

TIM ROLLINS AND K.O.S.

University Art Museum
Collections Study Space

November 2018
— May 2019

there is two or three lords and ladies more married. If our sport had gone forward, we had all been made men.

- 18 FLUTE O sweet bully Bottom! Thus hath he lost sixpence
a day during his life. He could not have escaped sixpence
20 a day. An the Duke had not given him sixpence a day
for playing Pyramus, I'll be hanged! He would have
deserved it. Sixpence a day in Pyramus, or nothing!

Enter Bottom.

- 23 BOTTOM Where are these lads? Where are these hearts?
24 QUINCE Bottom! O most courageous day! O most happy
hour!

- 26 BOTTOM Masters, I am to discourse wonders; but ask me
not what. For if I tell you, I am not true Athenian. I
will tell you everything, right as it fell out.
QUINCE Let us hear, sweet Bottom.

- 30 BOTTOM Not a word of me. All that I will tell you is, that
the Duke hath dined. Get your apparel together, good
strings to your beads, *to your pumps;*
32 meet presently *to look o'er his*
33 part; for *to be preferred.*
34 In *to not him*
the *ing out*
thions
to not
No
unt.]

- 1 *peak of.*
THE *believe*
M. *toys.*
3 These *such seething brains,*
Lovers and *such shaping fantasies, that apprehend*
5 Such shaping fantasies, that apprehend

18 *bully* (cf. III, i, 7) 18-19 *sixpence a day* i.e. a pension from the Duke of this much 20 *An if* 23 *hearts* good fellows 24 *courageous* brave, fine (?), or encouraging, auspicious (?) *happy* lucky, fortunate 26 *am* to have to 30 *word* of word out of 32 *ribbands* (common spelling of 'ribbons') 33 *presently* right away 34 *preferred* put forward, recommended
V, i The palace of the Duke 1 *that* that which, what 3 *antic* (i) grotesque, bizarre, (s) ancient, 'antique'; *fairy* toys i.e. silly tales about fairies ('toys' are 'trifles') 5 *fantasies* imaginations 8 *compact* composed 11 *brow of Egypt* face of a gypsy, hence dark 20 *comprehends* ... *joy* i.e. includes as well the imaginary cause of the joy 24 *transfigured* so together so changed at the same time 26 *constancy* certainty (because the evidence is uniform or consistent and holds firm) 27 *humnorist* in any case; *admirable* wonderful 32 *masques* courtly shows featuring a dance of masked figures 34 *after-supper* last course, dessert (?), or light evening repast (i) 35 *mirth* entertainment 38 *Philstrate* (who acts as Master of the Revels; his part in this act is assigned in the folio to Egeus) 39 *abridgement* pastime, i.e. something to abridge or shorten the time 42 *brief* list, memorandum 44 *The battle* ... *Centaur*s probably the famous battle following the attempt of the Centaurs to carry off the bride of Perithous, Theseus' friend (Shakespeare followed the medieval and Renaissance versions of the legend in making Hercules present at the battle) 48-49 *The riot* ... *rag* the tearing apart of Orpheus by the Bacchantes (Ovid, xi, i ff) 50 *device* show 52-53 *The thrice* ... *beggary* (perhaps suggested by the title of Spenser's poem, *The Teares of the Muses*, 1591; complaints of the neglect of learning and poetry were fashionable 55 *singing with befitting*

More than cool reason ever comprehends.

The lunatic, the lover, and the poet

Are of imagination all compact.

One sees more devils than vast hell can hold:

That is the madman. The lover, all as frantic,

Sees Helen's beauty in a brow of Egypt.

The poet's eye, in a fine frenzy rolling,

Doth glance from heaven to earth, from earth to heaven;

And as imagination bodies forth

The forms of things unknown, the poet's pen

Turns them to shapes, and gives to airy nothing

A local habitation and a name.

Such tricks hath strong imagination

That, if it would but apprehend some joy,

It comprehends some bringer of that joy;

Or in the night, imagining some fear,

How easy is a bush supposed a bear!

