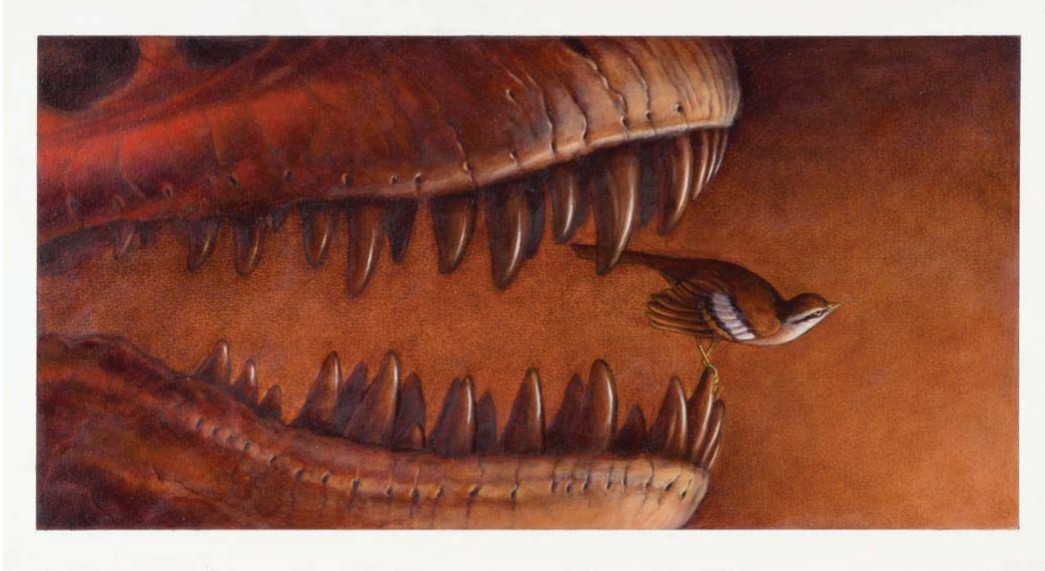


# Woodson Art Museum *in your classroom*



Frans Lanting, *King Colony*, Antarctica, from the National Geographic exhibition *Rarely Seen*



Eric Rohmann, *Times Flies*, © 1994 by Eric Rohmann



**On view March 3 through May 27, 2018**

## Introduction

A spring visit to the Woodson Art Museum offers students and visitors the opportunity to explore the adventure and excitement of National Geographic in [\*Rarely Seen: Photographs of the Extraordinary\*](#), which features fifty, large-scale photographs documenting the singular sights and experiences captured by renowned international photographers. From underwater parks to tropical jungles, these photographs depict the beautiful, unusual, and thrilling wildlife, landscapes, and cultures of our world. Area photographers and Museum visitors are invited to participate in a [series of programs](#) with celebrated photographer [Ian Plant](#), whose [photograph of Wisconsin's ice caves](#) is featured in *Rarely Seen*.

Stunning photographs are complemented by the bright, warm, and dynamic artwork of children's book [author and illustrator Eric Rohmann](#) in his exhibition [My Friend Eric Rohmann](#). Bring students for residency visits with Caldecott-award winning artist Eric Rohmann, Tuesday, April 3 through Friday, April 6, and check out [Rohmann's public programs and workshops](#).



*Rarely Seen* and *My Friend Eric Rohmann* are on view Saturday, March 3 through Sunday, May 27, 2018.

Don't miss sculptor Ricky Bernstein's site-specific installation *Destined for the Stars* on view through mid-May. Learn more about what goes into creating Bernstein's larger-than-life artwork in this [video](#) and [read the story](#) behind the artwork.

