

CONNECTIONS

Clothing is often a reflection of the personality of the wearer, chosen specifically to project an image, or, on the other hand, perhaps as a disguise or camouflage. LaMonte says, "Apparel radiates its wearer's physicality like a discarded shell or an outermost layer of skin. It is our second skin, our social skin." The different purposes of clothing can be seen in other objects in the Museum's collection. William Merritt Chase, *Woman in a Chinese Robe*, 1881, shows a woman wearing a kimono as a costume. She is not Chinese, but she is a model dressed in the kimono, most likely because the exotic, foreign appeal and coloration may have inspired the artist. In George Luks, *Tea Party*, 1922, the heavy clothing the women are wearing demonstrates practicality (they are dressed warmly to protect from cold), and the functional clothing makes the women appear to blend into their environment. Their clothing makes them fit in, not stand out.

This sculpture was too large to be cast as one piece, so it was molded and cast in three separate pieces. This upright figure, with its horizontal divisions, reminds one of the way the columns on buildings used to be made in segments. Clarence Laughlin, *The Enigma*, 1941, shows columns that would have been constructed in this manner. The posture of the figure mimics that of the column and implies strength.



William Merritt Chase, *Woman in Chinese Robe*, 1881, oil on canvas; George Luks, *Tea Party*, 1922, oil on canvas; Charles Laughlin, *The Enigma*, 1941, gelatin silver print

DISCUSSION

Before making this sculpture, LaMonte went to Japan and learned about the history of the kimono, how kimonos are made, and the meanings attached to how the kimono is worn. LaMonte discovered that kimonos are very uncomfortable to wear, partly due to the padding of the wearer's body to create a perfect cylindrical shape that obscures the natural curves and particulars of the individual body. This is done to erase the individual in order to become purely Japanese. Do we have clothing that we as Americans, or groups of Americans, wear to make ourselves conform to or claim membership in the group? The figure here is bowing. In Eastern cultures, this is often a form of greeting.

JAEHYO LEE (1965 -)



0121-1110=110012
(Standing Donut), 2009
Chestnut on painted steel stand

ARTWORK

Visible from the Museum entrance, the sculpture *0121-1110=110012* is noticeable for its form - often compared to a donut, ring, or other objects - standing on its side on a metal support. The viewer encounters darkened voids between the wood segments, expertly pieced together by Lee and shaped to create “the donut.” The finish of the soft chestnut is defined by its smooth, polished cut surface. By revealing the raw character of the wood, the viewer is confronted with the tree growth rings, halted by power tools for the sake of art. Not only are the rings accentuated and visible, so are other indentations and cracks in the wood. The artist also employed metal supports (mostly hidden) in this work, subtly blending varied materials for a seamless look.

ART HISTORY

While the emphasis on the formal qualities of the work invites the viewer to compare it to something else, its aesthetic is somewhat reminiscent of Minimalism, the late-twentieth-century art movement of sleek paintings and smooth-surfaced, geometric forms. The “donut” also evokes the simplicity, emphasis on materials, and celebration of lighthearted inherent in the East Asian tradition. At the same time, the use of exposed wood recalls the use of rock, earth, and other non-precious natural materials, often shaped by construction equipment, in environmental art. Lee’s tools too are far beyond “chisels and brushes.”

THE ARTIST

Born in Hapchen, Korea, Jaehyo Lee received his BFA in Plastic Arts at Hong-ik University in Seoul, Korea. The artist has been featured in many solo exhibitions and is represented in Museum collections, including several in the United States, and public spaces, such as hotel lobbies. Lee’s work is largely concerned with formal qualities and patterns and makes much use of wood,

including charred wood, and steel, creating a dynamic relationship between the natural and the man made. While wood is often associated with furniture making and other functional arts, many of his pieces such as this one are strictly sculptural. Lee speaks of “combining wood with nails or steel bars, integrating them into geometrical shapes such as a sphere, a hemisphere, or a cylinder.”

CONNECTIONS

The artist says of his work:

“Wood and nails reveal their bare skin like nude models, saying, "I'm a wood" or "I'm a nail." Making a nail more beautiful than it really is, and making wood happier than it really is... I work with things which are unattractive, useless, unlovely and ordinary. They are found everywhere, but unnoticed by anyone and passed by all other artists. "Treat a stone like gold!" Unattractive-looking nails gather around to become jazz, and uselessly bent tree branches gather around to become magnificent classical music. There must be a distinct difference between sound coming from a single violinist and sound from 10 or 20 violinists. Why do people say, "The more, the better?" What is the world of "All in one, one in all?" -Lee, Jaehyo, from Jiyeon Suh

There are several other examples of abstract sculpture in and around the Museum in dialogue with nature. For example, the arcs in the lake could almost be a “solid gold” section of a ring . . . In the case of the arcs, the sculptures are not made of organic material such as the wood we see here but interact with light, wind, and water. The setting becomes a key part of the work, just as what we see through the center of Lee’s “donut” enhances it. *I See Five and Nine*, on the other hand, is composed of similar materials to Lee’s, including charred redwood and painted steel, with many pieces coming together to form a whole.



