



Albright-Knox  
**Northland**

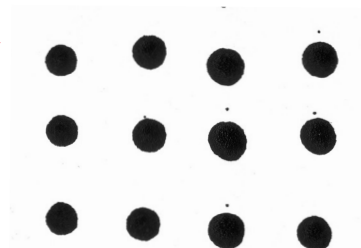
Henri Tullet



PLAY • CREATE • PARTICIPATE

June 26-September 12, 2021

Creativity Guide



With Artist Residencies by:

Julia Bottoms, Tricia Butski & Rachel Shelton  
June 26-August 1

Max Collins, Fotini Galanes & Phyllis Thompson  
August 6-September 12



Hervé Tullet is rarely found without paint somewhere on his clothes or hands. He is an artist who simply cannot resist immersing himself in the material of his work. In part, this is because work is play for him, and let's face it, play is fun. Tullet is endlessly curious, always tinkering with the world around him and considering color and shapes in his environment as invitations to interact.

Mark-making for him is an exploration of joy and an embrace of chance, whimsy, and discovery—one he aims to share with others. Tullet wholeheartedly encourages everyone to take a chance on the exhilaration of making art. His is not an ethos of “My kid could paint that” but rather “Your kid should paint that—and so should you!” While play is endorsed in our culture as a healthy way for children to interpret and understand the world, Tullet is here to assert that it should remain so throughout our lives.

Embracing the creative spirit first championed by the Fluxus artists of the 1960s, Tullet adopts a democratic, open-minded form of creativity that values simplicity, observation, action, and humor, and holds the experience of making art to be just as important as the outcome. While certain basic shapes and lines appear in much of his artwork, Tullet does not hold to any fundamental rules about what constitutes appropriate mark-making, nor is he insistent on predetermined results. Instead, Tullet consistently works toward something spectacular and self-confident, accessible and dazzling, pure and unpretentious, and above all, something that affirms that we are all creative individuals. He explains,

“My work is really one of ideas: What would happen if I made three dots, one red, one blue, one yellow? . . . it's really simple. All that simplicity brings me to lightness.”

Tullet encourages audience participation by providing straightforward, user-friendly introductions to his exuberant and uninhibited methods. For example, he might compose a series of black, horizontal lines on a standard sheet of white paper followed by a set of vertical lines on another. After these are torn apart and rearranged, an unfussy, delightful collage emerges. Pair this with a drawing drafted in his signature primary colors (red, yellow, and blue), then cut, rip, and bend another sheet of blank paper to produce a multilayered window onto the layers below, and voilà—another direct yet complex and innovative work emerges.


By establishing standard sets of guidelines that anyone can follow, Tullet puts into motion a mechanism for engaging endlessly creative possibilities with consistently enchanting results. Tullet stresses that he wants to make sure people “can see that I made it with my hand, and I need them to think they are able to do the same. They need to see there is no barrier between the idea and the painting. So you see, the technique is not the most important part.”

The series of instructions and workshops found here and online at [albrightknox.org/tullet](http://albrightknox.org/tullet) invites you as viewers—or, better yet, makers—to envision your own capacity for constructing creative environments. “Ripping, tearing, crumpling, folding, turning over, assembling . . . my pieces are easy to make,” the artist notes. “But with a simple random gesture, they reveal an image to the eyes that was not expected. There’s a surprise, and this surprise generates an enthusiasm, an energy.” The dynamism and generosity inherent in Tullet’s unrestrained presentation sets the stage for an infinite array of resulting installations where making is the focus and the outcome is always a joyful surprise.

*This exhibition is organized by Curator of Public Art Aaron Ott and Public Art Project Coordinator Eric Jones.*

PLAY  
CREATE  
PARTICIPATE  
PARTICIPATE!!!





**Hervé Tullet** is an artist, performer, and author of children's books born in Normandy, France, in 1958. After studying illustration and visual communication, he worked for about ten years in advertising.

