

## **Memorial Tusk**

G250

Unknown Artist

1775-77

Carved Ivory (43x17x17)

Nigeria – Edo Culture

The kings (Oba) of Benin and the high-ranking chiefs who served them displayed ivory tusks on altars honoring their ancestors. This tusk was commissioned by Ekeneza in 1775, the year he became ezomo, or military commander, under King Akengbuda (reigned 1750–1804). The size of the tusk and complexity of the images, meant to be read from bottom to top, rival altar tusks created for an Oba. Motifs which are abstracted as symbols, include deified kings and important commanders from the past; warriors, European soldiers, and courtly women; leopards, elephants, reptiles, and mudfish. Note the mudfish-legged figure on the second row, signifying a deified Oba (others occur higher up), and just above him the small, long-haired figure representing a Portuguese soldier. There are many elephant images which reinforce the Oba's power and strength. The trunk ends in a hand. He was considered divine and was the intermediary between the ancestors and the people with religious as well as political responsibilities. Ivory's whiteness recalls the color of purity.

### **Questions:**

- What is this made of?
- What animal does it come from?
- Can you see any of the symbols or images?
- It is called a memorial, what does that mean?
- What do we use when we want to remember a story?
- Are there any family stories which are important to you?
- How do books help us understand ourself and others?
- What do you expect when you read "I am Ivan. I am a gorilla. It's not as easy as it looks." (p.1)

### **Connections to the book:**

- The tusk serves as a reminder of an important event in the history of Benin, the defeat of an evil enemy who had the power to transform into an elephant. The oba was able to restore order during a turbulent time of rebellion. In what way is Stella powerful, how does she help Ivan? p.27 - "Sometimes Stella tells stories of her childhood, of leafy canopies hidden by mist and the busy songs of flowing water. Unlike me, she recalls every detail of her past."
- People use stories to remind them of events in the past. Why do parents tell their children stories? How do Stella's stories help her and also help Ivan discover who he is? (p. 20 – I know what most humans think. They think gorillas don't have imaginations. They think we don't remember our

pasts or ponder our futures. Come to think of it, I suppose they have a point. Mostly I think about what is, not what could be. I've learned not to get my hopes up.”)

- p. 53 “You could try remembering a good day, 'Stella suggests. 'That's what I do when I can't sleep'. Stella remembers every moment since she was born: every scent, every sunset, every slight, every victory. 'You know I can't remember much,' I say. 'There's a difference,' Stella says gently, 'between can't remember and won't remember. Memories are precious, Stella adds. They help tell us who we are. ’”
- What lesson does the Jambo story teach? (p. 63 -67)
- How does Ivan grow in his understanding of himself as he remembers more of his own life story?
- p. 53 “You could try remembering a good day, 'Stella suggests. 'That's what I do when I can't sleep'. Stella remembers every moment since she was born: every scent, every sunset, every slight, every victory. 'You know I can't remember much,' I say. 'There's a difference,' Stella says gently, 'between can't remember and won't remember. Memories are precious, Stella adds. They help tell us who we are. ’”
- How does his promise to take care of Ruby help him remember his past?  
p. 122 – Ruby asks for a story and he wants to stop her sobs so “slowly and deliberately, I try to remember.” p. 123 – 129 he tells his life story. It helps him recall how he was trained to be a silverback. p.170 – his capture.

**Untitled 73.12**  
G373  
Cy Twombly  
1970  
Crayon and Oil  
American

Edwin Parker “Cy” Twombly, Jr. was an American painter of large-scale, freely scribbled, graphic and graffiti-like works on solid fields of mostly gray, tan, or off-white colors. Although he was influential and appealed to other artists his work was discomfiting to critics and difficult for the broad public. The Director of one art gallery said, “sometimes people need a little bit of help in recognizing a great work of art that might be unfamiliar.” He became fascinated with tribal art and, using the painterly language of the early 1950's to invoke primitivism. Twombly soon developed a technique of gestural drawing that was characterized by thin white lines on a dark canvas that appear to be scratched onto the surface. He also made sculptures which he assembled from discarded objects. His series of “Blackboard Paintings between 1967 and 1971 featured terse, colorless scrawls reminiscent of chalk on a blackboard but forming no actual words. He made these using an unusual technique: he sat on the back of a friend, who shuttled back and forth along the length of the canvas, thus allowing the artist his fluid, continuous lines.

