MUSEUM OF FLORIDA ART

The Museum of Florida Art will feature the exhibition, ***Paradoxes Portrayed: Drawings and Assemblages by Ummarid Eitharong,*** December 11, 2009 – February 28, 2010.

The Museum of Florida Art identified Ummarid "Tony" Eitharong as "an artist of enduring excellence" and "someone whose work has contributed significantly to the cultural landscape of Florida." As such, and because the Museum seeks to recognize a Florida artist of this caliber every year, he has been awarded this significant solo exhibition opportunity, which will utilize all of the Museum's galleries. Many of the works selected for the exhibition will be included in the monograph, which will comprehensively catalog his career thus far.

Paradoxes Portrayed will feature Eitharong's major bodies of work that address the paradox of war, most specifically: man's ability to create the very things that destroy mankind and the need to defend the home and homeland that causes the destruction of one's (or others') homeland and home life. Highly detailed and gorgeously rendered, portraits of Eitharong's family address the positive and creative aspects of life and the ability to thrive living in peace. Eitharong's massive drybrush and monoprint works, however, feature battleships, tanks and soldiers; these palpable depictions of war machines in action, then juxtaposed with found objects and photographic images narrating lives of soldiers' families, make for exciting and engaging art that always generates discussions about the moral and ethical dilemmas of war as a way to secure peace.

In addition, Eitharong is creating a large-scale installation work specifically for this exhibition, entitled ***Winds of Change: Totem for Sadako*** that will feature a suspended mushroom cloud made from 1000 peace cranes in honor of the Hiroshima survivor/victim that initiated the "peace crane" project worldwide.

The Museum of Florida Art offers a venue where:

· creativity is fostered
· appreciation of art is nurtured
· all people are welcomed

The mission of the Museum of Florida Art is to promote and showcase Florida Art and emerging and established Florida Artists through exhibitions and educational and interpretive programming made available to a diverse statewide audience of all ages; to collect and preserve works of art for this purpose; to publish books and other materials concerning the foregoing; and to make such resources available for the public.

Museum Hours: Tues.-Sat.10 am-4 pm, Sun 1-4 pm
Gallery Admission: Members - Free, Non-Members $3,
Children under 12 and Sundays Free

Museum of Florida Art - 600 N. Woodland Blvd. - DeLand, FL 32720
386-734-4371 – www.MuseumofFloridaArt.org

MUSEUM OF FLORIDA ART

Peace Crane and Picturing Peace: A Community Vision Project
Teacher Resource

The Story of Sadako and the Peace Cranes

Late in July 1945 as World War II was coming to an end, the Allies declared that the Japanese must unconditionally surrender. However, the Japanese leaders flatly rejected this demand, and President Truman authorized the use of the atomic bomb anytime after August 3, 1945. Early on the morning of August 6, the first atomic bomb, nicknamed Little Boy, was dropped on the city of Hiroshima. Over 60 percent of the city was leveled and 70,000 residents died instantaneously. Three days later, on August 9, a second bomb, Fat Man, was dropped on Nagasaki. In an instant the bomb blast took the lives of 20,000 people. In the successive weeks, thousands more Japanese died from the after effects of radiation exposure of the blast. By 1950, 230,000 more Japanese people had died from injuries or radiation illnesses related to the bombings. This unexpected result of the bombings became known as the "A-bomb" disease.

Winds of Change a Totem for Sadako, is the true story of one of these victims. Sadako Sasaki was two-years old when the bomb was dropped on Hiroshima. Even though she lived only a couple of miles from the epicenter, Sadako seemingly survived the blast with no apparent injuries. Ten years later, when she was in sixth grade, Sadako collapsed during practice for a track competition. She was diagnosed with leukemia as a result of her exposure to radiation from the bombing. After that, the twelve year old spent most of her days in the hospital.