(Left) Edward Lee Hendricks *1991-IV*, 1991, Stainless steel, gold leaf, and aluminum
(Right) James Surls, *I See Five and Nine*, 1987, Charred redwood and painted steel

DISCUSSION

What does this sculpture remind you of? Which side do you think it is meant to be viewed from? Do you like how it looks in the art museum? Where else might it be interesting? What objects made of wood do we most commonly encounter in our lives?

EDMONIA LEWIS (ca. 1844 – 1907)



Hiawatha's Marriage, 1868
Marble

ARTWORK

A youthful couple strides forward, holding hands, gazing into one another's eyes. We can identify their traditional Native American headdresses, jewelry, clothing, moccasins, and a quiver of arrows. Upon closer examination, the title of the piece is inscribed on the base, *Hiawatha's Marriage*. This sculptural group is based upon Henry Wadsworth Longfellow's poem, *The Song of Hiawatha*, published in 1855. It depicts the hero of the poem, Hiawatha, and his bride Minnehaha. Their marriage sealed a pact of peace between Hiawatha's tribe, the Ojibwa, and Minnehaha's tribe, the Dakota.

ART AND HISTORY

Eighteenth and nineteenth-century figurative marble sculpture is one of the defining artistic legacies of ancient Greece and Rome. In this sense, the *Marriage of Hiawatha* is described as a neoclassic work; that is, the material and the composition reflect the heritage of Greek and Roman classicism. At the same time the work is romantic. The specificity of attributes that identify the figures as Native American (therefore exotic), together with the emphasis on the couple's tender feelings for one another as they marry, convey the romantic style's focus on both the exotic and emotional depth and complexity. In the mid-19th century, combining the styles of the classical world and romantic expression was typical in art.

THE ARTIST

The American sculptor Edmonia Lewis was the daughter of a Native American mother and African American father. She was raised chiefly within her mother's tribe, and attended Oberlin College in Ohio, the first American college to admit women. She was around twenty-one in 1865 when President Abraham Lincoln freed the slaves in the South near the end of the Civil War. Lewis left Oberlin in 1863 to study sculpture in Boston, and in 1866 she established a studio in Rome, a city famous for its ancient marble sculpture where the material was still readily available. Many tourists visited her studio, and the eyes of the art world were on this young African American artist.



CONNECTIONS

Henry Wadsworth Longfellow wrote the romantic epic poem *The Song of Hiawatha* which inspired many artists in the mid-19th century, and the works found great favor with the art-buying public. Lewis created multiple figure groups and marble busts of the characters described by Longfellow. Below are some of the verses surrounding Hiawatha's wedding.

Onaway! Awake, beloved!
Thou the wild-flower of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!

If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them!

ART CONNECTIONS

On the left is *Forever Free*, 1867 (Howard University) another figural group by Edmonia Lewis celebrating the emancipation of the slaves. A woman kneels and prays in thanksgiving, alongside a man as he raises the chains that once bound him.



Edmonia Lewis, *Forever Free*, Howard University Gallery of Art, 1867, marble; Edmonia Lewis, *Hiawatha's Marriage*, 1868, marble, Cappy Thompson, *Lovers Sweet Embrace While Dream Chariot Awaits*, enamel on free blown glass, 1997

Another scene of romantic love in the MMFA's collection is found on Cappy Thompson's glass vessel *Lovers Sweet Embrace While Dream Chariot Awaits*, 1997. A seated couple hugs and kisses good night as their dog sleeps peacefully at their feet. In Lewis's sculpture, Hiawatha is depicted formally on his wedding day, but Cappy Thompson's vessel shows a casual, everyday scene. Lewis carved her work in marble with stone-working tools, while Thompson painted this bright scene on the inside of a blown glass vessel.

DISCUSSION

This work represents an idealized, 19th-century interpretation of a marriage between two Native Americans in the 15th century. Do you think that Lewis believed the clothing and accessories she used were accurate for showing 15th century Native Americans? Would that have been important to her? If so, why? If not, why not? How do you think an actual "marriage" between Native Americans prior to the 19th century would have differed from what is shown here? Can you find information on the marriage customs of the Native American tribes prior to when the sculpture was made? What is the sculpture made of? How are Hiawatha and Minnehaha interacting with one another? How do you think they feel about each other?