HIPPOLYTA

But all the story of the night told over,

And all their minds transfigured so together,

More witnesseth than fancy's images

And grows to something of great constancy;

But howsoever, strange and admirable.

Enter Lovers: Lysander, Demetrius, Hermia, and Helena.

THESEUS

Here come the lovers, full of joy and mirth.

Joy, gentle friends, joy and fresh days of love

Accompany your hearts!

LYSANDER More than to us

Wait in your royal walks, your board, your bed!

THESEUS

Come now, what masques, what dances shall we have,

To wear away this long age of three hours

Between our after-supper and bedtime?

Where is our usual manager of mirth?

What revels are in hand? Is there no play

To ease the anguish of a torturing hour?

Call Philstrate.

PHILOSTRATE Here, mighty Theseus.

THESEUS

Say, what abridgment have you for this evening?

What masque? what music? How shall we beguile

The lazy time, if not with some delight?

PHILOSTRATE

There is a brief how many sports are ripe.

Make choice of which your Highness will see first.

[*Gives a paper.*]

THESEUS

'The battle with the Centaurs, to be sung

By an Athenian eunuch to the harp.'

We'll none of that. That have I told my love

In glory of my kinsman Hercules.

'The riot of the tipsy Bacchantes,

Tearing the Thracian singer in their rage.'

That is an old device, and it was played

When I from Thebes came last a conqueror.

'The three thrice Muses mourning for the death

Of Learning, late deceased in beggary.'

That is some satire keen and critical,

Not sorting with a nuptial ceremony.

'A tedious brief scene of young Pyramus

And his love Thisby; very tragical mirth.'

Merry and tragical? tedious and brief?

About Tim Rollins and K.O.S.

By John Epp

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Teachers generally devote an impressive amount of willpower and resources to ensuring that their kids succeed. But every so often the world is graced by a teacher who goes above and beyond the required level of devotion. Artist Tim Rollins can absolutely be placed among these prestigious few. His work with at-risk youth in the Bronx in the early 1980s sparked an international movement to teach students the beauty and relevance of art and literature.

Born Timothy Williams Rollins in Pittsfield, Maine on June 10, 1955, he was raised by working-class parents Carlton Rollins, a factory worker, and Charlotte Imogen Hussey, a hospital secretary. His interest in the arts began at a young age when he took on part-time jobs so he could afford to amass a large comic book collection and buy books by the likes of Ralph Waldo Emerson and Henry David Thoreau. His early investment in comic books allowed him to move into the world of art when he sold his collection to attend a newly created art program at the University of Maine, from which, in 1975, he received his associate's degree. That same year, he was admitted to the School of Visual Arts (SVA) in Manhattan and began studying under Conceptual artist Joseph Kosuth while also working as his assistant, a position that Rollins referred to as his "real education."

During this time Rollins began to create a name for himself, thanks to his unique way of creating art. One example stands out for its raw ability to evoke viewers to take inventory of their own privileges. Rollins hired a woman to stand for hours in front of a crowd and iron

his clothes. This repetitive yet simple motion was meant to illustrate his family's life of working hard just to make ends meet.

Rollins was certainly a product of his time. When he arrived in New York City and began studying at SVA in the mid-1970s, the country was still reeling from the war in Vietnam, and the battle for equal rights for all was being fought across the country. Emerging from this era of social reform was a new generation of artists who refused to conform to the norms of the past. The East Village and the South Bronx became the centers for these creators to reinvent the art scene. Artists such as John Ahearn and Rigoberto Torres began to involve the community members in their pieces by casting plaster portraits of people on the sidewalk. Projects were conducted in public spaces rather than the confines of studios, encouraging people to come in and learn about the creative process because everyone, in their view, is an artist.