One of Sadako's friends told her about a Japanese legend that said if a person folds 1000 paper cranes, their wish will be granted. Sadako wanted to get well, and she decided to make 1000 cranes so her wish would be granted. She managed to fold 644 cranes, but in October of 1955 Sadako died from leukemia. Her school classmates were saddened by their friend's death. They folded the remaining 366 cranes to honor Sadako's memory and share her wish that such bombs of destruction would never be used again and that all children could live safe from the effects of wars.

After her funeral, Sadako's classmates began a project to build a memorial for their friend and all the children who had been victims of the bombing. They raised money by printing a collection of the letters they had exchanged during Sadako's hospital stay. The students' efforts were successful, and in 1958, a statue was erected in the Hiroshima Peace Park to honor Sadako and all of the children who died because of the bombings. At the foot of the statue is a plaque that reads, "This is our cry, this is our prayer: Peace in the world." This monument has become an international symbol of peace. Every year thousands of children visit the memorial and place chains of folded cranes representing prayers and wishes for peace worldwide.

"Folding a paper crane is like making peace -- some of the steps are awkward. At first it may seem impossible. There is definitely more than one route. Patience and consultation are helpful. And the result, big or small, is a thing of beauty." Informed Democracy - http://www.informeddemocracy.com/sadako/howtofold.html

Studying the Crane

The following information was obtained from Oberlin College and Conservatory:
http://www.oberlin.edu/amam/asia/crane/documents/craneinfo.pdf

Science

• All cranes are large birds which inhabit wetlands, equipped with long legs for wading and a long neck and long sharp-pointed bill for feeding on tubers and small animals. True cranes from the family known as Gruidae are found on every continent except Antarctica and South America.

Crane behavior and migration

• Many cranes are known for their migratory habits. They breed in cooler areas and migrate during winter to warmer feeding grounds. Those which breed in warmer climates do not need to migrate. Young cranes can fly 80 to 90 days after birth and learn migration routes as they follow older birds.
• Migrating cranes fly in an echelon, a V-formation so that birds following the leader save energy by not having to push aside the air as they fly. The birds can cruise at speeds up to 70 km/h (45mph) and glide over considerable distances. Whooping cranes, for example, travel 4,000km (2,500m) in segments of 300 to 500 km (185 to 300 m), with several days en route at staging areas. Migrating birds are vulnerable to changes in the habitat of their breeding, stopover or wintering areas, and also to collisions with power lines.
• When cranes fly they extend their neck fully, while herons fly with their necks folded into an S-shape with their heads held close to their bodies. Both trail their legs behind.
• Cranes usually stay with the same mate all their lives.
• They are very friendly and sociable creatures, often forming into flocks of thousands of birds. Sandhill cranes can form into flocks larger than 100,000 birds!
• Cranes are known to live long lives; the average crane life span is 40 to 60 years in captivity but writers have noted a captive Siberian crane that lived for 83 years and fathered chicks at age 78!
• Some cranes have elongated trachea (gullet or windpipe) which loops around in an expanded breastbone to allow them to trumpet very loudly when alarmed, in flight, and during dances.
• Crane dances are spectacular - they bow and bob, throw their heads back and trumpet, throw grass, stones and feathers into the air, leap up and parachute back down on their broad wings!
The crane dance is not only associated with mating behavior - cranes seem to jump for joy!
• Cranes sleep on one leg with the other is drawn up to the body and the head tucked under the wing.
• Cranes are opportunistic feeders with a varied diet. In summer they are likely to eat insects, frogs, small fish, small rodents, small birds and berries, and may scavenge dead animals. During migration they eat aquatic animals, tubers and roots, and waste grain on farms. In winter their diet includes small fish, snakes, crabs, clams and wild fruit.

History:

• The Japanese crane was once widespread over much of Japan and mainland Asia. In feudal Japan the crane was protected by the ruling classes and fed by the peasants. When the feudal system was abolished in the late 19th century, the protection of cranes was also lost and by 1920 they had dwindled to a population of less than 20 birds. Only one colony had survived in a remote part of Hokkaido. After receiving protection from the Government they began to recover but suffered many losses during World War II and the subsequent occupation. The Government supported feeding of cranes in 1952 to bring the birds back from the brink of extinction.
• Migrants to Japan include the hooded crane (from Siberia) and the white-naped crane (from Siberia, Mongolia and Manchuria). These species have also been threatened by habitat change and wartime hunting. By 1954 the population of the hooded crane was down to 250 birds, and white-naped down to 25 birds. These have now recovered to number in the thousands.