Ricky Bernstein, *Destined for the Stars*, 2017, oil and acrylic paint, oil crayon, color pencil, mixed media objects on glass, aluminum, and wood

## *Rarely Seen: Photographs of the Extraordinary* Exhibition Highlights

### Joel Sartore

A Cabelas' store employee uses a brightly colored duster fitted with a telescoping pole to clean up mountain sheep in the Sidney, Nebraska, outfitter's taxidermy display. The quiet, almost surreal tableau captured by Nebraska native and National Geographic [photographer Joel Sartore](#) tests the viewer's ability to distinguish between the living and lifeless. Sartore notes "the picture works because the display is so realistic that it takes a minute to register that the janitor is dusting a display, not real sheep frozen in time."



Joel Sartore, *Hey, That Tickles*, Nebraska, from the National Geographic exhibition *Rarely Seen*

The unusual subjects are just one element that makes this image so intriguing and successful. After establishing the circumstances of the scene, the photograph's composition pulls the viewer's eye back into and through the image. The once-realistic landscape of an overcast mountain range now serves as a flat backdrop for the cast of characters in the foreground. Positioned just so, the stuffed sheep create a gentle slope for the eye to follow – a shape not unlike the curve of the animals' distinct horns. The two strong, straight lines created by the lift and the long arm of the duster, frame the action of the shot and help to pull your eye to other areas of the image. Against the muted palette of the mountains, bright pops of red and yellow to the right are balanced by the colorful duster at left. As your gaze moves around the photograph, catch a glimpse of a wolf, throwing its head back in a silent howl at the edge of the frame.



#### *Nanut Bovorn*

With arms extended skyward, releasing lanterns and snapping pictures, dozens of silhouetted figures line the water's edge in this warm, joyful image from the 2013 Festival of Lights captured by Thai [photographer Nanut Bovorn](#). The amber glow of hundreds of lanterns fills the night sky and the reflection in water below – creating an inviting, ethereal scene. Reminiscent of luminescent jellyfish floating through the dark sea, the image conveys a mystical quality that reinforces the spiritual nature of this event.

Nanut Bovorn, *Festival of Lights*, Thailand, from the National Geographic exhibition *Rarely Seen*

The annual Northern Thai “Yi Peng” festival is celebrated during the full moon in the twelfth month of the lunar calendar, or November in the West. Releasing hundreds of lit lanterns, known as “khom loi,” honors Buddha and signifies letting go of problems and negative experiences of life. The most impressive Yi Peng celebrations take place in Chiang Mai, the ancient capital city of the Lanna kingdom. Mass lantern releases are tightly regulated by the Thai government. One of the largest and most popular releases occurs at Mae Jo University, where thousands of locals and tourists gather to light and release khom loi.

Yi Peng coincides with the “Loi Krathong” Festival, which includes a similar ceremonial release of thousands of decorative baskets, traditionally made from folded leaves, into local ponds and waterways. Each small basket or “krathong” carries a wish for the new year, a lit candle, and small offerings to appease ancient river spirits believed to control the stability and fruitfulness of Thailand’s many waterways.

These sacred, communal festivals bring thousands together throughout countries in southeast Asia and reflect the exuberant and rich cultural traditions of its people.

#### *Marko Korosec*

On May 28, 2013, Slovenian [photographer Marko Korosec](#) chased an approaching storm near Julesburg, Colorado. While tracking the growing storm cell, Korosec captured the dramatic and ominous *Supercell Storm Cloud* image, which he titled “Independence Day,” an apt reference to the 1996 science-fiction film. “It’s such a beautiful structure created by Mother Nature and dangerous at the same time,” Korosec said of his photo that won the 2014 National Geographic Traveler Magazine Photography Contest. “I decided to submit this photo because it does look kind of surreal and gives a feeling of how small we are against nature.” Although a



Marko Korosec, *Supercell Storm Cloud*, near Julesburg, Colorado, from the National Geographic exhibition *Rarely Seen*

tornado warning preceded this storm for more than an hour, it never produced a tornado. Despite the cloud's menacing appearance, it generated only rain, hail, and short-lived funnel clouds.