Out of this new era of thought, Rollins and his friends founded the artists' collective Group Material in 1979. This group's central mission was to redefine how art was created and distributed to society and, "... to question the entire culture we have taken for granted." Rollins credits his vision for art to the literary works by Emerson and Thoreau that he read as a teenager in rural Maine. He believed it was his responsibility to come up with his own vision and to use art as a form of civil disobedience.

Shortly after Group Material was formed, Tim was invited to teach at Intermediate School 52 by its principal George Gallego. Located in the South Bronx, I.S. 52 suffered amid severe budget restrictions as well as the school's being situated in a severely neglected section of the city. Rollins compared the neighborhood to the bombed-out city of Dresden, Germany after World War II. The school consisted of five floors, but the first two were closed because of their condition, and while Rollins's classroom had windows, they were boarded up and covered in graffiti. A bucket under the sink acted as a drain. Rollins agreed to help Principal Gallego, but only for two weeks.

In the darkness that was Intermediate School 52, a hint of sunshine could be seen. The graffiti on the windows, walls, and even the ceiling were beautiful works of art. His students had been grouped together with various labels indicating they did not fit in a traditional classroom, with some who lacked access to any hot meals. On his second day, Rollins instructed the students to create the "best art of their lives" for one hour as he played hip-hop on a boom box. The art that was created was some of the best work he had seen in his life.



One of these students, Carlos, who would go on to become a K.O.S. member, asked Rollins to stay forever. That two-week commitment turned into seven years.

The spark he credits for starting Kids of Survival (K.O.S.) came early when he was reading a first-edition copy of George Orwell's *1984* to his students while they created art. Out of nowhere some of the students ripped pages from the book and began to draw on them. His anger and disappointment subsided as soon as he saw the art they had created.

Their art making eventually outgrew the classroom, so Rollins created the afterschool program "Art and Knowledge Workshop" five blocks from the school. A grant from the National Endowment for the Arts was enough to secure the space, and soon students began flocking to his studio at the end of the day to create art. Students were required to attend all their classes and complete their homework prior to picking up a brush. The pages on which they painted were from works deemed too challenging for these kids to understand. *From the Earth to the Moon* by James Verne, *The Scarlet Letter* by Nathaniel Hawthorne, and *Animal Farm* by George Orwell were just a few of the works K.O.S. members learned to read and respond to through original art. His students proved everyone wrong when they sold their first painting for \$5,000. Darnell Smith, a member, famously said, "Damn! White folks will buy anything. Let's make some more."

Kids of Survival enjoyed a successful period in the late eighties through the nineties. In March 1998, the University Art Museum was fortunate to host Tim Rollins for a three-day art-making event. Select area students from Clayton A. Bouton Junior Senior High School in Voorheesville, Ichabod Crane Middle School in Valatie, Philip Livingston Magnet Academy in Albany, and Hadley-Luzerne High School in Lake Luzerne were invited to witness the magic of Tim Rollins. Over the course of the three days, the students were inspired by Shakespeare's *A Midsummer Night's Dream* and went to work "in public." In keeping with Tim Rollins's practice of fusing images and literary texts, the students selected actual pages from *A Midsummer Night's Dream*, onto which they collaged watercolor images of flowers. With an audience of professors, students and museum visitors observing from above, dozens of flowers were painted and mounted to the wall. At the end of the three days, the students voted on the most beautiful flowers to include in the final text collages. Twenty-four were chosen, and the final works are currently on view in the Collections Study Space's inaugural exhibition.

The success of Tim Rollins and Kids of Survival owes a lot to those first days in the dilapidated classroom at Intermediate School 52. That initial act by the students of drawing on the pages of 1984 sparked a revolution in the ways that art and literature could be taught in conjunction with one another. It is fitting that the University Art Museum's newly created Collections Study Space opens its doors with a presentation of the project Tim Rollins initiated here in 1998. Rollins's philosophy of integrating the visual arts with literature and other disciplines dovetails with the Collections Study Space's goals of fostering a range of interdisciplinary activities and furthering new best practices in museum-based pedagogy. The space safely houses over 3,000 objects reflecting 50 years of modern and contemporary art, including paintings, photographs, prints, drawings and sculpture by many of the most prominent artists of the 20th and 21st centuries. A designated teaching area in the Collections Study Space accommodates classes of up to 20 students or small community groups and offers a range of behind-the-scenes experiences that provides opportunities to experience contemporary art through multiple perspectives. Tim Rollins's spirit of discovery lives on within the Collections Study Space as visitors use the collection for research and reflection. The lasting legacy that Tim Rollins left the Museum with his visit will continue to inspire future artists for years to come.

