



MUSEings

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The Polk Museum of Art Magazine
Fall 2022

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Cover: Auguste Rodin, 'Claude Lorrain,' modeled 1889, Musée Rodin cast 5 of 8, 1992, Bronze, Coubertin Foundry, Lent by Iris Cantor.



Exhibitions and programs are sponsored in part by the Department of State, Division of Cultural Affairs, the Florida Council on Arts and Culture and the State of Florida.

Polk Museum of Art
863.688.7743

Administration	dial 'O'
Curatorial	x289
Education	x227
Events	x240
Membership	x249
Visitor Services	x239
The Shop	x246

Museum Hours
Tuesday to Saturday, 10am to 4pm
Sunday, 1 to 5pm
Closed Mondays and Major Holidays.
Closed on Sundays June through Labor Day.



Gallery Tours
Docent-led tours for groups of at least 10 people are available and may be arranged by calling the Museum's Education Department or visiting the site below. Docent-led tours must be arranged two weeks in advance. Please call or visit our website for pricing.

Request a tour online at:
PolkMuseumofArt.org/Tours

Museings
The Polk Museum of Art Magazine
Issue #22-01 Fall 2022

Lynda Buck
President, Board of Trustees
H. Alexander Rich, Ph.D.
Executive Director & Chief Curator
Matt Belcher
Preparator & Design Manager

FROM THE DIRECTOR H. Alexander Rich, Ph.D.



So . . . have you heard any news about our Museum and its future?

I hope some of you are nodding or giggling right now because you are almost certainly in the know about our very big news.

If you haven't heard, let me let you in on the transformative announcement we made earlier this year: we're expanding! Yes, this Spring, we announced that the Museum will be adding a 13,000 square-foot addition to the existing 1988 building, better allowing us to meet our aspirations to be one of the leading academic community museums in the country.

The new addition will be coupled with a renovation of the present Museum building, which has served us nobly for the past 34 years, but which was built for a different generation of the Museum and for a Museum with a much smaller collection. As we grow and strive to fulfill our core educational mission — as a dynamic and premier site for learners of all ages — we imagine the expanded Polk Museum of Art at Florida Southern College as an extraordinary site for our whole community to experience art across time and cultures in newly revised, innovative, and accessible spaces, along with six new multi-purpose galleries, lecture, and learning laboratory spaces.

This incredible announcement coincided with other amazing Spring- and Summer-time bounty for the Museum, as it bounced back stronger than ever from the trials of the previous two years and for a community craving in-person cultural interactions: first, this past Mother's Day weekend we celebrated the 50th — 50th! — anniversary of our beloved Mayfaire by-the-Lake fine art festival. This annual tradition began as a small craft festival on the Library lawn and has transformed into a rite of Spring, drawing 70,000 visitors to Lakeland year in and out. Our 50th Mayfaire was aptly more spectacular than ever, as we paid tribute to festivals past (including with a special exhibition of festival favorites) while we looked forward to festivals still to be enjoyed by generations to come.

Also this Spring, the Museum opened its blockbuster *The Art of the Highwaymen* exhibition, featuring nearly 70 works from the Woodsby family collection. And when I say blockbuster, I mean blockbuster! We have rarely seen crowds like those who flocked to the Museum to see and learn more about the stories of the Highwaymen (and Highwaywoman!) and to reflect on their simultaneous popularity (within the state) and lack of historical notice (outside the state) or in textbooks. We sought to inspire new

conversations about this pioneering group of African-American artists who plied their trade — and found success despite all — in the middle of the 20th century in the Jim Crow-era South. We remain ever grateful to the Woodsbys for granting us the opportunity to showcase their work exclusively and for the first time in the space of a museum.

So, how to follow up on a Spring like that? Well, for the 2022-23 exhibition season, we aren't pulling any punches. Ever heard of *The Thinker*? Guess what! From now through October 30, we are presenting a major exhibition featuring the bronze sculptures of the 19th-century French master Auguste Rodin. This astonishing large-scale show featuring 45 works comes to us from a storied California collection and fills our first floor galleries. It is the largest sculpture exhibition in the Museum's history. If you have not made it out to see the show yet, you won't want to miss it and are sure to come back again and again to walk through — and around — these 3-D masterworks and to experience Rodin's incomparable gift for sculpting emotions and psychological depth out of bronze.