Supercell storm clouds, also called "Mothership" clouds, are the result of warm, humid conditions combining with cooler, dryer air, which produces a strong updraft and rotation of air. Rapidly changing wind speed and direction help create the radial shape, fueled by an updraft of warm air and the downdraft of cool air, creating a thunderstorm. Supercell storm clouds are some of the most dangerous and impressive storm systems of the Great Plains and can lead to large tornados under the right conditions.

Marko Korosec's lifelong interests in weather and climatology led to a career in storm chasing and weather photography. Since 2005, Korosec has worked for a major Slovenian motorway company as a system administrator and supervisor of road weather information systems, dedicating his career to monitoring and documenting extreme weather systems, often with breathtaking results.

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Frans Lanting, *King Colony*, Antarctica, from the National Geographic exhibition *Rarely Seen*

#### *Frans Lanting*

The nearby sounds of crashing waves are dwarfed by the piercing calls and guttural trills of over 100,000 breeding pairs of king penguins. The remote South Georgia Island, a British territory located 900 miles southeast of the Falkland Islands in the South Atlantic, is home to one of the largest king penguin breeding colonies. The Island's mountainous, polar-tundra climate affords no tree cover and creates a raw, inhospitable environment for most wildlife. Standing more than three feet tall, king penguins are the second-largest penguin species on the planet and sport sleek,

gray-speckled backs, bright white fronts, and brilliantly colored orange and black heads.

The chaotic, noisy penguin crowd in this photograph is juxtaposed against the stately mountain landscape. The rugged island terrain is softened by warm light and pale washes of clouds contrasting with the busy sea of activity on the beach below. Its masterful composition adds depth, balance, and visual interest to this image.

[Dutch photographer Frans Lanting](#)'s three-decade career is filled with ambitious, large-scale projects dedicated to animals and places throughout the planet. Lanting uses his powerful photographs to promote global conservation efforts and appreciation for the world's rare and beautiful wildlife.

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### *Bence Máté*

Describing this rare face off, [photographer Bence Máté](#) said “I was photographing hummingbirds when I heard the sharp, alarming noise of the birds reacting to the presence of a predator. Sixty feet away from me this green-crowned brilliant was fearlessly attacking a small viper.” The long shutter speed and shallow depth of field made it difficult he said to make an image with both animals in sharp focus. “This encounter was one of the most interesting ones I’ve ever seen, and I quickly set up two flashes to increase the light and shutter speed, using one flash fired from the background and another from the camera.”



Bence Máté, *Animal Confrontation*, Costa Rica, from the National Geographic exhibition *Rarely Seen*

Growing up in a small village in Hungary, Bence began birdwatching and exploring the natural world at a young age. Wishing to relive memories of his backyard adventures, he collected feathers and nests, but soon discovered that the best way to capture the thrill of his outdoor experiences was behind the camera. By 13, Bence spent all of his free time photographing birds and wildlife and crafted his first structure, called a “hide,” that allowed him to get closer to his elusive subjects. At 18, he founded his own photography company and managed to make a living through photo competitions, image sales, lectures, and writing articles. Máté is credited with developing the “one-way glass” photography technique, enabling photographers to conceal their presence in a blind, yielding more stealth and success in the field.

At 32, Bence is one of the most celebrated wildlife photographers of his generation and finds inspiration by combining his technical knowledge of photography with his scientific understanding of ecological behavior.



Cesare Naldi, *Elephant Connection*, Andaman Islands, from the National Geographic exhibition *Rarely Seen*

### *Cesare Naldi*

A man named Nasru and his elephant companion, Rajan, are photographed eye-to-eye, at peace in the bright tropical sun. Swimming in the clear, warm waters of the Andaman Islands, an isolated archipelago in the Bay of Bengal, man and beast relax and pose for photographs. [Photographer Cesare Naldi](#) won a 2009 National Geographic photography contest for his otherworldly image of the pair of longtime friends. “When I was in the water with Rajan, I was really surprised by how fast he could move his legs to swim,” Naldi said. “Most of the time he had his head under the water and used his long nose to breathe, like a submarine uses its periscope.”