In the early 1990s, he produced his first commercial illustrations. In 1994, his first children's book, *Comment papa a rencontré maman*, was published by Le Seuil Jeunesse. Recognition was not long in coming: he received the Non-Fiction Prize at the Bologna International Book Fair in 1998 for *Faut pas confondre*, and his books, which favor following a path as opposed to a narrative, quickly made a name for themselves.

*Press Here*, published in 2010, synthesizes Tullet's art in its purest form, creating magic with just three dots: yellow, red, and blue. A critical and public success, *Press Here* has been translated into more than thirty languages. His follow-ups include *Mix It Up!*, *Let's Play!*, and *Say Zoop!*

In addition to creating books, Tullet never ceases to experiment with his many workshops. Sometimes bringing together up to several hundred people, these unique and creative experiences have taken him to South Korea, Turkey, England, and Italy, among other places.

Tullet has led numerous workshops in prestigious United States venues such as the Library of Congress, The Museum of Modern Art, and The Solomon R. Guggenheim Museum. He has also mounted exhibitions of his own work at the Invisible Dog Art Center in New York (*This Isn't Trash*, 2017) and the Children's Museum of Pittsburgh (*Art Explosion*, 2017). In 2018, a retrospective of his work since the 1990s took place in Seoul, South Korea, at the Hangaram Art Museum.



Welcome to *Hervé Tullet: Shape and Color* at Albright-Knox Northland! We invite you to make artworks with the materials in the exhibition space, or create your own installation of artworks at home using this Creativity Guide as inspiration. You can share your images with Hervé by posting them on Twitter or Instagram with **#AKTullet** or emailing them to [shapeandcolor@albrightknox.org](mailto:shapeandcolor@albrightknox.org).

You can also drop off original works here at Albright-Knox Northland or the following Buffalo & Erie County Public Library locations to be considered by the artist for inclusion in his exhibition!



Central Library  
Frank E. Merriweather, Jr. Branch Library  
Isaias Gonzalez-Soto Branch Library  
Kenmore Branch Library  
Orchard Park Public Library  
Hamburg Public Library

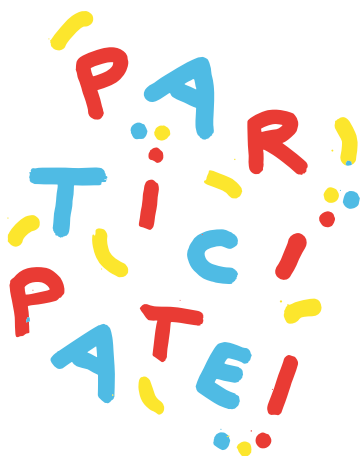




Serious  
art comes  
from joy.

Follow along with  
Hervé's instructions  
to make your own  
artworks inspired by his.

● Have fun!



## To get started . . .

You can make drawings with paint, markers, pencils, or crayons. Anything you have on hand will work!

You can draw dots, lines, loops, scribbles, and doodles . . . in black or in colors. What inspires you?

**When you make a creation, don't throw away any of your scraps.** Collect them in a special box. They will serve you later for other creations. You can also collect wrapping paper, invitations . . . any paper that you find exciting or pretty.  
**You never know what will inspire you next.**

## You will need:

**Blank white paper**

**Markers**

**Tape**

Clear if you have it, but any will work

**Scissors**

Be careful—ask a grown-up if you need help.

**Glue** or other sticky stuff to bond your paper

**String** or something to bind or hang your work

**Thick cardboard** or something to protect your table

**And that's it!** You're ready to make something wonderful.

## Project Lines

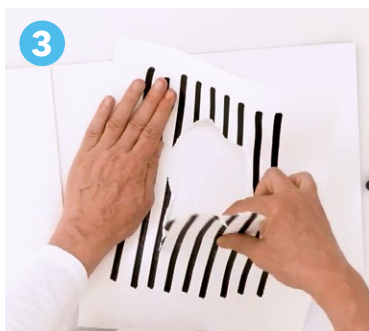
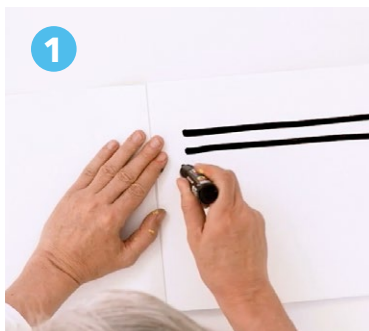
**1** Take a sheet of paper and draw a series of horizontal lines.