Cranes in myth, legend and tradition In Asia

• In Japan the crane was known as 'the bird of happiness' and was often referred to as 'Honorable Lord Crane'. In China the crane was the 'Patriarch of the feathered tribe'. The Chinese saw the crane's white standing for purity, the red head for vitality (and also connected with fire).

• The birds were associated with fidelity (faithfulness and devotion to one's partner) because they paired for life.

• They were also symbols of longevity and in both China and Japan were often drawn with pine trees, tortoises, stones and bamboo - all symbols of long life. Both cultures also associated cranes with good fortune and prosperity so they are often painted with the sun – a symbol of social ambition.

• The Chinese believed that cranes ('heavenly cranes' *tian-he* or 'blessed cranes' *xian-he*) were symbols of wisdom - the messengers of legendary sages who were carried on their backs in flight between heavenly worlds. They believed that pure white cranes were sacred birds that inhabited the Isles of the Blest.

• The powerful wings of the crane were said to be able to convey souls to the Western Paradise and to take people to higher levels of spiritual consciousness. The Chinese also saw valuable lessons in the flight of cranes in which the young must follow and learn from their older and wiser leaders.

• Ancient Chinese symbolism included the crane with the phoenix, mandarin duck, heron and wagtail as a representation of the five relationships between people. The crane symbolizes the father-son relationship - when it sings, its young answer.

•In many parts of Asia the cries of migrating cranes were a significant signal of the seasons - crops needed to be sown as the cranes departed for their breeding grounds in spring, while their arrival coincided with the harvest in autumn.

• Japanese creation myths talk of a legendary warrior who conquered his foes to extend the borders of ancient Japan. On his death, his soul took the form of a crane and flew away.

• Legend has it that Yorimoto in the 12th century attached labels to the legs of cranes and asked people who captured them to record their location on the label and re-release the birds - a very early program of bird banding to find out about the movements of a species. Some of Yorimoto's birds were claimed to have still been alive several centuries after his death, giving rise to the notion that a crane lived for a thousand years.

• Another legend records that at Kakamura in the 11th century a feudal leader celebrated a Buddhist festival in which birds and animals are set free, by releasing hundreds of cranes as thanksgiving after a successful battle. Each had a prayer strip on its leg to pray for those killed in battle. This appears to be the first recorded association of the crane with celebration of peace and prayers for those lost in war.

• The oldest known use of the motif of a thousand cranes is a 15m (50ft) long scroll by Sotatsu, an artist of the early 17th century. The theme was repeated innumerable times in art on screens and walls. Inevitably the crane's reputation for long life and prosperity became a symbol of good health, and origami cranes became a popular gift for those who were ill.

• It is apparent that as populations of cranes declined, artists drew on the work of other artists for details of the birds. When a crane stands, it appears to have a black tail, but the only black feathers are on the trailing edges of their long wings. Yet for centuries, many artists in China and Japan portrayed flying cranes with black tail feathers. While the symbolism is clearly more important than biological accuracy, it is interesting to note that the symbol came very close to outliving the bird that inspired it.

