

Art That Speaks for Itself

THE ALFOND COLLECTION HAS A LOT TO SAY ABOUT CRITICAL THINKING, PERSPECTIVE AND CULTURAL LITERACY.

BY G.K. SHARMAN



A Midsummer Night's Dream (after Shakespeare and Mendelssohn), 2011, Tim Rollins and K.O.S., watercolor, India and acrylic inks, Thai mulberry paper, collage, mustard seed, offset lithography on music score pages on canvas, 60" x 72"; opposite page: **Harem #1**, 2009, Lalla Essaydi, C-41 print mounted on aluminum, triptych: 60" x 48" each

©TIM ROLLINS AND K.O.S.; COURTESY OF TIM ROLLINS AND K.O.S. AND LEHMANN MAUPIN, NEW YORK AND HONG KONG

When Barbara Alfond was a student at Rollins, she loved literature and majored in English. But she also loved art and has spent the time since her graduation in 1968 looking for ways to combine her passions. Both are about expression, she says. "Where one leaves off, the other completes it."

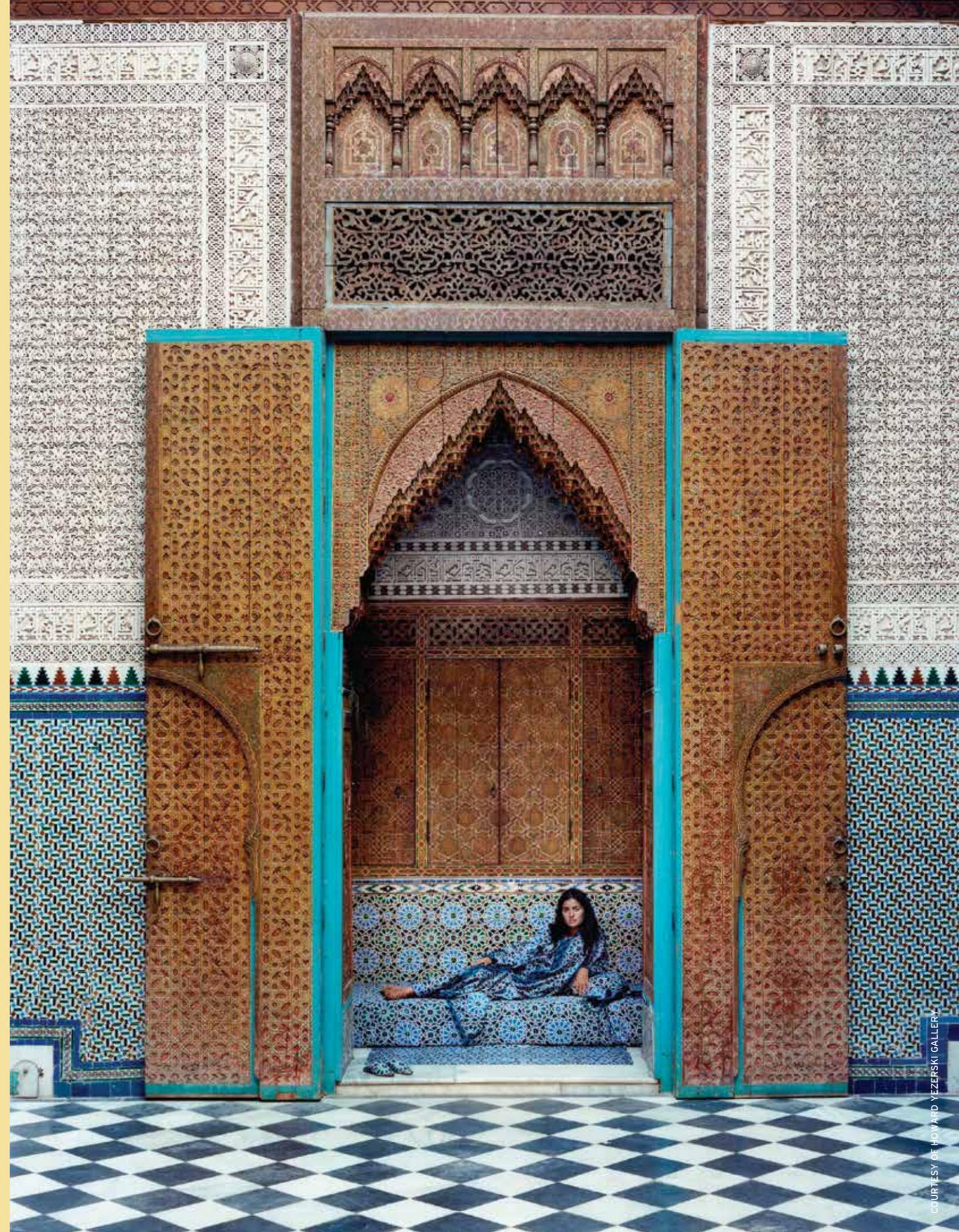
The new Alfond Collection of Contemporary Art at Rollins College is the culmination of a long-sought dream—an assortment of art that embodies expression and the liberal arts values that she and her husband Ted (also Rollins '68) still hold dear. "We still have a very, very positive belief in a well-rounded liberal arts education," she says. "The kind of critical thinking that comes out of that should be celebrated."