**Questions:**

- What does this look like?
- Any idea what it says?
- Have you ever made a painting with someone's help? (Tell about his technique.) (p. 19 – drawing on mother's back)
- Do you remember practicing handwriting with loops and lines?
- How does Ivan get the nickname Mud? How does his habit get him into trouble when he's living with Mack? (136-7) How does he get to use his skills at the zoo? (p. 290-92)
- How does this remind you of Ivan's drawings? It is crayon and oil.
- Do you think Twombly drew it to please himself like Ivan, or to appeal to other people?
- When Ivan gets the jars of paint, why is so glad to make handprints? (p. 157-60) How does that lead to his helping Ruby? (p. 172-3)
- Do you think people liked this when he drew it? What did humans think of Ivan's drawings? (p.17) Can people recognize Ivan's drawing of the beetle or of bananas?

**Connections to the book:**

- p. 16 “Julia is ten years old. She and I have a lot in common. We are both great apes, and we are both artists. It was Julia who gave me my first crayon, a stubby blue one, slipped through the broken spot in my

glass along with a folded piece of paper. I knew what to do with it. I'd watched Julia draw. Julia's drawings are wild with color and movement. She draws things that aren't real: clouds that smile and cars that swim. Her pictures are like pieces of a dream. My drawings seem pale and timid next to Julia's. I draw the things in my cage, simple items that fill my days: an apple core, a banana peel, a candy wrapper. But even though I draw the same things over and over again, I never get bored with my art. When I'm drawing, that's all I think about. Humans don't always seem to recognize what I've drawn. They squint, cock their heads, murmur. That's all right. I'm not drawing for them. I'm drawing for me."

- p. 19 "I think I've always been an artist. Even as a baby, still clinging to my mother, I had an artist's eye. I saw shapes in clouds, and sculptures in the tumbled stones at the bottom of a stream. Whenever I got the chance, I would dip my fingers into cool mud and use my mother's back for a canvas. "
- p. 38 "Mack gives me a fresh crayon, a yellow one, and ten pieces of paper. 'Time to earn your keep, Picasso,' he mutters. I wonder who this Picasso is. Does he have a tire swing like me? Does he ever eat his crayons." Tie this in to *Baboon and Young*.
- p. 56-59 *The Beetle* chapter. "It's nice having a fellow artist around."
- In same Gallery, **Savannah (64.24)** by Urban Couch, American, 1962, oil on canvas. This might be like one of Ivan's paintings and could be used to discuss the same questions and connections.

## The Buddhist Guardian Mahabala

Artist Unknown

China

16<sup>th</sup> Century

G203

Gallery Label: The cartouche in the upper left corner of this painting identifies the chief figure as Da-li Ming Wang, one of the ten heavenly kings and fierce protector of Buddhist thought. Wearing chest armor, he sits astride a white bull, brandishing a variety of weapons in his eight hands. Above him sits an image of Amitabha, Buddha of infinite light, of which Da-li Ming Wang is a wrathful manifestation. The theme and compositional elements of this expressive painting relate to Tibetan style Buddhism which was popular in China during both the Ming and Ch'ing dynasties.

See: <http://www.artsconnected.org/resource/97186/the-art-of-asia-buddhism>

### Questions and Relation to Book

Recall and briefly discuss Ivan and Stella as guardians of Ruby. Ivan says about himself at the beginning, “**Anger is precious. A silverback uses anger to maintain order and warn his troop of danger. Here in my domain, there is no one to protect.**” Pg. 10. But pg. 208 recounts his chest thumping. “**I have someone to protect.**”

- Proved title. Who in this work do you recognize as a guardian? Why? There are *many* potential answers. If group needs assistance, identify:
  - Items within 8 hands
  - Muscles
  - Alert eyes- on the many faces
  - Fire
  - Among clouds
- Our guardian is riding a bull. Fitting? What other animal would be a good vehicle/accompanying animal for a guardian?
- Would you like to have a guardian like Da-li Ming Wang?
- Note Amitabha’s relation: This as an element of him. Are there times when it’s appropriate to release/show one’s Da-li Ming Wang? (lesson from Ivan)