The Andaman and Nicobar Islands are covered in dense rainforest, a resource that the British colonial empire could not resist. In 1883, a forest department was founded and tasked with extracting and transporting timber from the islands back to the Indian mainland. To assist islanders with extracting large amounts of lumber, elephants were brought from India and used to pull logs from the forest and transport them across the islands. Elephants are natural swimmers, and the foresters took advantage of this trait by training the elephants to swim between islands with drivers. After the Indian government banned the logging industry in 2000 in an effort to protect the islands' biodiversity, the famous swimming elephants of Andaman Islands were out of work and most were relocated off the islands by their owners. Rajan was the exception.

Living out his days with his driver on the islands, Rajan was cared for by a local resort where he swam with tourists and took part in a few films, most notably the 2006 fantasy-adventure film "The Fall." At 66, Rajan, who was the last of the swimming elephants, passed away in 2016. Naldi's photograph captures two unlikely friends, both remnants of a bygone way of life, as they float, suspended between the two worlds of the sea and the sky.



Eric Rohmann, *Bless This Mouse*,  
© 2011 by Eric Rohmann,  
graphite and watercolor

### ***My Friend Eric Rohmann***

This retrospective exhibition features the work of award-winning artist Eric Rohmann. Rohmann's career as an illustrator includes work in several mediums — oil, watercolor, and relief printing — reflected in the diverse aesthetics on view. Exhibition highlights include original illustrations for *Time Flies*, Rohmann's first book, which won a Caldecott Honor in 1995; *My Friend Rabbit*, which received the Caldecott Medal in 2003 for its bold relief-print illustrations; *A Kitten Tale*, published in 2008; and *Oh, No!*, a recent book.

*The Relief Printing Process for My Friend Rabbit* (courtesy of Eric Rohmann and the National Center for Children's Illustrated Literature)

"My stories begin with lots and lots of words. Then I rewrite, paring the story down to something interesting and clear. Often pictures tell the story, and the words fall away. Pictures and words do different things and I try to use them for what they do best. I keep a sketchbook/journal with drawings, collage, notions,

impressions, and complaints, bits of found paper, other artifacts and ephemera. It's my way of always staying engaged in the world. The more techniques and methods you practice, the more extensive your toolbox. Different stories call for different kinds of pictures. Printmaking is important to my work, because it gives my images a different look. As I translate a pencil drawing into a woodcut, the line quality changes. Therefore, the feel of the images changes. This allows the books to look different from the painted images. Having made books by hand helps me understand the book form: the cover, end papers, page turns, gutter, and the heft and the shape of the book." — Eric Rohmann



There are many techniques an artist can use to make a relief print, a form of printmaking. In relief printing, cuts are made into the flat surface of a block, which could be wood, linoleum, or foam; ink is then rolled across the surface. Any raised area that is not cut away will pick up the ink. A printmaker may choose to print images using a press or burnishing by hand. In reduction printing, a

multi-color print is created using only one block, by cutting away more and more of the surface in between each color printing.

The material for the block pictured below is a very dense foam available in sign shops and generically known as PVC. “I buy 4’ x 8’ sheets and the material holds up well under many printings, cuts easily, and doesn’t dull the tools as fast as linoleum. I use the eighth-inch thickness (it’s softer than the quarter-inch thickness). I prefer white, which I then spray with auto primer or any non-gloss gray spray paint. This way I see the white underneath as I cut.” – Eric Rohmann



Eric Rohmann, *My Friend Rabbit*, © 2002 by Eric Rohmann, hand-colored relief print