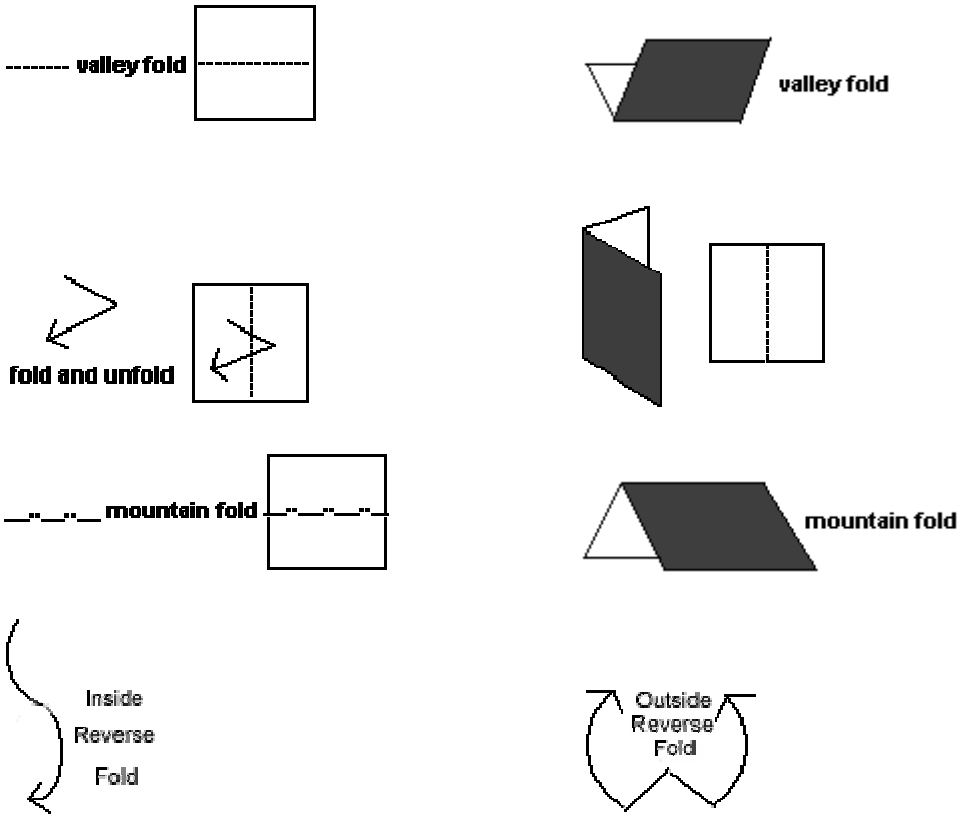
• In Japan the crane was called *tancho* meaning 'red crown'. The red and white of the crane became important colors in Japanese symbolism and art. Because of their association with fidelity, prosperity and longevity, the crane motif and these colors are a common symbol in marriages in Japan. They are often used on the bride's kimono; on announcing their engagement the bride and groom often exchange decorations shaped like cranes; sweet cakes baked in the shape of cranes, and even ice sculptures of cranes are likely to be part of the wedding celebrations.

Origami

Origami is the Japanese art of paperfolding. "Ori" is the Japanese word for folding and "kami" is the Japanese word for paper. There is no definitive date for the beginning of origami, but there is evidence that it began during the early seventh century, when paper making was introduced to Japan by China. The Chinese developed some early paper folding techniques which were later brought to Japan. At first paper was expensive and origami was used for formal purposes such as folding letters and other paper items. In the beginning of the Edo period (1600-1868) paper became cheaper and more readily available and the practice of origami became more widespread. Paper was folded to create actual objects, such as cranes and boats.

In 1797, the first book on origami, *How to Fold One Thousand Cranes* was published. This book contained the first written set of origami instructions demonstrating how to fold a crane. Another origami book, *Window on Midwinter*, was published in 1845. This book featured a collection of approximately 150 origami models including one for the frog which is still popular today. With a more affordable and accessible paper supply and printed instructions, origami became a form of recreation in Japan. During the 1950's Akira Yoshizawa created many modern day techniques, patterns and symbols for paperfolding. It was his work that helped make origami a creative art form.