The Summer months are always among our staff's favorites, as art camps, art classes, and college internships add a bustle of youthful activity to the life of the Museum. The Summer is also time for the Museum and its intrepid staff to look toward this Fall season and beyond and to plan for more and more unique programs for our loyal Members to enjoy, including my next Art History Lecture Series (beginning after Labor Day) as well as receptions, concerts, special collections talks, and more. A preview of our big upcoming Winter exhibition, an original show years in the making, also appears in this issue.

For all your support, over the past 56 years and as we embark onto the next exciting chapter of growth for the Museum, I remain most grateful for your patronage and continued support. You are our greatest champions, and providing you — and our whole community exceptional art experiences — is our purpose for being.

See you in the galleries and classrooms soon.

RODIN

CONTEMPLATION & DREAMS

Selections from the Iris and B. Gerald Cantor Collections

June 25 to October 30, 2022

H. Alexander Rich, Ph. D.
Executive Director and Chief Curator

Each era seems to have its own proclaimed master sculptor, recognized as a master in that artist's own lifetime. Some names are more familiar than others — Polykleitos (Classical Greece), Donatello (Early Renaissance), Michelangelo (High Renaissance), Bernini (Baroque), and Canova (Neo-Classical) to name a few — but all have captured the minds, eyes, and hearts of generations of art lovers. For the late nineteenth century, on the cusp of the abstractive trends of the twentieth, the celebrated master sculptor was Auguste Rodin (1840-1917). Rodin's bronze sculptures not only revived for a new century the expressive and naturalistic styles of antiquity, using ancient Greek sculptors' medium of choice, but also propelled figurative sculpture into the modern age with emotion and pathos never seen before in the sculpted form.

(from left to right) 'Balzac in Dominican Robe,' 'The Benedictions,' 'Claude Lorrain,' 'Gates of Hell' maquettes.



And now Rodin comes to Florida. Beginning this Summer, the Polk Museum of Art at Florida Southern College invited visitors into the world of the modern master with an astonishing exhibition featuring more than forty bronze sculptures filling the Museum’s first floor galleries. The largest exhibition of sculptures in the Museum’s history, Rodin: Contemplation and Dreams takes its title from the sculptor’s own words; he described the ability of art ideally to “open before us an enchanted land of contemplation and dreams”— and, in his work, Rodin sought to transport and amaze his viewers.

Rodin’s sculptures are instantly recognizable, with his Thinker and Gates of Hell emblems in the history of art. Forgoing idealization for astonishingly naturalistic representation, Rodin created sculptures that connect with their viewers and speak to the universal emotions and mentalities of the human experience. Tapping into the deep roots of humanity, Rodin also imbues his figures with his personal touch, presenting them in previously unseen (or even unwieldy) poses or making gestures that appear shockingly un-staged and thus all the more human. Truly, often it is difficult even to believe that his sculptures are merely bronze, so readily do they look like they should come to life, weep, or speak. Indeed, Rodin’s sculptures draw their power from physical and psychological truth, capturing human anguish, drama, tragedy, mindfulness, and hope through the sculpted form.

(near) ‘Pierre de Wissant, Vetu,’ (far) ‘Fallen Caryatid with Urn.’



(from left to right) ‘Monumental Torso of The Walking Man,’ ‘Jean D’Aire, Nude,’ ‘Three Shades,’ ‘Saint John the Baptist Preaching,’ ‘Eustache de St. Pierre, Vetu.’

An artist of the Post-Impressionist era (roughly the last two decades of the nineteenth century), Rodin is not easily categorized. His focus on “real” human forms behaving in “real” human ways echoes the strengths of the French Realists and Impressionists, who focused similarly on the world and people of the here and now — and how we actually see them. Meanwhile, the unmitigated expressive emotion of Rodin’s figures, such that they make viewers actually feel something themselves recalls the expressionistic manners of fellow Post-Impressionist-era artists including Vincent Van Gogh. But, whereas those artists are celebrated principally for their two-dimensional work, Rodin injects into the arena of sculpture all the humanity and emotion of the real world with a touch and style uniquely his own.

Rodin: Contemplation & Dreams is on view in the Dorothy Jenkins Gallery, The Harper Family Gallery, and The Perkins Gallery through October 30, 2022.

This exhibition has been organized and made possible by the Iris and B. Gerald Cantor Foundation.