CHARLIE LUCAS (1951 -)



Self-Portrait: When the Left Side of the Brain Meets the Right Side of the Brain, ca. 2006

Found objects, iron and steel

ARTWORK

Self-Portrait by Charlie Lucas bears some similarity to the artist's alter ego, the "Tin Man." The artist presents himself as the embodiment of two identities, but inextricably linked in ways that cannot be fully understood when viewed as two separate parts. In neurological terms, the left brain is associated with logic and objectivity, and the right brain with intuition and subjectivity. When the artist discovered himself as the "Tin Man," the right side of his brain merged with the left side, thus combining the physical and temporal side of his being with the potential, transformative side. In a similar way, *Self-Portrait* is created with discarded materials like car parts that previously lost their use value in terms of time (no purpose for using them) and began to take up space (no place to put them). The artist repurposed the materials in the mixed-media work and transformed them into the artistic embodiment of his own self-portrait.

ART HISTORY

Self-taught art, Naïve art, or Outsider art are interchangeable terms that have been used to describe artists who have no formal art training. The lack of formal training by self-taught artists precipitated their relationship, or lack thereof, to the art world. In general, the art world is comprised of museums and art galleries that collect and exhibit art to help legitimize and bring recognition to artists. The work of self-taught artists is outside the "art world" because they do not create art with the intention of exhibiting it in galleries or museums. In some cases, their art is created in situ or made of materials that are immediately available in their native surroundings. Furthermore, their work is often made of fragile materials and vulnerable to decay. Since museums have begun to take an active interest in supporting self-taught artists, the referent "self-taught" has remained, but the definition has expanded to the point where the boundaries between self-taught artists and trained artists have blurred. Today, the formal training of artists has little to no bearing on the quality of art and/or whether or not their art is worthy of being collected or exhibited in museums and galleries.

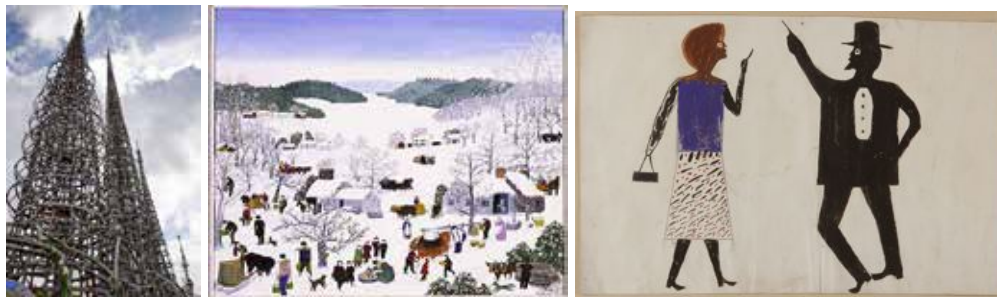
ARTIST

Charlie Lucas was born in Birmingham, Alabama on October 12, 1951. He did not receive formal training in art, but he developed a penchant for working with his hands at a very young age. As a young man he made toys out of scrap wood, metal and cloth for family and friends, and spent the first 30 years of his life working in the construction field. A major turning point in his life occurred in 1984 when Lucas was disabled from a back injury. During his recuperation, he experienced a revelation that he should devote his life to creating art. He called himself the “Tin Man,” an alter ego that guided his creative process. He began by welding metal sculptures out of found objects and installing them in his yard and along a road nearby. His work captured the attention of two collectors, Judge Mark Kennedy and William Arnett. By 1988 he began to participate in exhibitions in Atlanta, New York, Chicago, New Orleans and other cities across the United States. *Self-Portrait* can be considered the personification of the “Tin Man.” As the artist stated, “Charlie Lucas is the man that guides the Tin Man. If you cut us in half, you still wouldn’t be able to understand it. It’s like, it’s like the Tin Man’s wrapped around me and plugging in the holes.”



CONNECTIONS

Self-taught artists, while normally considered outside the mainstream of official art circles, have been reconsidered in terms of their value as artists. For example, the *Watts Towers* by Simon Rodia, the by-product of a singular artistic vision, was considered an obstruction, and the city of Los Angeles made plans to demolish it. After the artist’s death, Actor Nicholas King and Film Editor William Cartwright purchased the land and formed a committee with the Los Angeles County Museum of Art to preserve it. Anna Mary Robertson Moses, known as Grandma Moses, did not begin painting until she was in her seventies. The collector Louis J. Calder purchased a group of her paintings on view in a store window, and a year later her works were featured in an exhibition at the Modern Museum of American Art. Bill Traylor is an Alabama artist who spent the later years of his life drawing on the streets of Montgomery. Traylor used materials that were immediately available to him, featuring whimsical figures and animals in dynamic poses and juxtapositions that recall the cultural life of African Americans.