*My Friend Rabbit* began as a doodle. “I made a doodle of a rabbit holding a paper airplane. Then I asked myself questions. What would a rabbit do with a paper airplane? Well, throw it, probably. What does a paper airplane do that other things that you throw don’t do? Well, they go in a lot of places you don’t expect them to go. There was a series of drawings where they landed in a woman with big hair and in the wool of a sheep that was angry about it. From there you start finding your way to a story. Eventually the plane ends up in a tree. Well, the problem with that of course is now you’ve got a rabbit and a plane in a tree and you have a problem, which is something you always need in a good story. A way for your main character to grow, a way for your main character to solve something, to move on to the next step. But he was by himself. I came up with another character, a mouse, and thought maybe the mouse can fly the paper airplane. This is how the story finds its way.

Eventually I made little clay models, I did paper cut outs, I painted, I did watercolor, and then a woodcut. Think about how you make a woodcut. You make a woodcut by pushing. Because it’s resistant, the line tends to reproduce the force of the making of the line, and so it is active and chunky and energetic. That seemed perfect for the book. I knew it was going to be brightly colored. The black line also settles it a little bit;

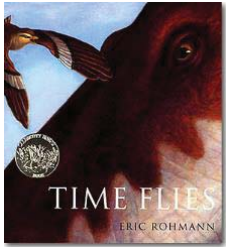


Eric Rohmann, *My Friend Rabbit*, © 2002 by Eric Rohmann

it gives it that bright play school color, a skeleton to sit with. Once I made the block, I didn't have to make other stuff because I knew

that was going to be the right one.” – Eric Rohmann in an interview with Reading Rockets.

Original illustration artwork from the following titles is included in the *My Friend Eric Rohmann* exhibition; click on the titles to follow a link to Rohmann's webpage for each book.



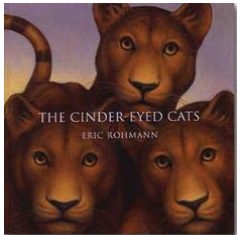
[\*Time Flies\*](#) (1994)

Written and illustrated by Eric Rohmann  
Medium: oil on paper



[\*The Golden Compass\*](#) (1996)

Written by Philip Pullman and illustrated by Eric Rohmann  
Medium: oil on paper



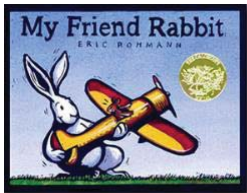
[\*The Cinder-Eyed Cats\*](#) (1997)

Written and illustrated by Eric Rohmann  
Medium: oil on paper



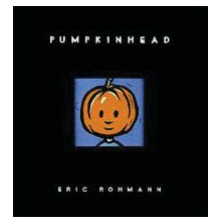
[\*The Prairie Train\*](#) (1999)

Written and illustrated by Eric Rohmann  
Medium: oil on paper



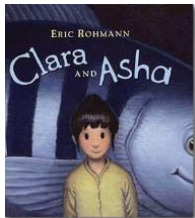
[\*My Friend Rabbit\*](#) (2002)

Written and illustrated by Eric Rohmann  
Medium: hand-colored relief print



[\*Pumpkinhead\*](#) (2002)

Written and illustrated by Eric Rohmann  
Medium: relief print



[\*Clara and Asha\*](#) (2005)

Written and illustrated by Eric Rohmann  
Medium: oil on paper



[\*A Kitten Tale\*](#) (2008)

Written and illustrated by Eric Rohmann  
Medium: relief print



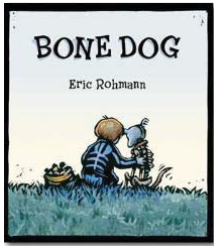
[\*Last Song\*](#) (2010)

Written by James Guthrie and illustrated by Eric Rohmann  
Medium: watercolor

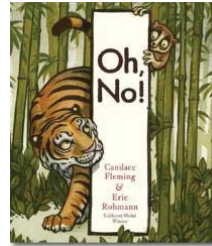


[\*Bless This Mouse\*](#) (2011)