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ON VIEW Fall 2022

Rodin: Contemplation & Dreams

Selections from the Iris and B. Gerald Cantor Collections

June 25 to October 30, 2022

Dorothy Jenkins Gallery, The Harper Family Gallery, and Perkins Gallery

Efflorescence: The Botanical Paintings of Susan Martin

August 20 to December 4, 2022

Ledger & Murray Galleries

Lauren Austin: Life in Quilts

November 12, 2022 to March 12, 2023

Perkins Gallery

Edward Hopper & Guy Pène du Bois: Painting the Real

December 17, 2022 to March 26, 2023

Dorothy Jenkins Gallery & The Harper Family Gallery

Spirits: African & Oceanic Art

from the Dr. Alan & Linda Rich Collection
Linda Rich Gallery

The Von Wagner Code

Robert & Amy Harper Gallery

Material World & Hungry Planet

Marks Gallery

STUDENT EXHIBITIONS

George W. Jenkins Student Gallery

Summer Art Camp 2022: Artwork by Polk Museum of Art Summer Camp Students

September 3 to October 16, 2022

Learning to Be Me: Artwork by Polk County Students Grades K through 2

October 22 to November 13, 2022

Art Out Loud: Artwork by Polk County Middle School Students

November 19 to December 31, 2022

VIRTUAL EVENTS

PolkMuseumofArt.org/Events

Join Polk Museum of Art staff and guests online for our virtual events! Programs include behind-the-scenes looks at the Museum in *Drinks with the Director*, at how visual art relates to other creative fields with *Art Across Disciplines*, and so much more! Be sure to sign up and attend our exclusive Member events featuring special guests and in-depth art history lessons.

Miss out on one of our virtual events? To get caught up, visit PolkMuseumofArt.org/Virtual.

FALL CLASSES

at the Polk Museum of Art

September 26
to November 4

PolkMuseumofArt.org/Classes

PolkMuseumofArt.org/Shop

EVENTS

Fall 2022

PolkMuseumofArt.org/Events

Access Art: Special Needs

1st Thursday, 2 to 3:30pm; September 1, October 6, November 3

After Hours at Polk Museum of Art

1st Thursday, Open until 8pm; September 1, October 6, November 3, December 1

Curator Tours

1st Thursday, 6 to 7:30pm; September 1, October 6, November 3, December 1

Docent-Led Tours

1st and 3rd Saturdays, 11am to Noon; September 3 & 17, October 1 & 15, November 5 & 19, December 3 & 17

Documentary Screening: Rodin: The Gates of Hell

Saturday screenings, Noon to 1pm; September 3, 17, 24, October 1, 8, 15, 29

Point of View Gallery Talks

2nd Friday, Noon to 1pm; September 9, October 14, November 11, December 9

ArtLab

2nd Saturday, 10:30 to Noon; September 10, October 8, November 12, December 10
Free for Museum Members, \$10 for Non-Members.
Registration required. PolkMuseumofArt.org/ArtLab

Art Connects ALZ

3rd Thursday, 2 to 3pm; September 15, October 13, November 11, December 9
Reservations required. PolkMuseumofArt.org/ALZ

Members Reception: Season Preview

Friday, September 16, 6 to 8pm
Free for Museum Members, \$10 for Non-Members.
PolkMuseumofArt.org/RSVP

The Museum will be monitoring CDC and state health guidelines and recommendations.

The Polk Museum of Art and
the Lakeland Symphony Orchestra
present

the Gallery Concert Series

2022-2023
season

September 8
November 10
February 9
April 13

Tickets and information at
[PolkMuseumofArt.org/
GalleryConcert](https://PolkMuseumofArt.org/GalleryConcert).

THANK YOU MEMBERS!

We are grateful for your loyalty and generous support of the Polk Museum of Art at Florida Southern College. We are as strong as our Membership, and your investment in the Museum is an investment in one of our region's strongest cultural assets. *(List includes all active Memberships between August 2020 to July 2021.)*

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New Reciprocal Benefit!

Looking for the perfect day trip away?

Head to the Art & History Museum Maitland!

With four museums spread across five acres, visitors encounter a showcase of original art and historical artifacts, watch local artists at work, and explore the historical campus. The grounds are one of the most prominent examples of Mayan Revival architecture in the nation, making it Greater Orlando's only National Historic Landmark. And with your membership, you can enjoy 50% off admission!

Corpus Delicti

A solo exhibition by Jessica Caldas
Through September 18, 2022

In//Between: Painting the Post Immigrant Experience
October 6, 2022 – January 22, 2023

Visit ArtandHistory.org for more information.