Origami Folding Symbols



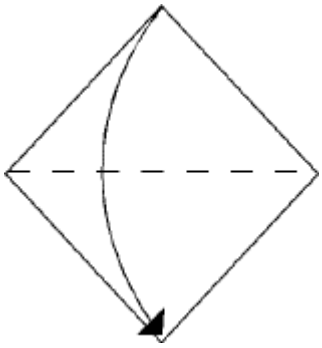
Guidelines for successful Folding

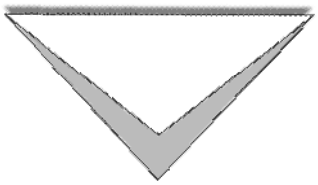
- Make creases neat sharp, and accurate.
- Fold against a hard flat surface like a tabletop. This makes it easier to make sharp neat creases.
- When folding from a diagram, read the text that accompanies each step. The text often contains information that is crucial for the successful completion of that step.
- A paperfolder working from a diagram should always look ahead to the next step to see what the results of the current step should look like.

Simple Six Step Instructions for Origami Crane Folding

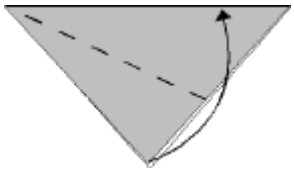
This method works well with younger children.

1. Place the **square** sheet of origami paper on a hard surface. Fold the paper diagonally in half from top point to bottom point, to create a triangle shape. Crease well. If you are working on a sheet of paper that is white on both sides, place a small dot to denote the front of the square

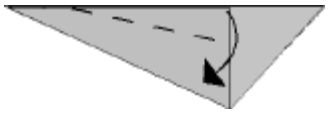




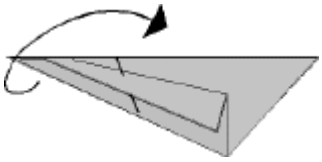
2. Fold the left edge of the triangle up, so that it meets the top edge of the triangle. Crease well.



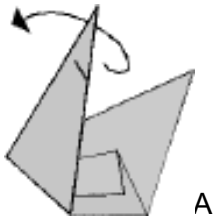
3. Fold just the top two layers down so that they almost meet the left edge.



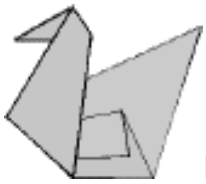
4. To make the crane's neck, take the left point of the triangle and fold it at an angle towards the right. Crease well. This fold will create a "V" shape.



5. To create the crane's head, take the point of the neck created in Step 4 and fold it at an angle back and towards the left. Crease well (A). Now you have a peace crane (B)!

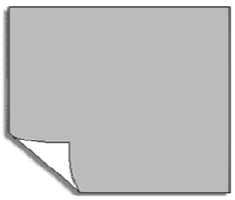


A

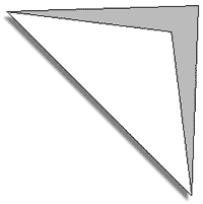


B

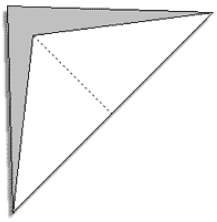
Instructions for Folding Origami Crane



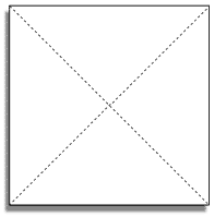
Begin with a square piece of paper -- ideally one side colored and the other plain. Place the colored side face up on the table (if the paper is white on both sides, place a small dot to denote the front side). In all diagrams, the shaded part represents the colored side



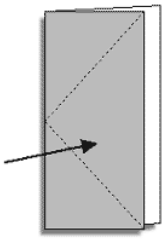
1. Fold diagonally to form a triangle. Be sure the points line up. Make all creases very sharp. You can use your thumbnail. **Unfold** the paper. (important!)



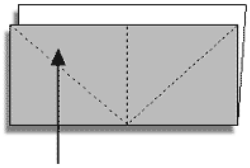
Now fold the paper diagonally in the opposite direction, forming a new triangle



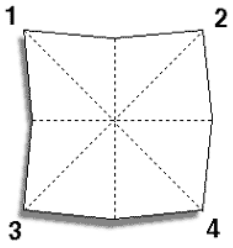
2. Unfold the paper and **turn it over** so the white side (or the side without the dot) is up. The dotted lines in the diagram are creases you have already made.