**2** On another sheet, draw vertical lines.

**3** Pierce a small hole in one of the sheets with scissors. Then tear a hole of any shape that inspires you to create a window.

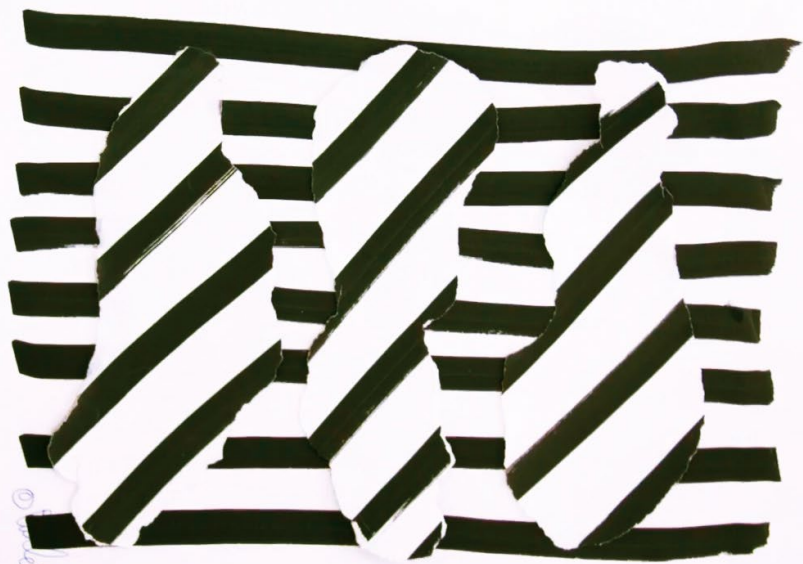
**4** Now place your window frame over the other sheet. See how the lines play with each other? When you find a design you like, you may glue the sheets together.

You can try with all sorts of lines (straight, curvy, or angled) in black and white, in colors, or with dots, scribbles, and loops! There are endless designs and discoveries to be made.





Yoyun ©



Yoyun ©

## Project Tape

**1** Take a strip of tape and place it on your paper.

You should use tape that can be easily removed to re-stick later. If your tape is too sticky, first stick it to your clothes before you use it. This will help you re-stick the tape later!

Prepare a few blank sheets with tape. You'll want to have plenty to play with!

**2** Now the fun begins. Draw a few shapes, lines, or squiggles on your paper. Make sure to cross over your tape! Be bold!

**3** Gently lift your tape off – and in the blink of an eye – your drawing transforms!

**4** Flip the tape around and see how it fits. Look for new connections between the parts of the drawing. When you like how it looks, stick the tape back down.

**5** Voilà, something new!





## Project Little Windows

**1** You can open windows on any of your drawings to transform them completely!

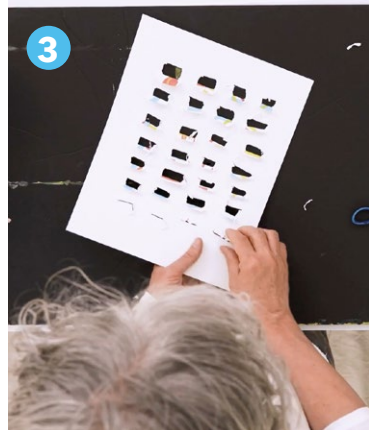
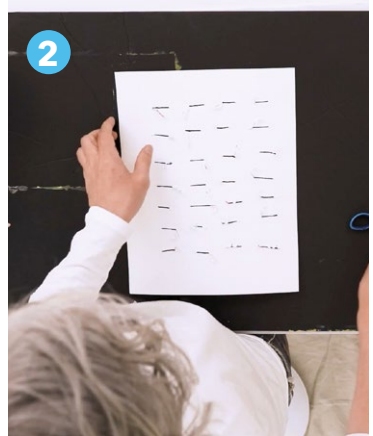
*When making cuts, use thick cardboard to protect your table.*

With the blade of your scissors, slice a series of neatly arranged cuts side by side, directly into the drawing.