The 100-plus pieces are mostly conceptual art that speaks to Alfond—in more ways than one. For this collection, she wanted "art that makes you stop and think," and that promotes literacy across a curriculum, a society and the world.

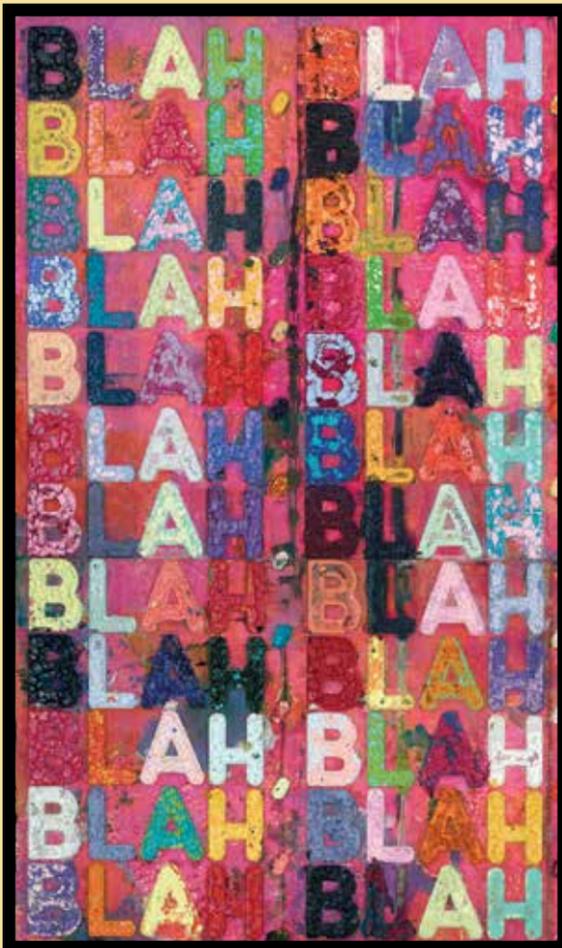


LEN KAUFMAN

THE ALFOND COLLECTION OF CONTEMPORARY ART boasts an impressive 100-plus pieces that will be on view at the new Alfond Inn at Rollins College, as well as at the Cornell Fine Arts Museum.



COURTESY OF HOWARD YEZERSKI GALLERY



TWO PALMS, NEW YORK

Blah Blah Blah, 2013, Mel Bochner, monoprint with collage, engraving and embossment on hand-dyed Twinrocker handmade paper, 94" x 73"



©RACHEL PERRY WELTY; COURTESY OF RACHEL PERRY WELTY AND YANCEY RICHARDSON GALLERY

Lost in My Life (wrapped books), 2010, Rachel Perry Welty, pigment print, ed. 3 of 3, 90" x 60"



COURTESY OF AITHAN SHAPIRA

Open Studio Curtain, 2011, Aithan Shapira, collograph, 9 panels: 78" x 103" overall



COURTESY OF JUAN TRAVIESO

Lonesome George, 2013, Juan Travieso, oil and acrylic on canvas, 48" x 72"

The collection was chosen exclusively with the Cornell Fine Arts Museum (CFAM) in mind, though select pieces will be displayed on a rotating basis in public areas at The Alford Inn near the college. The 100,000-square-foot boutique hotel opened in August.

Longtime college supporters and donors, the Alford family are also avid and experienced collectors. They put the collection together with the assistance of Abigail Ross

graphic text, while Bochner often includes the walls of the gallery as part of the work. The art is a far cry from the traditional, eye-pleasing pieces usually found lining hotel hallways, says Ena Heller, the Bruce A. Beal director of CFAM. "This is the top level of work going on in the art world now," she says.

For the community, the Alford collection provides a chance to see what Heller calls "a whole new slice of the

The 100-plus pieces are mostly conceptual art that speaks to Alford and that promotes literacy across a curriculum, a society and the world.

Goodman, a well-known independent curator based in Boston. It includes paintings, photos and sculptures, as well as alternative visual forms for which conceptual art is known.

The 57 artists represented include such notables as Jaume Plensa, Maya Lin, Martha Rosler, and three of the founders of the conceptual movement, Lawrence Weiner, Joseph Kosuth and Mel Bochner. A number of the pieces are text-based, including Plensa's aluminum and stone sculpture with die-cut letters in eight world alphabets. Weiner also is known for his use of typo-

art world" without having to travel to New York City or Los Angeles.

CFAM is planning a number of programs centered around the collection, including bringing some of the artists in for talks—one of the advantages of displaying contemporary art, Heller notes. The collection also, she hopes, will inspire young artists and show them that they can have a life and a career in art. **oam**

G.K. Sharman is a Sanford-based freelancer who contributes regularly to Orlando Arts Magazine.