Written by Lois Lowry and illustrated by Eric Rohmann  
Medium: graphite and watercolor



*Bone Dog* (2011)  
Written and illustrated by Eric Rohmann  
Medium: relief print and watercolor



*Oh, No!* (2012)  
Written by Candace Flemming and illustrated by Eric Rohmann  
Medium: reduction relief print

## Before Your Visit

*Get to Know Author and Illustrator Eric Rohmann*

- Enjoy nine [“Reading Rocket” interviews](#) with Rohmann for more information on his background, creative process, and the origins of some of his books.
- Check out these Rohmann interviews and profiles:
  - <http://blaine.org/sevenimpossiblethings/?p=1115>
  - <https://www.nccil.org/artists/eric-rohmann>
  - <https://www.publishersweekly.com/pw/by-topic/childrens/childrens-authors/article/66822-bea-2015-candace-flemming-and-eric-rohmann-creative-collaboration.html>
  - [http://www.randomhouse.com/kids/catalog/author.pperl?authorid=26010&view=sml\\_sptlght](http://www.randomhouse.com/kids/catalog/author.pperl?authorid=26010&view=sml_sptlght)



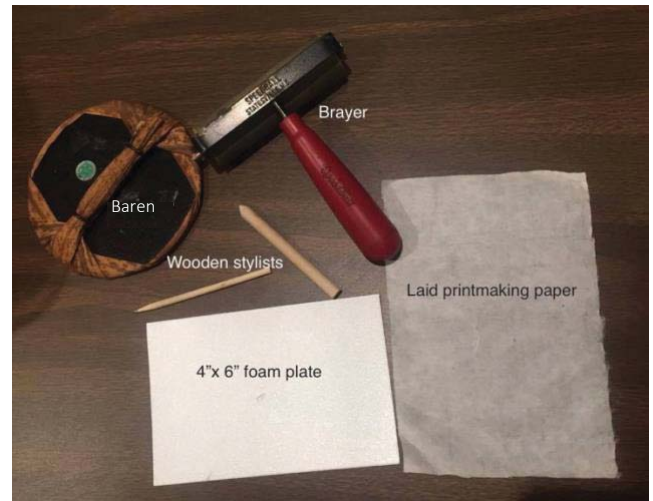
## Relief Printing in the Classroom

Check out this great introduction to relief printing courtesy of the Minneapolis Institute of Arts:

<https://www.youtube.com/watch?v=O0skLwaFpn0>

Rubber stamps can be used to convey relief printing basics or try creating a printing plate using thin sheets of foam.

**Relief Printing Supplies:** Students can draw an image or design with a toothpick or dull pencil on the foam (image at right shows wooden stylists and a 4”x6” foam plate).



a soft, rubber roller (called a “brayer” in printmaking) to apply a thin, even layer of ink on to a smooth surface (the picture below shows ink rolled out onto a sheet of Plexiglas ©) for printing.

## Rolling the Ink and Inking the Plate: Ink “the plate” using



Place a piece of paper on top of the plate and use a wooden spoon (printmakers would use a wide, flat disc, called a baren, featured in the image below) to press the paper onto the plate, transferring the ink and image onto the paper.

**Reveal the Print and Create an Edition:** Remove the paper from the plate to reveal the original print.

Students can create multiple prints from the same plate to create an “edition” or series of prints, each one considered an original work of art. Individuals should mark their series of prints in the lower left corner below each image with a signature and two numbers and a slash. For example, the first print they create in an edition of five prints would show “1/5,” which identifies the print as #1 of 5.

Try hand-coloring the prints using watercolors (like Eric Rohmann), colored pencils, or crayons. Encourage students to create multiple prints and experiment with different color combinations to see how the aesthetic of their image changes.