Inside Cover: Tim Rollins and K.O.S. *A Midsummer Night's Dream*, 1998. 24-pages, mixed media on paper, Gift of Tim Rollins.

Page Five: Tim Rollins and selected students from C.A. Bouton Junior Senior High School, Ichabod Crane Middle School, Philip Livingston Magnet Academy and Hadley-Luzerne High School created a work "in public," using Shakespeare's *A Midsummer Night's Dream* as their point of departure. Participating students were selected through the Capital Region Center for Arts in Education program.

About the Project

Tim Rollins and K.O.S., A Midsummer Night's Dream

University Art Museum, 1998

By Jaquelyn Mendez

Department of Art &
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The artwork and practice of Tim Rollins and K.O.S. (Kids of Survival) is the perfect archetype of art as collaboration, activism, and pedagogy. Their work was a part of widespread experimentation in combining narrative and form that characterized much of the art made in the 1980s.

The group began when artist Tim Rollins developed a curriculum to merge art making with reading and writing skills at a junior high school, Intermediate School 52, in the South Bronx. To make these literary paintings the group distills a book's narrative to a single motif and paints variations of that motif on the source material, the book pages themselves. The students functioned like a workshop or a collective that spends long periods of time working together.



Tim Rollins and K.O.S.
A Midsummer Night's Dream, 1998
24-pages, mixed media on paper
Gift of Tim Rollins

The group's main activity consisted of studying a literary text and sketching to later democratically decide which individual variations are included in the final composition, with Rollins overseeing the whole process.

In 1998, Tim Rollins came to the University Art Museum to host what was called a *Special "In Public" Creation*. Students from regional middle and high schools participated in the event that took place on the first floor of the Art Museum while the second floor functioned as an optimal viewing space of the collaborative artistic process that goes into the creation of a Tim Rollins and Kids of Survival (K.O.S.) project. Over the course of three days, students read and acted out scenes of Shakespeare's *A Midsummer's Night Dream* as well as painted individual flowers—their chosen motif related to the text. The group mutually decided which flowers would be collaged onto the play's pages. This yielded twenty-four final pages that were displayed as a series at the University Art Museum in the spring of that same year. The work was donated to the University at Albany Foundation's permanent collection.

Tim Rollins and K.O.S. first exhibited in the early 1980s as "Tim Rollins and 15 Kids From the South Bronx." From 1985 to 1986, the art collective exhibited various solo shows at the Hostos Community College, Fashion Moda and Jay Gorney Modern Art in New York City. Within a few short years, Tim Rollins and K.O.S. exhibited in the Venice Biennale, at Documenta 8, and in two Whitney Biennials. Tim Rollins and K.O.S. have works in the collections of the Museum of Modern Art, the Tate Modern, the Art Institute of Chicago, and the Bronx Museum of Art. In later years and alongside Rollins, six longtime K.O.S. members conducted workshops around the world collaborating with students to make paintings for exhibitions in local museums.

Inside Cover: Tim Rollins and K.O.S. *A Midsummer Night's Dream*, 1998. 24-pages, mixed media on paper, Gift of Tim Rollins

Or if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA

Ay, in the temple, in the town, the field
You do me mischief. Fie, Demetrius.
Your wrongs do set a scandal on my sex;
We cannot fight for love, as men may;
We should be wooed, and were not so.

I'll follow thee, and make a heaven
To die upon the hand I love.