Simon Rodia, *The Watts Towers*, 1954-1955; Grandma Moses, *Sugaring Off*, oil on canvas, 1945, Met; Bill Traylor, *Man, Woman*, ca. 1940-1942, watercolor and graphite on cardboard

DISCUSSION

What do you think of the term “Self-taught Artist”? Does it influence how you see the artwork? Charlie Lucas uses found materials to create his art. What does he use? How does his use of materials differ from traditional art forms by formally trained artists? Charlie Lucas defines his self-portrait as a moment in time when the right brain merged with the left brain. What does the artist mean by that and what can you find in the work that reflects these two aspects of the brain? What is he holding?

FEDERICO URIBE (1962 -)



Mapache (Raccoon), 2007, in *Corn Field*, 2011, Wooden shovels, bicycle tires, and shoes
(on view October 6, 2016 – January 8, 2017)

ARTWORK

This installation represents a *mapache*, or raccoon, in a cornfield. The *mapache*, created from discarded bicycle tires and shoes, is striding through a cornfield constructed out of wooden shovels. This combination of multiple materials may sound messy, but it is actually the opposite. Uribe limits his materials for any one object, and so, any flower, animal, or tree is formed from only one material, creating an essence into a particular piece. Some materials are donated or bought from stores closing down, from dollar stores, or recycling places. He makes most of his objects himself, with one or two assistants who help get things ready such as cutting wires or drilling holes. He uses visible screws to secure most of his pieces. "I like the idea," he says, "of leaving my materials visible as a testimony of my process and how much work I put into it."

ART HISTORY

Classical sculpture and recycling directly inspire Uribe's style and work. Many of his pieces also draw from Old Master paintings, such as those by Leonardo, Velazquez, and others; however, the artist chooses not to make these references the focus of his message. Originally a painter, much of his sculpture and paintings reflect these narratives unique to the viewer. According to Uribe, "If you relate to the objects, good. If it makes you smile, better. If it makes you think, I'm sure you're not thinking what I thought." Uribe uses colors that are bright and engaging – they reflect his Colombian heritage and a focus on happiness, moving away from the darker colors of his early career that reflected his dark reflections on the Catholic sense of pain and guilt.

ARTIST

Federico Uribe was born in Bogota, Colombia, and currently lives and works in Miami. His artwork is rooted in the craft of sculpture and paint, intertwining everyday objects in surprising ways while rooted to the history and tradition of classical art. Uribe studied at the University of Los Andes in Bogota and in 1988 left for New York to study a Master of Fine Arts under Luis Camnitzer. This was the beginning of a journey that included years of study and work in Cuba, Mexico, Russia, England, and finally Miami. In 1996, he abandoned his paintbrushes and, attracted by the sometimes neglected beauty of simple objects in daily use, he began to observe them, collect them, and combine them to create unusual instruments of a new aesthetic. He creates sculptures that are not carved or molded but are instead created and woven, full of color, irony and lively playfulness, in curious and unpredictable ways. The viewer is left with humor, beauty, and love – for an artist who comes from a country that has been at war for almost half a century, this

achievement is a way to reconcile with life: “I have the hope,” says Uribe, “that people who relate to my sculptures and live with them, will see the love I put into them. I want people to feel that I do this with a lot of careful attention and the purpose of beauty.”

CONNECTIONS

Repurposing materials is a process where an object with one previous value or use is transformed or redeployed as an object with a different use or value. This kind of activity has persevered through time, with artists re-appropriating artifacts of previous cultures in new and interesting ways. Several objects in the MMFA collection reflect these same principles. Charlie Lucas, an artist born in Birmingham, Alabama and based in Selma, forms large-scale sculptures from scavenged metal and other objects. His *Self-Portrait: When the Left Side of the Brain Meets the Right Side of the Brain* (left) narrates the story of his alter ego, the Tin Man, and shows how both sides of the brain affect and interact with one another. Bessie Harvey used found wood and other found objects to create unique displays. Below, her Untitled work (center left) is created from oil on found wood, wood putty, plastic eyes, and beads. Jimmy Lee Sudduth, originally from Cains Ridge, Alabama, was inspired to use wild plants and earth in his works because of his mother, a medicine woman of Native American descent. He manipulates simple materials in a variety of ways with his fingers, sticks, brushes, and other tools to create portraits of wildlife and his pets, including a series of dogs he owned as pets, such as the image, *Dog* (center right). Finally, Elayne Goodman’s *The Goat Castle in Natchez* (right) combines mixed media including fabric, buttons, wood, and more to make unique pieces of contemporary folk art reflecting her childhood and experiences with her mother’s creativity and thrift.



