Paradoxes_of_American_Nationalism.pdf





Scratching the surface

At first glance, the subjects of most of Tuymans's paintings seem quite banal. We often see portraits, landscapes, or still lifes. Once we discover the context of the paintings, we realize that much more is being represented.

Think about this trend in preparation for and during your visit. Why might he (usually) use such seemingly innocent or common images to represent ideas or events that range from uncomfortable to horrific? Why not just choose scenes or images that make the context or real meaning evident?

Did you know...?

Tuymans often paints from images on the computer, television, or photographs. He sometimes paints from photographs taken of images on the computer, TV, or other photos. How might that affect the look of his paintings?

Back in the Classroom:

After your visit, ask your students about what they saw at the Wexner Center.

- What were their favorite pieces?
- What were their least favorite pieces? Why?
- If they were to take someone to the center on a tour, what would they show them first?
- What would they tell their guest about Luc Tuymans's work?

How can you connect the ideas present in the works of Luc Tuymans to your classroom?

Image Checklist (in order of their appearance in this guide)

- Luc Tuymans, *Orchid*, 1998, oil on canvas, 39 1/4 x 30 1/4 in., private collection
- Luc Tuymans in his studio, photo © Grant Delin
- Young visitors at the Wexner Center, various photographers
- Luc Tuymans, photo: Christophe Vander Eecken
- Luc Tuymans, *Ignatius van Loyola*, 2006, oil on canvas, 44 1/2 x 32 in., National Museum of Art, Osaka
- Luc Tuymans, *Der dagnostische Blick V*, 1992, oil on canvas, 22 7/8 x 16 1/2 in., private collection
- Luc Tuymans, *Chalk*, 2000, oil on canvas, 28 1/2 x 24 1/4, private collection
- Luc Tuymans, *Schwarzheide*, 1986, oil on canvas, 23 5/8 x 27 5/8 in., private collection
- Luc Tuymans, *The Heritage VI*, 1996, oil on canvas, 20 7/8 x 17 1/8 in., courtesy David Zwirner, New York

Don't forget!

Teachers and administrators from all disciplines, whether active or preservice, are invited to our Open House on Thursday, September 24, from 5 to 8 PM. Teachers who attend have the chance to register their classes first for our ZOOM school-day screenings—a day in advance of everyone else. Call (614) 292-6493 or e-mail edweb@wexarts.org by September 18 to RSVP.

Check out our web site for information on upcoming programs and events related to our fall/winter exhibitions. You can also find information on programs designed for educators and their students. Head to wexarts.org/learn or call (614) 292-6493.

wexner center for the arts
THE OHIO STATE UNIVERSITY

Luc Tuymans is organized by the Wexner Center for the Arts and the San Francisco Museum of Modern Art.

Lead support is generously provided by Bruce and Martha Atwater.

Significant support is provided by Carla Emil and Rich Silverstein and by Flanders House, the new cultural forum for Flanders (Belgium) in the United States.

Promotional support for the presentation at the Wexner Center is provided by Ohio Magazine.

Accommodations in Columbus are provided by The Blackwell Inn.

Major support for the Wexner Center's 2009–10 education season is generously provided by Battelle.

Teacher and school programs are presented with support from Ingram-White Castle Foundation, The Columbus Foundation, Puffin Foundation, Milton & Sally Avery Arts Foundation, Martha Holden Jennings Foundation, and Harry C. Moores Foundation.

All programs and events at the Wexner Center also receive support from the Corporate Annual Fund of the Wexner Center Foundation and Wexner Center members, as well as Greater Columbus Arts Council, The Columbus Foundation, Nationwide Foundation, and the Ohio Arts Council.