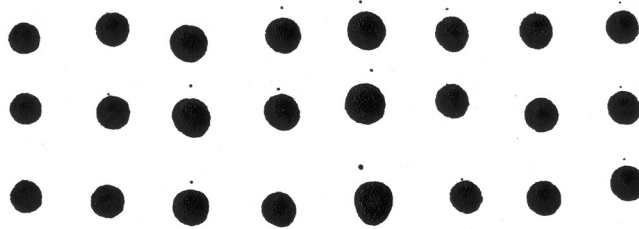
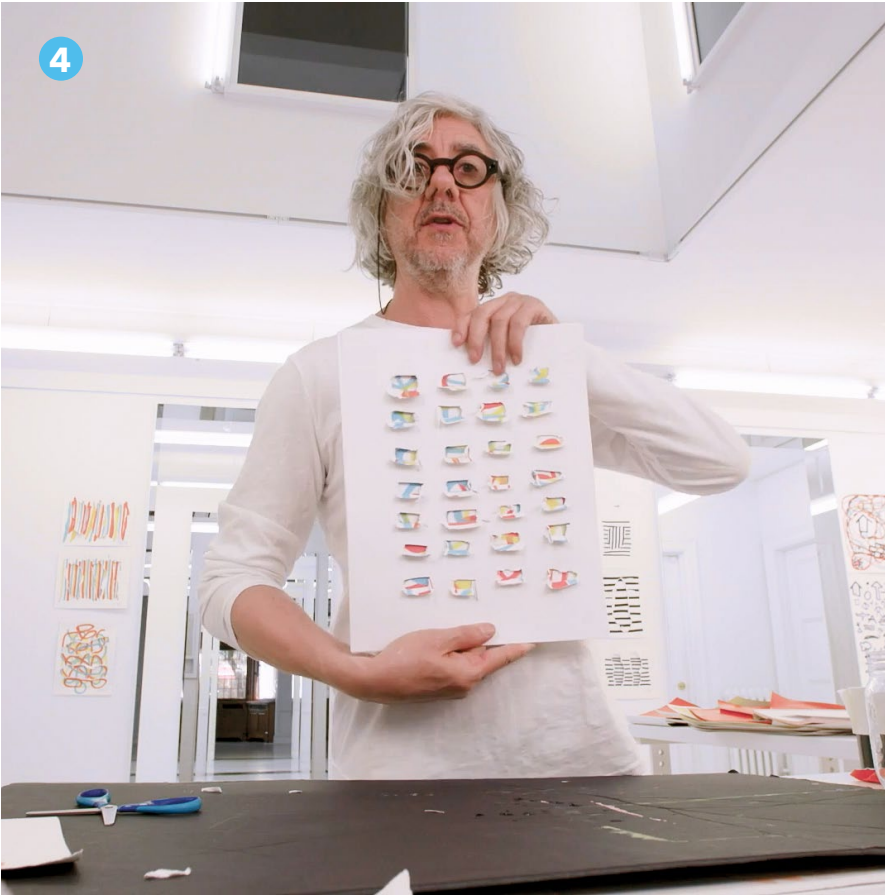
**2** Flip your drawing over to the back.

**3** From each cut, gently tear the paper back in the shape of a window and fold a small piece of the drawing towards you.

**4** Then you can paste your drawing to a white sheet of paper. If you pasted your windows to another drawing, what would it look like? Give it a try!



4



# Project Collection



**1** Drawings can always have a new life!

Keep your scraps and sketches in a special place to see what you can make later!

**2** Take a sheet of paper and make some neatly arranged cuts with some scissors. Be careful! These cuts will allow you to arrange and rearrange your scraps.

**3** Tear off small pieces of any of the scraps you like, the size of your cuts, and gently insert them into your slots just a little bit.

**4** Flip your sheet over and secure the pieces in place with tape.



How will you build your composition?