From Left to Right:

Charlie Lucas, *Self-Portrait: When the Left Side of the Brain Meets the Right Side of the Brain*, ca. 2006, found objects, iron, and steel

Bessie Harvey (aka Bessie Ruth White), Untitled, 1986, oil on found wood, wood putty, plastic eyes, and beads

Jimmy Lee Sudduth (aka Jimmie Lee Sudduth), *Dog*, 1986, earth pigments and graphite on plywood

Elayne Goodman, *The Goat Castle in Natchez*, 1995, mixed media construction.

DISCUSSION

Uribe uses recycled and discarded materials in an ironic way to create his figures. In one installation, many animals are created from leather shoes. Uribe explained, “People kill animals to make shoes. I am destroying shoes to make animals.” Likewise, Uribe builds his trees from books and other paper products. Spines form bark, with pages rolled to function as branches with covers as leaves? What other objects have this kind of history and flexibility? What could you use fishing line to make? How about wool? What about suitcases or golf balls? What about the tree we are “standing under?” What is it made of? How does it transform the gallery?

STUDIO LESSON – Thinking Outside the Box with Mixed Media 2016-2017

Objectives:

- To introduce working with **mixed media** to create an **abstract** work of art.
- To create a layered artwork in which some parts will be **in relief**.
- To add **lines, shapes, colors,** and **patterns** to the artwork using various media.
- To distinguish between **background, middle ground,** and **foreground** in an artwork.
- To draw inspiration from a vibrant, layered, **mixed media** work of art in the Museum's collection.
- To encourage creative freedom for confidence building and individual growth.
- To learn to use and care for art materials in an appropriate manner.

Materials:

- Reproductions of various **abstract** and **realistic** works from the Museum's Permanent Collection
- Reproductions of *Hook, Line, and Sinker* by Tom Moore and *Self-Portrait: When the Left Side of the Brain Meets the Right Side of the Brain* by Charlie Lucas
- Examples of the completed project
- Mat board
- Pre-cut fish
- Pencils
- Erasers
- Colored pencils
- Paper scraps
- Various materials
- Scissors
- Glue sticks
- Tacky glue

Procedure:

1. Very briefly review and compare **abstract** and **realistic** paintings, referring to poster images in the room.
2. Bring to attention the reproduction of *Hook, Line, and Sinker*, and ask students if someone can distinguish what is different about the materials used in this artwork versus the paintings just discussed. Briefly review concepts of **mixed media** art.

3. Discuss **background**, **middle ground**, and **foreground** in *Hook, Line, and Sinker* and a **realistic** painting from the chosen reproductions, pointing out how even though they are different types of artworks, there are still distinct spatial realms within each.
4. Compare Charlie Lucas's *Self Portrait* with *Hook, Line, and Sinker*, noting the differences between a mixed media sculpture and a mixed media artwork that begins as a 2-dimensional piece, but also incorporates a sculptural aspect—in this case one that has some parts **in relief**.
5. Tell the students they will be creating their own **abstract, mixed media** artwork today, using *Hook, Line, and Sinker* as their inspiration. Show examples of completed projects, pointing out the variety of materials used and the many different ways the materials can be utilized.
6. Ask the students to write their names on the side of the mat board they wish to be the back—explain that they will be gluing materials all over the front of the mat board, so their names should be on the back so they won't get covered up.
7. Explain that they will create their artwork in layers, beginning with the **background**. Point out the baskets of paper, foam shapes, and buttons to use first, and explain that starting with flat layers is easier to build upon (this layer of objects can be glued down with the glue sticks). Encourage students to create freely but also share some prompting ideas: cut the paper into **lines** and **shapes** to create designs; use the foam shapes and buttons to create **patterned** borders with alternating **colors**, etc.
8. Next students will develop the **middle ground** of their artwork, choosing from various objects like bottle caps, cotton balls, beads, etc. (these will need to be glued down with the Tacky glue, which is very thick, so explain to the students to not squeeze out too much, as a little goes a long way).
9. Tell the students that the focus of the **foreground** is the fish, so next they will color their fish how they choose—they may want to make it **realistic** looking, like in Moore's artwork, but again, they have the choice because this is their own artwork.
10. Show the students various examples to the fish to make it part of the artwork that is **in relief**. Some ideas are: folding paper back and forth like an accordion to glue under the fish; gluing bottle caps/cotton balls under it; gluing its head and tail down while leaving its middle rounded.
11. Have the students help clean up their workspace before leaving by putting left over materials back into respective baskets, wiping off tacky glue tops, and putting caps back on glue sticks.
12. During clean up of materials explain that anyone who did not finish can do so at home. Since this is a mixed media artwork, they can add to it with any materials that they choose! Also note that if a fish becomes flattened during transport on the way back to school, it can be reshaped and glued again later.