## Portrait of Mlle. Hortense Valpinçon

Edgar Degas

c. 1871

France

G351

Gallery Label: Throughout his life, Degas was a frequent guest at Ménil-Hubert, the country estate of his childhood friend Paul Valpinçon. Located in Normandy, Ménil-Hubert offered the artist a pleasant change of scenery and a family of captive yet willing models, whom he depicted on numerous occasions. This portrait of his host's eldest child and only daughter, Hortense, ranks among the most memorable products of those visits and stands as the most winning depiction of a child from Degas's long career. The circumstances surrounding the portrait's creation were documented in the 1930s during an interview with Hortense, then Madame Jacques Fourchy. She said that, having come to Ménil-Hubert in haste, Degas was without proper canvas and was given a remnant of mattress ticking as a substitute. This account was dismissed by later art historians as a faded anecdote. However, the accuracy of Hortense's memory was substantiated in 1996 when a pattern of blue-and-white striping was discovered at the taped edges of the canvas. The portrait remained in the Valpinçon family until 1930, when Hortense sold it to Wildenstein & Co., from whom The Minneapolis Institute of Arts acquired it in 1947. This French Neoclassical Revival frame, dating from the second or third quarter of the nineteenth century, is contemporary with the painting. It features a uniquely incised concave molding (scotia) with berried-ribbon trim and its original burnished water gilding.

More at:

[http://artsmia.org/education/teacher-resources/fivefacts\\_d.cfm?p=5&v=-2](http://artsmia.org/education/teacher-resources/fivefacts_d.cfm?p=5&v=-2)

[http://www.artsmia.org/education/teacher-resources/fivefacts\\_d.cfm?p=4&v=162](http://www.artsmia.org/education/teacher-resources/fivefacts_d.cfm?p=4&v=162)

### Questions and Relation to Book:

- How'd you describe this person?
- Do you think that the artist knew this subject or not? Why?
  - Friends as appropriate subjects. Relate book to Impressionists.
  - Julia drew Bob, pg. 47
  - Ivan draws Ruby "**Sometimes Julia draws me...I never look angry..I always look a bit sad, though.**" Pg. 44
  - [Portrait of Paul Valpinçon](#) is in G355
  -
- If you were going to have your portrait painted, would you want the artist to be friend? Why/not?
- Inform regarding creating with what you have aspect (this on mattress ticking)

- **“I think I’ve always been an artist...I don’t remember much about my early life, but I do remember this: Whenever I would get a chance, I would dip my fingers into cool mud and use my mother’s back as a canvas. She was a patient soul, my mother.” Pg 19**
  - pg. 136-7 Ivan uses fridge and frosting as canvas and paint.
  - Pg. 191 Wall and mud as a canvas –.Hand and noseprints
- Looks like a snapshot – new idea. Impressionists, like Ivan, needed support of friends.
    - Julie recognizes his work (beetle), pg 58 **“It’s nice, I think, having a fellow artist around.”** Esp. important when she recognizes Ivan’s billboard.

[The Poet with the Birds](#) 61.36.7

Marc Chagall

1911

Russia

G377

Gallery Label: This work was completed during Chagall's second year in Paris. It illustrates the profound changes he experienced in the free atmosphere of his new surroundings. His style became increasingly dream-like and his craftsmanship developed markedly. Forms revealed a new clarity, precision and sense of reality. This was due not only to maturity but to the intellectual and religious freedom he found in France. It is as if the freedom and light of the city combined with his happiness to blaze forth in these vivid colors that contrast strongly with the somber earth colors of his Russian youth. His individual style was also surely a combination of his own imagination with the influence of van Gogh, Matisse, and of other French artists. References to his Jewish peasant village and life indicate the persistence of his Russian heritage. The man in this painting is dressed in the typical Russian tunic and baggy pants. The pastoral scene is straight-forward in representation and selective in vision. It has none of the Cubist elements of other paintings of this period. In this painting, Chagall has set his own creative vitality against the many turns in man's fate and at the same time speaks of his own life, its tragedy and its gaiety.