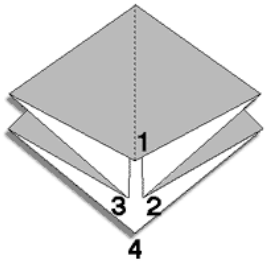
3. Fold the paper in half to the "east" to form a rectangle. Unfold the paper.



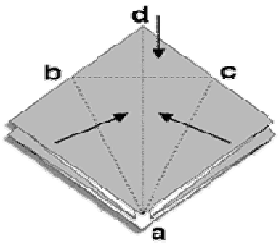
4. Fold the paper in half to the "north" to form a new rectangle



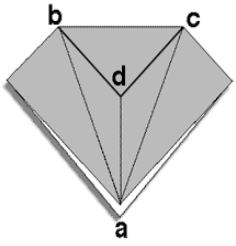
Unfold the rectangle, but don't flatten it out. Your paper will have the creases shown by the dotted lines.



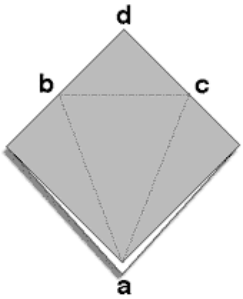
5. Bring all four corners of the paper together, one at a time. This will fold the paper into the flat square. This square has an open end where all four corners of the paper come together. It also has two flaps on the right and two flaps on the left.



6. Lift the **upper right** flap, and fold in the direction of the arrow. Crease along line **a-c.** (Note the open end is at point **a**).
7. Lift the **upper left** flap and fold in the direction of the arrow. Crease along the line **a-b**.

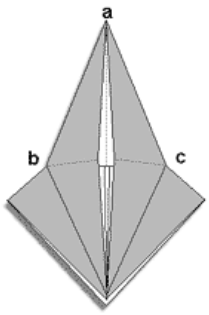


8. Lift the paper at point **d** (see the previous diagram) and fold down the triangle **bdc.** Crease along the line **b-c.**

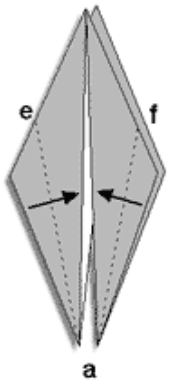


Undo the three folds you just made (steps 6, 7, and 8), and your paper will have the crease lines shown here (dotted lines).

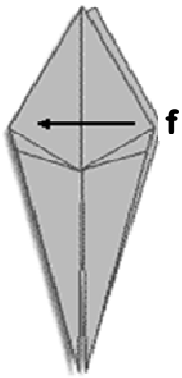
9. Lift just the top layer of the paper at point **a**. Think of this as opening a frog's mouth. Open it up and back to line **b-c.** Crease the line **b-c** inside frog's mouth.



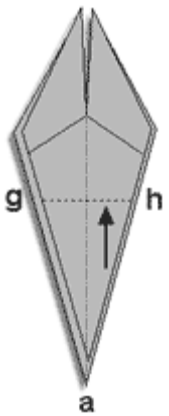
Press on points **b** and **c** to reverse the folds along lines **a-b** and **a-c.** The trick is to get the paper to lie flat in the long diamond shape shown here. This may be difficult but take your time and be patient.



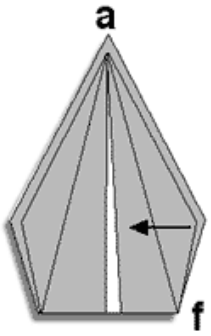
10 – 13. Turn the paper over. Repeat Steps 6 to 9 on this side. When you have finished, your paper will look like this diamond with two "legs" at the bottom.
14 & 15. Taper the diamond at its legs by folding the top layer of each side in the direction of the arrows along lines **a-f** and **a-e** so that they meet at the center line.
16 & 17. Flip the paper over. Repeat steps 14 and 15 on this side to complete the tapering of the two legs.