Studio Lesson Vocabulary:

Abstract (as it is used in this lesson) – Art derived from realism but deviating in appearance; maintaining the essentials of shape, line, color, and texture relating to the subject. Note: abstract art can also be entirely non-representational.

Background – The part of the picture plane appearing to be farthest from the viewer.

Color – The hue, value, and intensity of an object as seen by the human eye, as a result of the way light is reflected or emitted by the object.

Foreground – Area of an artwork appearing closest to the viewer.

In Relief – When a portion of an artwork is raised from the surface but still connected to it.

Line – The path made by a moving point that can vary in width, direction, and length.

Middle ground – Area appearing between the foreground and the background.

Pattern – An arrangement or sequence of repeated lines, shapes, and/or colors in a composition.

Realistic – Art representing subjects with accuracy and without embellishment.

Shape – An area defined by line or color.

ARTWORKS (2016 - 2017)

(Total time in ARTWORKS: 35 minutes)

Introduction and *Hook, Line, and Sinker*, 1990, Tom Moore (5 minutes)



Today in ARTWORKS we are going to open our imaginations to the world of art. Soon, you will go to the studio to make your own artwork, and you will use this colorful **abstract** piece hanging above us as your inspiration, so let's talk about it! It is called *Hook, Line, and Sinker* and was created by artist Tom Moore. Why would I use the work abstract to describe it . . .? I described it as **abstract** because simple lines, shapes, and colors are used to represent certain imagery, and it is not necessarily supposed to look like real life.

It is a **mixed media** artwork—can anyone remind us all what **mixed media** means? **Mixed media** means that a variety of art materials and ordinary objects are used, often applied in layers with **three-dimensional** aspects. Is this a **two-dimensional** painting or is it **three-dimensional** like a **sculpture**? It has aspects of both! The foundation for this artwork is flat like a painting, but it also has layers that are in relief, meaning that they are raised from the surface. Tom Moore uses this technique to prompt viewers to think about what is going on in this picture. What parts do you see that are in relief? The fish is in relief, as if it is jumping out of water or swimming through water. The water in the **foreground** of the artwork is also in relief. What tells us that this is supposed to be water? The bubbly **texture** makes us think of moving water and the cool blue color makes us think of water. Let's see if we can create a picture together using **mixed media**, similar to what we have just discussed!

Putting together mixed media work in Orientation Glade (5 minutes)

Remember how I just said that we are going to open our imaginations to the world of art? Here we go! We are going to create an **abstract, mixed media** work together, starting with this **two-dimensional** felt board. There are lots of fun items to use like fish, bottle caps, yarn, glass stones, and cotton balls. Raise your hand if you would like to help me! (Let about 5 students pull random items from the bag)

Look at your items and think about what they might represent in an **abstract** artwork. I will call you up one at a time to add your item to the artwork, wherever you think it should go! Let's see what we can create!

(To begin, add an item of your choice to prompt the students' creativity, such as an orange bottle cap for a sunshine or blue corrugated paper for waves)

Movement in art (5 minutes)

Now we are going to discuss movement in art. We already said that the fish looks as if it is moving through the water. Do you think it is moving fast or slowly? What makes you think that? The use of lines, shapes, colors and patterns gives viewers a sense of movement in the artwork. Notice how the lines are tilted in many different directions. This creates a feeling of random, jerky movements. There is also a pattern along the top and bottom border. If I say the word rhythm, what does it make you think of? Just like there is a steady beat in a song, a consistently repeated pattern like the black and white checkered wavy lines here creates a sense of rhythm in visual art. I'm going to play some different music for you, and I want you to tell me which one seems to go better with *Hook, Line, and Sinker*.

(Play each music briefly, then let the students choose)

The upbeat Latin music goes well with the colorful scene of the fish and is similar to something we might hear hanging out in Miami, where the Colombian-born artist Federico Uribe lives. Miami has a rich Latin culture, and Federico is the artist whose work we will be showing in a special exhibition at the Museum this fall/whose work we are showing in a special exhibition at the Museum now/whose work we showed in a special exhibition at the Museum this fall (show the reproduction). Federico's mixed media installations are vibrant and full of lively imagery. Do you think his Colombian heritage and the environment in Miami influence his artwork?

Dancing and *Recollections IV*, 2008, Ed Tannenbaum (5 minutes)

Now we'll be going through an art installation created specifically for this location in the Museum by the media artist, Ed Tannenbaum. This installation uses modern technology, such as a camera, computer, projector, and special screen to create art with you in it!