Object File exists at <http://www.mgpvolunteers.org>.

**Questions and Relation to Book:**

Once you've approached the wall on which this rests, ask, "Which of these works best matches this *One and Only Ivan* quote?"

**"Gorillas are not complainers. We're dreamers, poets, philosophers, nap takers."** Pg. 51.

- How'd you describe this subject?
  - Relate happy poet to importance of environment. Chagall's freedom, opportunity to use imagination, ability to be himself.  
Where was is that Ivan felt most like this?
  - Would this be a good place for you to feel free/imagine? Where else?
  
- Even when caged, Ivan was able to go to his happy place...
  - I've always been an artist. I love drawing.  
Why do you love it?  
**"When I am drawing a picture, I feel ...quiet inside,"**  
Quiet is boring.  
Not always. Pg. 86



## **Space Available**

Kim Beck

2011

G100

Gallery label not available online.

*SPACE AVAILABLE* is a series of sculptures cut from drawings to look like billboard skeletons seen in perspective. Built like theatrical stage sets, they create a disorienting illusion that flattens out as one passes by. In New York City, the sculptures were installed on rooftops along the southern section of the High Line. An earlier version in Pittsburgh was installed on an industrialist-mansion-turned-art-center. Although fairly large-scale, the pieces blend into their surroundings all the while nagging at the peripheral vision of the passerby. Plywood and steel, 8 x 12 feet; 15 x 15 feet; 15 x 20 feet.

<http://www.idealcities.com/space-available.html>

Images here good for iPad use.

Watch: <http://www.youtube.com/watch?v=c7VxnMqmgUc>

### **Questions and Relation to Book:**

- What are we looking at? Recognize this shape?
  - Usually 3-D. Show High Line image
  - Normally (ideally) we don't see these empty.
  - Billboard description and image pg 9.  
Became place of protest, expression
- In our case, it provides opportunity to advertise or protest.  
With what would you fill this?
- Large isn't it? How does it make you feel? (Intimidating? Like you'd have a strong voice?)

## **Colima Dog 99.57.3**

G 252

Artist Unknown

2<sup>nd</sup> - 4<sup>th</sup> Century

Colima, Central America, Mexico, Pacific Coast Region

Gallery Label: Colima artists are known for their lively representations of animals, particularly dogs. Mexican hairless breeds such as the Xoloitzcuintle were domesticated and raised as a source of food. They also had supernatural importance and were thought of as guides and companions for humans in the afterlife. Colima burials frequently contained dog effigies, along with other provisions for a comfortable afterlife.

Bob is an important character in the story. Although tiny, he plays a big role in providing friendship, warmth, and guidance to Ivan. His feisty personality and spirit force Ivan to connect with him and help give Ivan courage to carry out his promises and to grow.

### **Questions:**

- How would you describe this dog? Does he look like a companion you would like to have? What's his expression? If he could talk, what might he say? Can you think why people would have wanted to be buried with him by their side? What role would he play in the afterlife like what he did in the world? Is there any character in the book he reminds you of? Why?
- What role do animals play in your life? (friends, guardian, totem)
- How do animals make you feel?
- What traits do you associate with specific animals? Are there any of those qualities you would like to have?)
- What is Bob like? (p. 34 - 35)
- What qualities does Bob have which makes Ivan call him one of his best friends? Why is he important to Ivan? What does he do to teach, guide and protect Ivan? (p. 34) (p. 50)
- How are Bob and Stella alike and how are they different in the role they play for Ivan? (p. 34)
- •What is Bob like? Why is he so independent? What events have shaped his personality? (p. 35) Even though he is very independent what makes him trust Ivan enough to sleep on his stomach? (p. 46 -48)
- What does Bob learn about belonging in the course of the story? How does he change and grow because of his relationships with Ivan, Ruby, and Julia?
- In what ways did Bob provide “comic relief?” (p. 50) (p. 101 – 103) (p. 251)

### **Connections to book:**

- p. 3 How we would be if we lived simply, with purity, and without so many “meaningless words.”
- p. 46 “I love Julia's pictures of Bob. She draws him flying across the page,

a blur of feet and fur. She draws him motionless, peeking out from behind a trash can or the soft hill of my belly. Sometimes in her drawings, Julia gives Bob wings or a lion's mane. Once she gave him a tortoise shell. But the best thing she ever gave him wasn't a drawing. Julia gave Bob his name."