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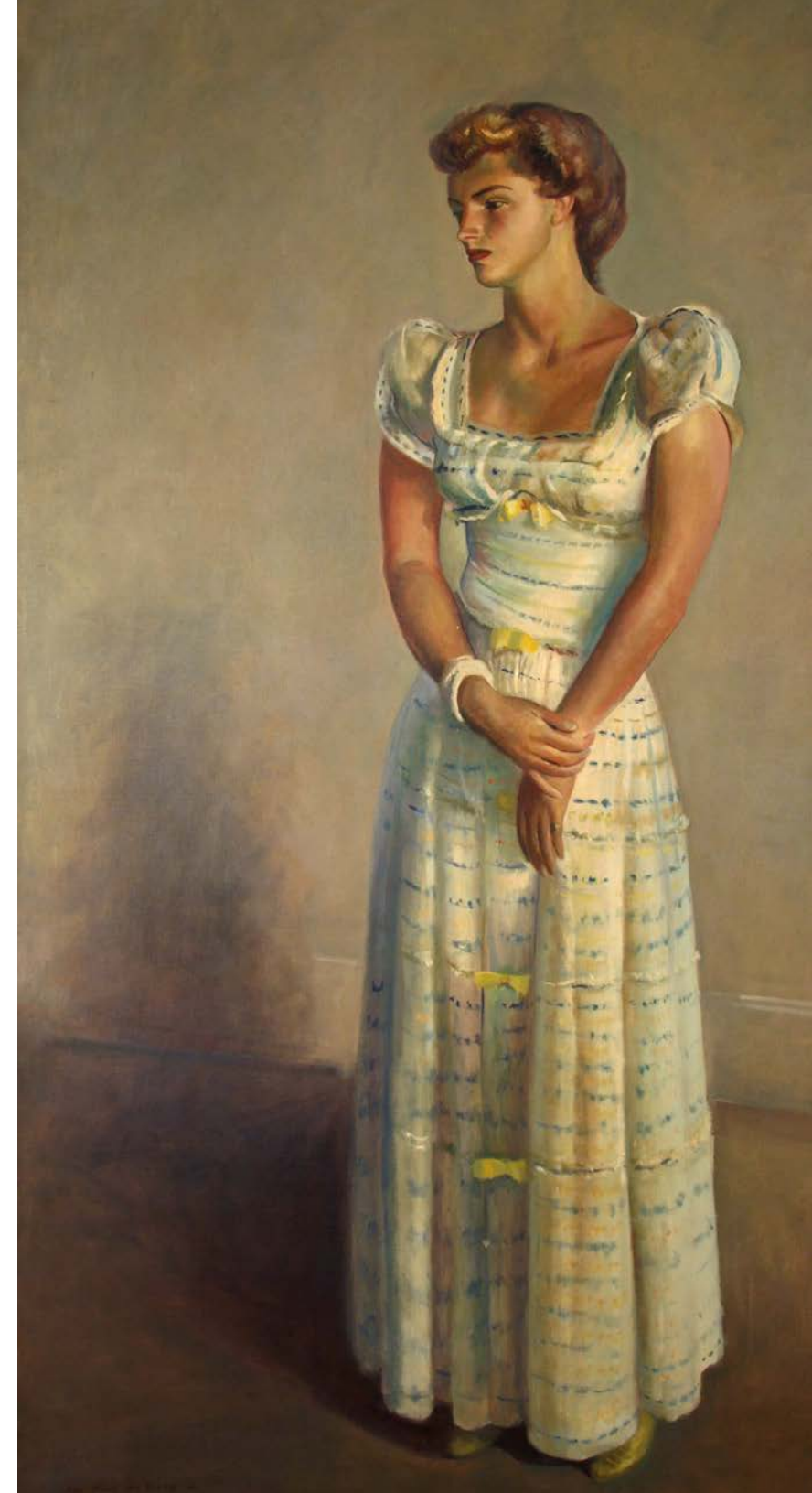
H. Alexander Rich, Ph. D.
Executive Director and Chief Curator

In the first half of the twentieth century, there were few bigger names in American art than Edward Hopper and Guy Pène du Bois. Both were devoted realists whose works center on scenes of contemporary urban and suburban life, the type of subject matter that read to their audiences as specifically “American” and modern at the same time. Both artists evoke an eerie sense of solitude and isolation in their art, in landscape and figurative paintings alike. Both trained at the New York School of Art under the tutelage of art world stars William Merritt Chase and Robert Henri and became fast, lifelong friends.

Today, however, most audiences may recognize the name of only one of the two: indeed, Hopper remains among the the best known and most celebrated American artists of all time. Pène du Bois has been lost in art history.