With the color red? With lines?  
With dots? With scribbles?

There are so many possibilities!







What if you tried to  
make a collection of  
hanging papers like  
this in a mobile?  
What shape would  
it take?  
Any you like!

## Project Big Windows

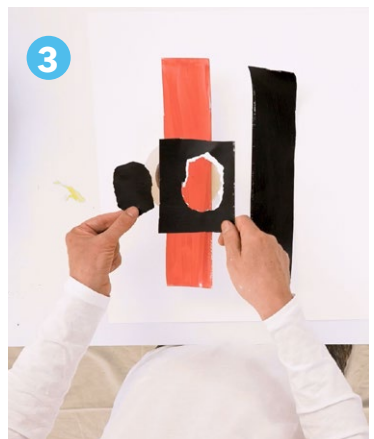
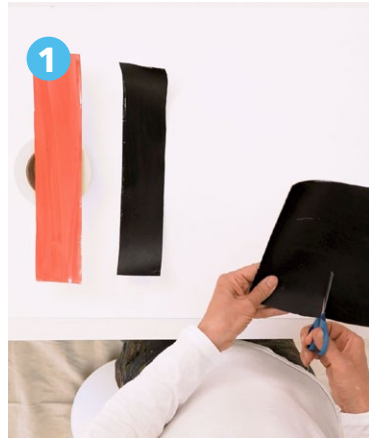
How do you like to look at your work? There are all kinds of ways!

**1** Start by hanging some of your creations or by cutting some large sections of colored paper. You can paint or color your papers first for interesting results.

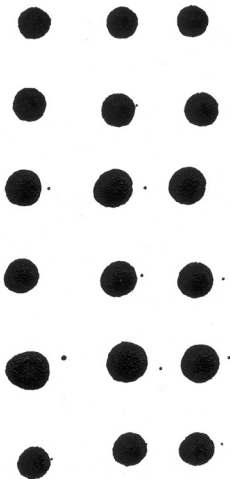
**2** Then, find another sheet of colored paper and tear out a large hole. Now you have a window to look through! If you hang it up, it will direct your gaze, like a frame.

**3** Now make several more frames. How does what you see change?

**4** Whenever you install your exhibition, these windows will allow you to frame and play with the drawings behind them. You can even hang your windows on strings. Now what do you see?



4



## Project Splotches

**1** Take a sheet of paper and fill it in or paint it a color you like.

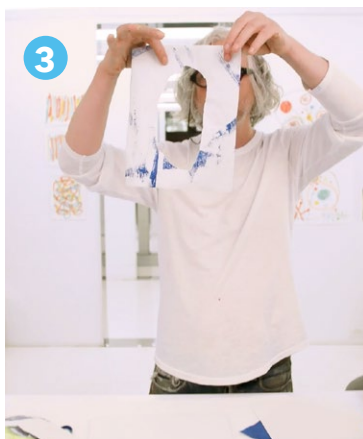
**2** Poke a small hole in your paper and gradually tear out a shape that inspires you. Any shape works. Sometimes a pretty white line emerges at the edges as you tear the paper.

**3** Once you remove your shape, see how it fits inside the sheet again. The spaces between your shape and paper make interesting lines.

**4** What else could you do? Fold, curl, or crumple up your paper. Smooth it back out. The shapes change a bit.

**5** Now turn your pieces over together and secure them with a big piece of tape. It doesn't matter if you see the tape—it's part of the work!

**6** Now your work is almost done. You can hang it on a piece of thread instead of the wall to make a more dynamic installation.