I am going to play the same upbeat Latin music, and you can respond to the music yourself, by moving your body to create colors and patterns on the Tannenbaum screen. (Keep the music playing as the students "dance" in front of the screen, moving groups of 7 at a time through the exhibit, while the other students wait in line).

Role Playing in *Hopper in Perspective*, 2005, Alabama Shakespeare Festival scene shop (15 minutes)



This is a **three-dimensional** interpretation of a famous painting in the Museum's collection: ***New York Office*** by Edward Hopper. (Show the reproduction.) The original painting is **two-dimensional**, like this reproduction. What is the difference between 2D and 3D? Something that is 2D is flat, meaning it only has height and width. Something that is 3D has height, width, and depth. Edward Hopper used some special artist tricks to create an **illusion of depth** so that it appears you could step into the painting, and here we have a 3D interpretation of the same artwork, that you actually can walk into!

Let's talk about what's going on in this picture. Let's think of a story that might go along with the scene.

What **do** you think is written in the letter the woman is holding?

Who is calling on the phone? What are they saying?

What does the woman do after she has read the letter and answered the phone? What does the other worker in the office do?

Now we're going to take turns acting out these different scenarios we have come up with for this scene!

(Call on the students as they raise their hands with ideas about the possible narrative for the exhibit. Then pick **several** students to go into the office and act out the story, according to their answers to the questions. One student can be outside on the other end of the telephone.)

CONTENT STANDARDS

Fifth Grade Visual Arts Standards

(Numbers refer to specific content standards)

Produce

Students will:

1. Utilize the elements of art and principles of design and the structures and functions of art to communicate personal ideas.

Example – Students will use lines, shapes, colors, and patterns to create a mixed media artwork.

2. Apply variety and unity in the production of two and three-dimensional works of art.

Example: Students will achieve variety in their mixed media works through use of diverse patterns, colors, lines and shapes. They will use colored pencils and assorted everyday objects to create contrast in their works of art.

Respond

3. Explain the elements of art and principles of design, including variety and unity in a work of art.

Example: Students will respond to inquiry-based and open-ended questions when interpreting works of art, including discussing the elements of art and principles of design.

4. Critique personal works of art orally or in writing according to specified criteria, including elements of art, principles of design, technical skill, and creativity.

Example: Students will respond to inquiry-based open-ended questions, such as, “What’s going on in this work of art?” to encourage critical thinking and responses to art.

Understand

5. Identify societal values, beliefs, and everyday experiences through works of art.

Example: Students will discuss the painting by George Henry Durrie, titled, *Holidays in the Country, The Cider Party* to understand American society a decade before the Civil War.

6. Describe works of art according to the style of various cultures, times, and places.

Example: Culture: Edmonia Lewis, *Marriage of Hiawatha*; Time: Erastus Salisbury Field, *Portrait of Bartlett Doten*; Place: George Inness, *Medfield*.

Describe ways in which the subject matter of other disciplines is interrelated with the visual arts.

Social Studies: George Henry Durrie, *Holidays in the Country*, *The Cider Party* and the events prior to the Civil War.

Language Arts: The sculpture by Edmonia Lewis is based on Longfellow's epic poem "The Song of Hiawatha". Students respond to the visual arts with dance and drama. 5th grade literature for further study: *My Side of the Mountain* by Jean Craighead George, and *Writing a Character Sketch*.

7. Associate a particular artistic style with an individual artist.

Examples: Thomas Moran, Hudson River School; Mary Cassatt, American Impressionism, George Inness, Luminism, Edmonia Lewis, Neo Classicism, Thomas Hart Benton, Regionalism.

Fifth Grade Math

20. Recognize volume as an attribute of solid figures, and understand concepts of volume measurement.

Example: In the sculpture component of the tour, students explore the concept of volume and create a mathematically regular room with volume in the studio lesson.

Fifth Grade Social Studies

10. Describe political, social, and economic events between 1803 and 1860 that led to the expansion of the territory of the United States. (e.g. Louisiana Purchase, Indian Removal Act, Texas-Mexican Wars, Mexican American War, Gold Rush of 1849).

Example: The Louisiana Purchase was a pivotal event that shaped the perception of America as a vast land of opportunity. The tour will include a discussion of Thomas Moran's *Dusk Wings*, as an unspoiled land of opportunity.

11. Identify causes of the Civil War, including states' rights and the issue of slavery.

Example: Discuss Durrie's *Holiday in the Country*, *The Cider Party* in connection to the "Free Soilers" and "Barn Burners." Discuss their political positions and how they related to causes of the Civil War.

12.) Summarize successes and failures of the Reconstruction Era.

Example: Discuss Edmonia Lewis's background as a woman of African American and Native American descent, and her struggle to become a sculptor in a racially divided society.