- He points out the truth. p. 34 "I explain my plan to Bob." (That he will eat more to make Mack happy.) "Ivan," he says, "trust me on this one: The problem is not your appetite." He hops onto my chest and licks my chin, checking for leftovers."
- p. 34 – 35 " Bob is tiny, wiry, and fast, like a barking squirrel. He is nut colored and big eared. His tail moves like the wind, spiraling, dancing. Bob's tail makes me dizzy and confused. It has meanings within meanings, like human words. 'I am sad,' it says. 'I am happy.' It says, 'Beware! I may be tiny, but my teeth are sharp.'"
- p. 50 He's honest and lively in a way which energized Ivan and helps him figure out what he thinks. " He points out that it's no wonder Ivan is bored, he lives in a small cage and he's a big gorilla.
- p. 101 – 103 – Chapter "Ruby's Story". Bob interjects comments which lighten the story, but he gets right to the point at the end asking why Ruby is here if human's are so good. He expresses Ivan's thoughts by saying that humans are just hard to understand.
- p. 118 – 120 – Chapter "The One and Only Ivan" - Bob encourages Ivan to live up to his potential as a "Mighty Silverback." He comforts him by licking his chin and reminds him of his promise to Stella and his ability to carry it out. He offers to help with the plan (p. 180 – 181)
- p. 243- 244 Chapter "More Boxes? - Bob pretends to sleep and shows how much he'll miss Ivan.
- p. 251 – Ivan suggests Bob come with him, but Bob knows it's not possible. "Humans are dumb, but they're not that dumb. " p. 257 "Bob sneaks over. He licks my chin, just in case there are any leftover. 'You', I whisper, 'Are the One and Only Bob.' Bob accepts Not Tag and slips away. (picture on 258) shows Bob's loneliness.
- Happy ending in Chapter "Silverback" p. 296- 300. "You are the One and Only Ivan" he calls.

## Friendship Blanket, 2011.52

G 261

Artist Unknown

C.1900

Osage, North America

Gallery Label: Plains Indians have a long tradition of embellishing blankets with a variety of appliqués. Before the introduction of cloth, they wore decorated buffalo hides over their shoulders and hips. In an effort to have the newest styles, many Plains Indian tribes traded for garments that were created by other groups. When Euro-American traders brought Stroudcloth-wool made in the town of Stroud in Gloucestershire County, England-it quickly became the preferred material for fashioning garments and blankets. First silk, then satin was used to decorate Stroudcloth blankets with geometric patterns using a reverse appliqué technique of sewing cutout ribbon patterns onto a background of a contrasting color ribbon. The more complex the design, the more desirable and valued the object was to own and wear. This blanket makes a powerful statement about the creativity and artistic heritage of the Osage people. Commonly known as a Friendship Blanket, because they were given to friends and supporters during ceremonies, they continue to be used by the Osage people today. The hands may represent friendship, and the silk ribbons illustrate the skill of the female artist who fashioned them.

### **Questions:**

- What can you tell me about the design? (2 sets of hands)
  - \* good piece for “look >turn away from>report what you saw”
    - Are hands important to us? High 5, wave hello, handshake, hands in the air, vehicle for making, fingerprint as identity.
- This object was more than decorative. What might have been its purpose?
  - Would you consider this a good gift? Why/why not?