## Project Totems

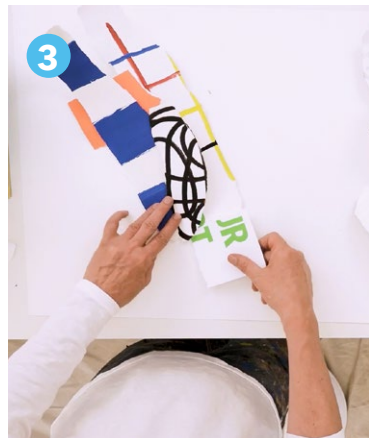
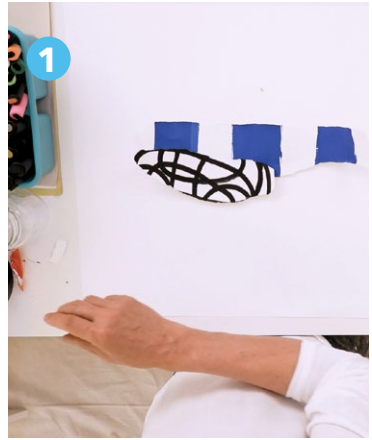
Remember the scraps of torn drawings and pretty paper that you saved? You never know what will inspire you. So many discoveries can be made.

**1** Take out pieces. Put them on your table to consider each piece. Start placing them side by side and look for new relationships, forms, or shapes you like.

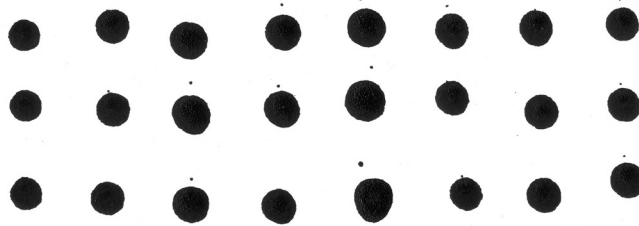
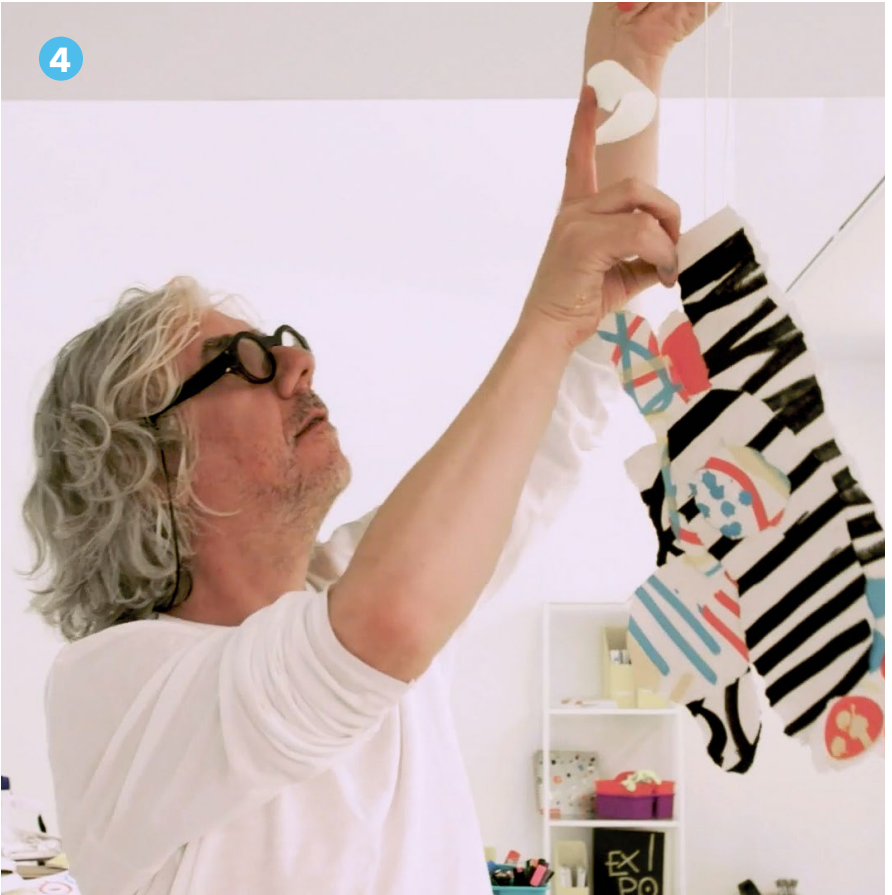
**2** When you find some that you think go well together, turn them over and tape them together.

**3** Continue to build your totem by adding pieces one by one. Take your time—there's no rush. When you are done, add some more tape to the back so that your work all holds together.