VOCABULARY TERMS

Abstract – Art derived from realism but deviating in appearance; maintaining the essentials of shape, line, color, and texture relating to the subject.

Abstract expressionism – An American movement in the 1940s and 1950s that emphasized feelings and emotions; often called “action painting” because many artists used slashing brushstrokes and dripped, poured, or spattered paint on canvas.

Aesthetics – A philosophy dealing with the nature and expression of beauty, as in the fine arts.

Analogous – Three or more colors that are closely related because they contain a common hue and are adjacent on the color wheel. Blue, green-blue, and green are analogous colors. Analogous colors may be used as a color scheme.

Atmospheric perspective – Creating the illusion of distance on a flat surface by simulating the effects of light and air on an object; for example, a bright object appears closer to the viewer than a dull object. (Also called aerial perspective.)

Background – The part of the picture plane appearing to be farthest from the viewer.

Balance – A design principle dealing with the appearance of stability or the equalization of elements in a work of art; a balanced work of art seems to have equal visual weight or interest in all areas. Balance may be symmetrical, asymmetrical, or radical.

Collage – A work of art where various materials, such as bits of paper, fabric, photographs, and found objects, are arranged and glued to a flat surface.

Complementary colors – Colors directly opposite each other on the color wheel. Red and green, blue and orange, and yellow and purple are complementary colors. They make a neutral result when mixed.

Composition – The organization of the elements of art and principles of design in creating a work of art.

Contrast – The use of opposing elements, such as color forms or lines, to produce different effects in a work of art.

Cool colors – Blues, greens, and violets. These colors suggest coolness and appear to recede from the viewer.

Design – The organization of the art elements and principles into a plan. (Also called composition.)

Digital media – The use of technology to capture images, sounds, and effects in the creative process.

Elements of art – The “visual tools” artists use to create works of art. These include form, shape, line, texture, color, space, and value.

Form – A shape having three dimensions—height, width, and depth.

Shape – An area defined by line or color.

Line – The path made by a moving point that can vary in width, direction, and length.

Texture – The actual roughness or smoothness of a surface or the illusion thereof.

Color – The hue, value, and intensity of an object as seen by the human eye.

Space – The area between, around, above, below, or within objects.

Value – The lightness or darkness of a color. (See Shade and Tint.)

Foreground – The parts of an artwork that appear closest to the viewer.

Found object – Everyday objects such as cups, keys, chains, buttons, lids, and scraps that can be composed to create a work of art such as an assemblage, a collage, a stabile, a mobile, or a sculpture.

Genre subjects – Depiction of everyday life scenes.

In relief – When a portion of an artwork is raised from the surface.

Intermediate (tertiary) colors – Colors made by mixing equal parts of a primary and secondary color (red-orange, yellow-orange, blue-green, blue-violet, violet-red).

Linear perspective – A technique of creating the illusion of space on a two-dimensional surface using vanishing points and lines.

Medium – Material applied in creating a work of art, such as a pencil, paint, wood, ink, metal, clay, or food.

Middle ground – Area appearing between the foreground and the background.

Mixed media – A work of art created by using a variety of art materials, often applied in layers.

Monochromatic color – One color used in varied values and intensities.

Multimedia – Referring to various media such as a camera, television, video, tape recorder, CDROM, computer, or slide projector.

Negative space – The space surrounding shapes or solid forms in a work of art.

Neutral color – Black, brown, gray, and white.

Positive space – Objects in a work of art that are not the background or the space around them.

Primary colors – Red, yellow, and blue.

Principles of design – Guidelines artists use to create works of art and control how viewers react to these works; the principles of design are balance, repetition or rhythm, unity or harmony, movement, emphasis, variety, and proportion.

Balance – Arranging visual elements in a work of art equally; three types of balance are formal (symmetrical), informal (asymmetrical), and radial.

Repetition or rhythm – Repeating lines, shapes, colors, or patterns.

Unity or harmony – The oneness or wholeness of a work of art.

Movement – The arrangement of elements in an artwork organized to create a sense of motion.

Emphasis – Accent, stress, or importance of a part of an artwork.

Variety – Principles of design concerned with difference or contrast.

Proportion – The placement or ratio of one part of an artwork to another part or to the whole.

Realistic – Art representing subjects with accuracy and without embellishment.

Secondary colors – Orange, green, and violet.

Shade – A dark value of a hue made by adding black to the color or its complement; opposite of tint.

Stabile – A metal sculpture, usually abstract, with no mobile parts.

Style – Refers to the artist's unique manner of expression.

Technique – The style or manner in which the artist uses media.

Tint – A tone of color made by adding white to a basic hue.

Vanishing point – The point or points where all parallel lines appear to converge.