OBERON

Fare thee well, nymph;
Thou shalt fly him.

Enter Puck

Hast thou the flower?

PUCK

Ay, there it is.

OBERON

I know it.

Where oxlips are.

250 Quite over-canopied

251 With sweet musk-roses, and

252 There sleeps Titania sometime of the night

253 Lulled in these flowers with dances and delights

And there the snake throws her enamelled skin

Weed wide enough to wrap a fairy in.

And with the juice of this I'll streak her eyes

258 And make her full of hateful fantasies.

Take thou some of it and seek through this grove.

A sweet Athenian lady is in love

With a disdainful youth. Anoint his eyes;

But do it when the next thing he espies

May be the lady. Thou shalt know the man

By the Athenian garments he hath on.

Effect it with some care, that he may prove

266 More fond on her than she upon her love;

And look thou meet me ere the first cock crow.

PUCK

Fear not, my lord; your servant shall do so.

Exeunt.

At our quaint spirits. Sing me now asleep.
Then to your offices, and let me rest.

7

Fairies sing.

With double tongue,

9

He not about;

11

He not about;

13

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He not about;

II, ii Enter Titania, Queen of Fairies, with her Train.

TITANIA

1 Come, now a roundel and a fairy song;

Then, for the third part of a minute, hence—

3 Some to kill cankers in the musk-rose buds,

4 Some war with renemice for their leathern wings,

To make my small elves coats, and some keep back

The clamorous owl, that nightly hoots and wonders

The clamorous owl, that nightly hoots and wonders

The clamorous owl, that nightly hoots and wonders

The clamorous owl, that nightly hoots and wonders

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2. FAIRY Hence, away! Now all is well.
One aloof stand sentinel. [Exeunt Fairies.]

Enter Oberon [and squeezes the flower on Titania's eyelids].

OBERON

What thou seest when thou dost wake,

Do it for thy true-love take;

Love and languish for his sake.

Be it ounce or cat or bear,

Pard, or boar with bristled hair

In thy eye that shall appear

When thou wak'st, it is thy dear.

Wake when some vile thing is near. [Exit.]

Enter Lysander and Hermia.

LYSANDER

Fair love, you faint with wand'ring in the wood;

And to speak troth, I have forgot our way.

We'll rest us, Hermia, if you think it good,

And tarry for the comfort of the day.

HERMIA

Be't so, Lysander. Find you out a bed,

For I upon this bank will rest my head.

LYSANDER

One turf shall serve as pillow for us both,

One heart, one bed, two bosoms, and one troth.

HERMIA

Nay, good Lysander. For my sake, my dear,

Lie further off yet; do not lie so near.

LYSANDER

O, take the sense, sweet, of my innocence.

Love takes the meaning in love's conference.

I mean that my heart unto yours is knit,

So that but one heart we can make of it;

Two bosoms interchained with an oath—

So then two bosoms and a single troth.

Then by your side no bed-room me deny,

For lying so, Hermia, I do not lie.

250 oxlips species of primrose similar to a cowslip 251 over-canopied (modifies bank); woodbine honeysuckle (but also applied to different vines; cf. IV, i, 41) 252 musk-rose single, sweet-scented, white garden roses; celandine sweetbrier, a wild rose 253 sometime of at some time during 258 fantasies fancies 266 fond foolishly doting II, ii The wood 1 roundel (cf. singlets, round, II, i, 86, 140) 3 cankers worms, caterpillars, musk-rose (cf. II, i, 252) 4 renemice bats 7 quaint fine, dainty (used of things skillfully made) 9 double forked 11 blind-worms slow-worms, small snakes 13 Philomela Philomela, the nightingale 30 ounce lynx 31 Pard leopard 36 to speak troth to speak truthfully, 'to tell the truth' 42 troth true love, pledged faith 45 take . . . innocence i.e. take my meaning in the light of my innocent intentions 46 Love . . . conference i.e. when lovers converse, love interprets the meaning 50 troth (cf. I, 42)

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