**4** You can even hang your totem with a string. It may remind you of all the drawings you made before and the fun you had. This new one is great, too!



4



## Project Wall

With all the work  
you've created,  
you could hang  
an exhibition!

To start, make a selection of any scraps and drawings you like. Don't be shy.

On a large sheet of paper, glue your scraps side by side. Your collage will create a beautiful patchwork as you choose the position of each piece. You can always cut and tear your drawings and scraps again as you decide where to place them.

It's like a family photo of all the different marks you've made, with all the small lines, dots, and scribbles coming together as one. How will you display your exhibition? We are excited to see!







Images courtesy of Hervé Tullet



## Artist Residencies

This residency, an extension of the exhibition *Hervé Tullet: Shape and Color*, represents the Albright-Knox's desire to find creative ways to offer professional development opportunities for artists throughout Western New York, especially through the means of public art production. We have created a multi-faceted, multi-functional space within the exhibition that will showcase a variety of methods for painting murals, with a particular focus on Polytab, a fabric that can be painted and installed in public spaces. Out of the six artists selected for this residency, four participated in *Works, from Home, 2020*, the Albright-Knox Public Art Initiative's third Polytab mural project that featured sixteen local artists working from home during the COVID-19 pandemic. Two artists from that group went on to paint murals as part of *Cobblestone Commons, 2020–21* (Obsidian Bellis in 2020 and Karle Norman in 2021). *Works, from Home* exemplified the museum's commitment to local production in unprecedented times. Now, with this residency, we expand on that commitment while continuing to find and refine ways to further democratize the intersection of local and public art.

Buffalo-based artists Julia Bottoms, Tricia Butski, Max Collins, Fotini Galanes, Rachel Shelton, and Phyllis Thompson will be in residence over the course of *Hervé Tullet: Shape and Color*, transforming Albright-Knox Northland into an educational and interactive site and blurring the lines between museum and studio. The works created on Polytab as part of their residencies will later be installed at 714 Northland Avenue. Our resident artists will be hosted at Albright-Knox Northland in two cohorts: Julia Bottoms, Tricia Butski, and Rachel Shelton will create work from June 26 to August 1, and Max Collins, Fotini Galanes, and Phyllis Thompson will create work from August 6 to September 12.

Polytab is an exceptional material for the production of murals but has yet to gain wide use in this region. Polytab is easily transported and can be worked on in small spaces, so murals can be prepared in studios, classrooms, or any other available space. This flexibility allows artists and educators the ability to better facilitate artistic opportunities and public participation throughout the entirety of the calendar year, not just in the warmer months when outdoor painting is possible. The material is mobile, scalable, very lightweight, and forms to the surface to which it is affixed, whether this is a brick wall, stucco, concrete, or any other exterior or interior surface. Therefore, the method is ideally suited to expand the concept of "mural" from public outdoor applications to a variety of internal public spaces across Western New York, including libraries, schools, parks, and community centers.

It is our hope that this residency and the corresponding events and programs will empower artists across the region by giving them a voice through their creative expression. We also hope to preserve and amplify our shared culture, build new skill sets for our artistic producers, and awaken the untapped talent of artists of all ages across our community.

**Cohort 1**  
**June 26-August 1**



**Julia Bottoms** is a Buffalo-based artist who has produced a number of widely praised and highly visible murals in the region; she co-produced *The Freedom Wall*, 2017, with John Baker, Chuck Tingley, and Edreys Wajed. Since that time, she has expanded her production, increasingly focusing on political, social, racial, and gender issues while still grounding her compositions in what she describes as “individuality and character.” Her emotionally charged portraits reveal how, as she states, “people of color have been trapped in someone else’s narrative for too long, and when we have tried to write our own, we have often been erased from the mainstream history books. I believe it is time for us to use the talents we possess to speak our truth. Our lives are worthy of dialogue.” Bottoms is a graduate of SUNY Buffalo State College.