Eric Rohmann, *Cinder-Eyed Cats*, © 1997 by Eric Rohmann, oil on paper

*Tell It, Act It, Sketch It, Board It, Book It*  
One of the challenges of illustrating a story is determining which parts of the narrative to depict visually vs. verbally. Using a variety of materials and creative processes, challenge students to create their own illustrations to complement a familiar fairy tale or story.

#### Part 1: Tell It

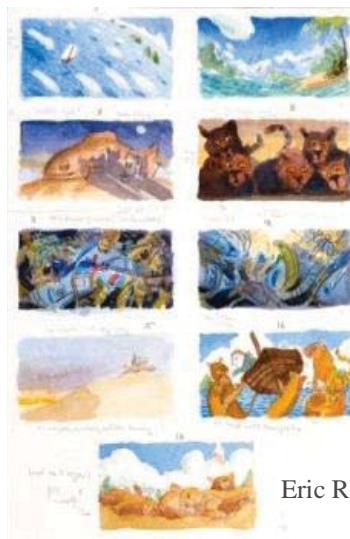
Working in small groups, assign one student to be the storyteller or reader, who recounts the selected narrative to the group.

#### Part 2: Act It

Ask a few students in each group to act out what they deem to be some of the important plot points from the story and when the action or narrative seems at its most enticing, have students freeze, creating a tableau from which to draw an illustration.

#### Part 3: Sketch It

Once the critical plot points and corresponding tableaus have been determined, have the students sketch these scenes from the story, which will serve as the first draft of their illustrations.



Eric Rohmann, Storyboards for *Cinder-Eyed Cats*, © 1997 by Eric Rohmann

#### Part 4: Board It

To see if the story unfolds logically, have students try storyboarding their illustrations by creating a series of thumbnail sketches in order.

#### Part 5: Book It

Create a simple, eight-page maquette book (also called a “dummy book”) in which students transfer their illustrations and written word into a book to see how their original designs translate in a new configuration. Discuss how the presentation and understanding of a story might change when presented in book form.

#### *Principles of Design in Photography*

Collect and distribute magazines and ask students to identify and discuss [principles of design](#) found in the magazines’ photographs. This exercise will serve as a great warm-up or follow-up activity for students as they will focus on the principles of design while viewing *Rarely Seen* with Museum docents.

#### @ the Woodson

During their [docent-led Experience at the Art Museum](#), students will experience *Rarely Seen* and *My Friend Eric Rohmann*, discuss artworks in the galleries, and have an opportunity to create an original artwork. Using scissors, glue, and old National Geographic magazines, students will create a photography collage utilizing principles of design discussed during their tour and in the classroom.

#### Activity Guides

Each participant on a docent-led Experience receives [Activity Guides](#) (one for *My Friend Eric Rohmann* and one for *Rarely Seen: Photographs of the Extraordinary*) to extend learning beyond the Woodson Art Museum and as a way to share the visit with friends and family.

#### Audio Tour App

Gain additional insights into artworks, processes, and subjects from artists and curators via the [Woodson Art Museum’s free audio-tour app](#), available at the Museum on free iPod touch devices or for download on Apple and Android devices.

#### In-Depth Art Experience

Interested in going above and beyond the hands-on creative engagements described? Customized visits are always an option. Museum educators can work with you to create a more in-depth experience for your students. Material fees range from \$2 to \$4 per student. Call 715.845.7010 or email Catie Anderson [canderson@lywam.org](mailto:canderson@lywam.org).

#### Woodson Art Museum Information

Please encourage your students to visit the Art Museum.



#### Hours

Tuesday – Friday	9 am – 4 pm
The first Thursday of every month	9 am – 7:30 pm
Saturday – Sunday	Noon – 5 pm
Closed Monday and holidays, including Easter.	

#### Contact

Call the Woodson Art Museum or visit the website for more information:

700 N. 12th St.  
Wausau, WI 54403  
[lywam.org](http://lywam.org)  
715.845.7010