### **Relation to book:**

- Many gifts were given in our in story (i.e. art supplies from Julia, stories from Stella (then Ivan), freedom from Ivan)
- Importance of the handprint, permanence, individual
  - “Inches away, humans flatten their little **hands** against the wall of glass that separates us....The man wipes the glass and then I am gone.” Pg 14.
  - Illustration and “When I pull my hand off the paper...can’t be so easily wiped away.” Pg. 160.
  - Julia and Ivan place press hands to glass their last night..“I walk to the glass that separates us....they’re not so very different” pg. 24
  -

<http://blog.hmns.org/tag/friendship-blanket/>

<http://www.metmuseum.org/collection/the-collection-online/search/319033?=&imgNo=0&tabName=gallery-label>

[http://creativity.denverartmuseum.org/1953\\_131/](http://creativity.denverartmuseum.org/1953_131/)

## **NOT AVAILABLE 2015**

### **Cube (9x9x9) 2010.8**

G 373

Mona Hatoum

2008

Black finished steel

England

Gallery Label: Everything about Cube (9x9x9), from its imposing physical presence to its construction of barbed wire, seems threatening and dangerous. Mona Hatoum's use of a provocative material in this piece reflects her belief that content should be conveyed through aesthetic and formal elements. She rejects the connection frequently made between her work and her birth in Lebanon to Palestinian parents. "I come from a background of war and all that unconsciously feeds into the work, but I am not trying to illustrate my personal experience," she explained. "It is more abstract than this. It is about presenting the audience with a set of objects and materials that may have certain association and may bring out general feelings of discomfort or uncertainty and this will be different for each person."

#### **Questions:**

- What are some words you would use to describe the sculpture? What makes you say that?
- How does it make you feel?
- Do you remember where Ivan lived? In what way does this remind you of his domain? Can you describe how he felt confined to a cage? Does this help you imagine? "I have been in my domain for nine thousand eight hundred and fifty-five days. (p.25)
- How important is the place where someone lives? How does it affect feelings and opportunities? Are there certain places which affect your mood? Places you like or dislike?
- Was there anything that make his domain feel like a home? What was missing that would have made him happy? (p.277)
- Where did he come from and how was he supposed to be living before he was captured? What does he remember about it. (p. 123)
- How is it hard for him to learn what it means to be a gorilla, a silverback, in his domain? (p. 127)
- How does his situation change for the better near the end of the book and how does help that change come about by helping Ruby? (p. 277)

#### **Connection to book:**

- p. 7 "My domain is made of thick glass and rusty metal and rough cement. Stella's domain is made of metal bars. The sun bears' domain is wood; the parrots' is wire mesh."
- p.7 "A jungle scene is painted on one of my domain walls. It has a waterfall without water and flowers without scent and trees without roots. I

didn't paint it, but I enjoy the way the shapes flow across my wall, even if it isn't much of a jungle.

- p. 14 "Some animals live privately, unwatched, but that is not my life."
- p. 15 "Here in my domain, I do not have much to do. You can only throw so many me-balls at humans before you get bored." "In my domain, I have a tire swing, a baseball, a tiny plastic pool filled with dirty water, and even an old TV."
- "A good zoo," Stella says, "is a large domain. A wild cage. A safe place to be. It has room to roam and humans who don't hurt. She pauses, considering her words. "A good zoo is how humans make amends."
- p. 123 "I was born in a place humans call central Africa, in a dense rain forest so beautiful, no crayons could ever do it justice."
- p. 127 "Slowly, carefully, a young gorilla begins to venture farther and farther away from the safety of his mother's arms. He learns the skills he will need as an adult. How to make a nest of branches (weave them tightly or they will fall apart in the middle of the night). How to beat your chest (cup your palms to amplify the sound). How to go vining from tree to tree (don't let go). How to be kind, be strong, be loyal. "... You make mistakes. You play. You learn. You do it all over again."
- p. 227 "Sky. Grass. Tree. Ant. Stick. Bird. Dirt. Cloud. Wind. Flower. Rock. Rain. Mine. Mine. Mine."
- The real Ivan lived for 28 years in a domain that was 14 x14 and then 40 x 40. Compare to sculpture.

## NOT AVAILABLE 2015

[Homeless Damm Family in Their Car, Los Angeles, California](#), 2003.245.5

Mary Ellen Mark

1987

G365

Gallery label not available online

MARY ELLEN MARK has achieved worldwide visibility through her numerous books, exhibitions and editorial magazine work. She has published photo-essays and portraits in such publications as LIFE, New York Times Magazine, The New Yorker, Rolling Stone, and Vanity Fair. For over four decades, she has traveled extensively to make pictures that reflect a high degree of humanism. Today, she is recognized as one of our most respected and influential photographers. Her images of our world's diverse cultures have become landmarks in the field of documentary photography. Her portrayals of Mother Teresa, Indian circuses, and brothels in Bombay were the product of many years of work in India. A photo essay on runaway children in Seattle became the basis of the academy award nominated film STREETWISE, directed and photographed by her husband, Martin Bell.