**Tricia Butski** is an artist and educator living and working in Buffalo who most recently participated in *Works, from Home*, a multi-artist project organized by the Albright-Knox's Public Art Initiative in 2020. Butski's current work explores the limitations of memory and examines the instability inherent in portraiture. By challenging the boundaries between representation and abstraction, and questioning the relationship between fluctuation and constancy, the works become entangled and distorted in our innate desire for clarity and our tendency to draw meaning out of partiality. The work becomes fragmented through a process similar to the experiences of forgetting and the patchwork manner in which our memories are held and consistently altered. Butski holds a BFA from SUNY Fredonia and an MFA from the University at Buffalo. She is currently a resident artist at Buffalo Arts Studio and an adjunct instructor at SUNY Fredonia and Erie Community College.



**Rachel Shelton** is an interdisciplinary fine artist whose practice, while grounded in printmaking, also includes bookmaking, drawing, enameling, and sculpture. Her study of archaeology and anthropology informs her overhead perspective of the evolution and structural organization of human populations that she brings to her work. Constantly improvising, testing, and pushing the boundaries of printmaking, her work centers the continuous processing of information rather than the conclusions ultimately drawn. A cofounder of the fine art printmaking studio Mirabo Press, Shelton received her BFA from the Cleveland Institute of Art and her MFA from the University at Buffalo.



## Cohort 2

August 6-September 12



**Max Collins** is a wheat-paste artist who recently moved back to his hometown of Buffalo from Portland, Oregon, where he worked as a licensed funeral director and taught interactive artmaking workshops for bereaved individuals and families. His Hallow Studios offers Western New York families and communities artistic avenues to memorialize people in meaningful ways, including photo art commissions, public memorial murals, workshops, and personalized art exhibitions. He has commented, "Inspired by personal experiences of the role artmaking can play in the experience of grief and loss, I've been focused on exploring how this more physical approach to photographic images can be utilized in the experience of memorializing loved ones who have passed away." Collins has a BFA from the University of Michigan and an MFA from the University at Buffalo.



**Fotini Galanes** is best known for her intensely intricate drawings of mesmerizing organic abstractions. Obsessive and calculated in her method and detail, every mark matters and every visual moment has assigned meaning in her work. Her compositions push and pull at viewers, establishing a dialogue at a distance that shifts on closer inspection. While her works often exude a sense of playfulness and whimsy on the surface, her content is frequently steeped in deeply personal symbolism, metaphor, and narrative that encourages and rewards deep reflection and contemplation. Galanes is also the creator of My Mark Matters, an interactive global outreach project integrating art, storytelling, and technology to facilitate connection, inclusion, and empathy.



**Phyllis Thompson** primarily works in monotype because, like memory, it is an imperfect system that often brings forth surprising results. Her process includes using visual elements such as patterned fabric, textured papers, and faded photographs to construct portraits of ancestors she never met. "These ancestors, whose solemn, reserved eyes stare forward into time, envision a moment where they may be both physically and systematically unshackled," she has commented. "Through my work I empower memories that tell stories. . . . My art becomes the bridge that connects the past with the present and reaches into the future." Thompson received her BFA from the Philadelphia College of Art, her MFA from the Tyler School of Art and Architecture at Temple University, and her PhD from the University of Wisconsin-Milwaukee. Thompson is a lecturer at SUNY Buffalo State and a teaching artist at various educational organizations in Buffalo.





Albright-Knox  
**Northland**

612 Northland Avenue  
Buffalo, New York 14211

716.882.8700

[albrightknox.org/tullet](http://albrightknox.org/tullet)

Friday, noon–7 pm

Saturday and Sunday, 10 am–5 pm

Admission to Albright-Knox Northland  
is always Pay What You Wish.

## Eat a Rainbow

Help your kids live a healthier,  
better life by eating a variety  
of foods that include fruits and  
vegetables. Make it fun by  
eating a rainbow.



**FAMILY FUN** presented by *Wegmans*

*Hervé Tullet: Shape and Color* is made possible through the generosity of Wegmans, Helen and Andy Cappuccino, and Mrs. Ralph C. Wilson, Jr.

Additional support is provided by  
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ALL THINGS CREATIVE

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