This winter, join us as we pull back the curtain on two master artists, whose careers and lives intertwined, but whose fame followed two very divergent paths. Four years in the making, *Edward Hopper and Guy Pène du Bois: Painting the Real* is a large-scale, original, loan-based exhibition prepared by the Museum in collaboration with 511 Projects in New York City. This exceptional academic exhibition is the first of its kind; while each artist has been the focus of numerous solo exhibitions, despite their friendship and history together this will be the first to explore the two side-by-side.

Guy Pène du Bois, 'Portrait of Patricia Pike in White Dress,' 1941,
Oil on canvas, Courtesy of 511 Gallery.



THE EXPANSION

An architectural rendering of the Polk Museum of Art expansion. The image shows a modern building with a large, white, angular facade on the left and a taller section with a glass and copper-clad facade on the right. The scene is set at sunset, with a warm orange and pink sky. Palm trees and other tropical plants are visible in the foreground and around the building. Several people are shown walking on a path in front of the building, and a red car is parked on the left. The overall atmosphere is one of a vibrant, modern cultural institution.

We continue to build upon a tremendous legacy here at the Polk Museum of Art. These transformational gifts now allow us to make the community's vision for the PMoA a reality, as we realize the Museum's enduring mission to enhance lives through inspirational and engaging art experiences for all, from the very young to centenarians. This expansion sets the stage for the Museum's status as a world-class academic museum, a community institution that serves students and our citizens.

Lynda Buck

President, Polk Museum of Art Board of Trustees

This past February, we shared a once-in-a-generation announcement with our community, our membership, and our supporters: after 56 years as Polk County's anchor cultural organization, the Museum is embarking headlong into its next thrilling era. We announced plans for a \$6 million expansion and renovation of the Museum's current 1988 building. A transformative moment, this expansion will be the first addition to the existing Museum facility since its construction, adding more than 13,000 square feet of new gallery, classroom, and multi-use space — more than tripling the Museum's current gallery space.

The two-story addition will be located on the northwest side of the present building, and the sleek design of the expansion will modernize the Museum's current façade. Construction on the new addition is expected to begin late this year, with a projected completion in the spring of 2024.

"We are elated to build upon the legacy of this impressive museum of fine arts and, through the affiliation of FSC and the Museum, now pursue an expanded agenda to offer exhibitions of our treasured permanent collection and welcome an increasing number of visiting exhibitions from the great museums of the world," said Dr. Anne B. Kerr, president of Florida Southern College and member of the Museum's Board of Trustees. "We are proud to be a Smithsonian Affiliate Museum, and this expansion will also enable additional exhibits from the Smithsonian to be shared with our community and students. This expansion of the Museum will result in a dynamic arts venue that will greatly enrich the cultural offerings in our community."

Along with the modern expansion, plans also include renovating the Museum's current entrance, replacing flooring throughout the ground level, and updating the second floor galleries, classrooms, and office spaces. These additional changes will also allow the Museum to expand its current collections storage, which houses nearly 3,000 works, as well as create flexible study, archival, and classroom spaces.

"Since the affiliation between the Museum and Florida Southern in 2017, the Museum has aspired to become a top-tier academic and community museum for learners of all ages," said Dr. H. Alexander Rich, executive director and chief curator of the Museum and chair of Florida Southern College's Department of Art History and Museum Studies, housed in the Museum. "Now with this exciting expansion, our whole community will benefit. The new spaces will showcase art from across time and cultures, and the Museum can continue to grow as an innovative site for learning for its entire art-loving community, including our students."

In addition to his Museum responsibilities, Dr. Rich leads FSC's Art History and Museum Studies program, one of the only higher education programs operated from a museum, providing college students the opportunity for engaged learning with internships and hands-on learning.

With the new changes, the Polk Museum of Art and Florida Southern College continue their trajectory toward becoming home to one of the nation's leading academic fine art museums and scholarly centers for the study of the arts and visual culture. The expansion will provide additional hands-on experiences for students — including internships, volunteer opportunities, and pre-professional development programs — and opportunities for incomparable, engaged-learning-focused educational programming for all members of our art-loving community.

A true anchor of cultural enrichment for our region and beyond, the Polk Museum of Art has been a site of exceptional art experiences since its inception in 1966, and this enormous undertaking builds importantly on that promise, with the benefit of our community as whole foremost in mind. Expanding the Museum has been a dream for decades — and now it is here. A bright and innovative future for the Museum is on the horizon.



We would like to thank our
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[†] This lecture series is a fundraising program in support of the Museum.