[http://www.maryellenmark.com/bio\\_resume/bio\\_resume.html#sthash.A9vAnvuR.dpuf](http://www.maryellenmark.com/bio_resume/bio_resume.html#sthash.A9vAnvuR.dpuf)

See more at:

<http://www.maryellenmark.com/index.html>

<http://www.maryellenmark.com/text/magazines/darkroom%20photography/916T-000-001.html>

[http://www.maryellenmark.com/text/books/25\\_years/text001\\_25years.html](http://www.maryellenmark.com/text/books/25_years/text001_25years.html)

### Questions and Relation to Book:

- What can you tell me about these people?
- Color photography was available for the artist. What do you think about her use of B&W? (Illustrations in book are B&W.)
- Do you think this real or staged? Why?
  - Purpose of documentary work.
    - Real life protesters (fought for 7 years) used Ivan's image in posters: <http://www.paws.org/about/paws/history/ivan-the-gorilla/>
    - Mary Ellen Mark's *Indian Circus* photos which include elephants
      - [http://www.maryellenmark.com/books/titles/indian\\_circus/401T-423-010\\_indcirc\\_520.html](http://www.maryellenmark.com/books/titles/indian_circus/401T-423-010_indcirc_520.html)
      - [http://www.maryellenmark.com/books/titles/indian\\_circus/401T-532-014\\_indcirc\\_520.html](http://www.maryellenmark.com/books/titles/indian_circus/401T-532-014_indcirc_520.html)
      - [http://www.maryellenmark.com/books/titles/indian\\_circus/401T-036-016\\_indcirc\\_520.html](http://www.maryellenmark.com/books/titles/indian_circus/401T-036-016_indcirc_520.html)
    - "I like feeling that I'm able to be a voice for those people who aren't famous, the people that don't have the great opportunities." *Mary Ellen Mark, Mary Ellen Mark : 25 Years* by Marianne Fulton.



**NOT AVAILABLE 2015**  
**Karkuteillä Fabric, 2008**

Finland: Designed Environments, U.S. Bank Gallery  
Designer: [Maija Louekari](#) for [Marimekko](#), manufacturer  
Finland

Gallery label: Here, three animals are happily on the lam: a zebra and a flamingo – both shod in stylish boots – and an elephant. Karkuteillä, the Finnish word for “being at large,” reflects the influence of storybooks and fairy tales in Louekari’s textile designs.

Something suspicious is happening at the zoo. What are the zebra, elephant, and flamingo up to? Karkuteillä means “being at large” in Finnish and it’s pretty clear these animals are not just wearing boots to show off their taste in footwear. The truth is they are making a break for it. The boots are just a disguise so they can sneak out of the zoo. Playful. Colorful. Inventive. Maija Louekari’s pattern lets the imagination roam free. A child’s dream awakening the child within.

<http://usstore.marimekko.com/home-decor/karkuteilla-kids-set.asp>

Comes in other colors and appears on other products, i.e. dish set, bib, suitcases. Google “marimekko karkuteillä”.

**Questions:**

- How would you describe this elephant?
  - Have you ever seen one that looks like this?
  - Would you like to meet it?
- How many animals do we see?
  - Warning – people will dispute it being a flamingo. Agree to disagree!
- Meant to decorate an interior. What room would you put it in and why?

**Relation to book:**

- Is this elephant more like Stella or Ruby? Why?
- Shows largess of elephant *via comparison* here and in book.  
“Stella is a mountain. Next to her I am a rock, and Bob a grain of sand.”  
Pg. 27
- Ivan draws Ruby with 2 feet. Bob quips, “That’s called **artistic license**.”  
Pg.163

Artist: <http://www.finnstyle.com/marimekko-maija-louekari.html>