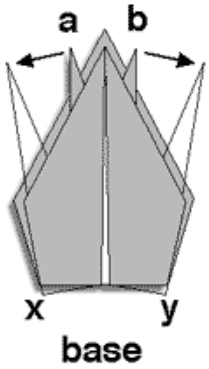
18. This figure has two skinny legs. Lift the upper flap at point **f** (be sure it's just upper flap), and fold it over in the direction of the arrow - as if turning the page of of a book. This is called a "book fold". Flip the entire figure over.
19. Repeat this "book fold" (step 18) on this side. Be sure to fold over only the top "page".



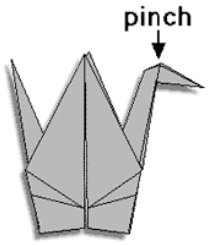
20. This figure looks like a fox with two pointy ears at the top and a pointy nose at the bottom. Open the upper layer of the fox's mouth at point **a,** and crease it along line **g-h** so that fox's nose touches the top of the fox's ears.
21. Turn the figure over. Repeat step 20 on this side so that all four points touch.



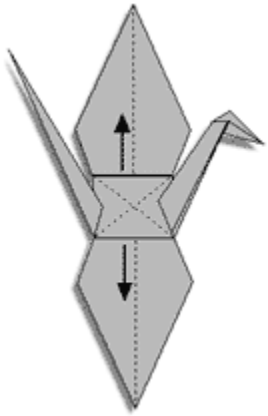
22. Next create another "book fold". Lift the top layer (at point **f**), and fold it in the direction of the arrow.
23. Flip the entire figure over. Repeat the "book fold" (step 22) on this side.



24 & 25. There are two points, **a** and **b**, below the upper flap. Pull out each one, in the direction of the arrows, as far as shown. Press down along the base (at points **x** and **y**) to make them stay in place.



26. Take the end of one of the points, and bend it down to make the head of the crane. Using your thumbnail, reverse the crease in the head, and pinch it to form the beak. The other point becomes the tail



27. Open the body by blowing into the hole underneath the crane, and then gently pulling out the wings and you have a completed crane.

Resources

- Coerr, Eleanor. (1977). Sadako and the Thousand Paper Cranes. New York, NY: Dell Publishing.
- Informed Democracy - http://www.informeddemocracy.com/sadako/index.html
- Thousand Cranes Network - http://www.thousandcranes.net/
- Paperfolding .com - http://www.paperfolding.com/history/
- International Crane Foundation - http://www.savingcranes.org/activitypackets.html
- Lesson Plan San Diego County Office of Education - http://www.sdcoe.k12.ca.us/score/crane/cranetg.html
- Digital History - http://www.digitalhistory.uh.edu/database/article_display.cfm?HHID=540
- Hiroshima Archive - http://legacy.lclark.edu/~history/HIROSHIMA/gallery.html
- A Young Girl's Death from the A-Bomb – http://www.pcf.city.hiroshima.jp/virtual/VirtualMuseum_e/exhibit_e/exh0107_e/exh01071_e.html
- Sadako and the Atomic Bombing - http://www.pcf.city.hiroshima.jp/kids/KPSH_E/top_e.html
- Kids Peace Station Hiroshima - http://www.pcf.city.hiroshima.jp/kids/
- Children in WW II - http://www.bbc.co.uk/history/ww2children/home.shtml
- Sadako and the Thousand Paper Cranes Lesson Plan created by Becky Hoffman and Joyce Caldwell , Baltimore County Public Schools http://www.bcps.org/offices/lis/models/sadako/index.html
- Hiroshima Peace Memorial Museum - http://www.pcf.city.hiroshima.jp/top_e.html
- Harry S. Truman Library and Museum http://www.trumanlibrary.org/hstpaper/ww2guide.htm#truman
- The World Peace Prayer Society - http://www.worldpeace.org/index.html
- Global Project Based Learning Resource List – http://my-ecoach.com/online/webresourcelist.php?rlid=6499
- Animated demonstration for origami peace crane - http://www.origami.org.uk/origamicrane
- Origami Folding Symbols (pdf format) - http://www.serve.com/hecht/origami/diags/advside1.pdf