



GO GALLERY

[ARTMOBILE]

2014-2015 Artmobile Curriculum Guide



[INCLUDED INSIDE]

- ABOUT THE EXHIBITION
- CATALOGUE OF ARTWORKS
- QUICK-START ACTIVITIES
- LESSON PLANS
- TEACHER RESOURCES

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**BE A
PART**

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WELCOME!



The Artmobile has been a part of the Arkansas Arts Center's State Services programs for over 50 years. It is one of very few mobile museum programs in the United States and brings an authentic art museum experience to thousands of people each year. Through generous support from the Winthrop Rockefeller Foundation, the Arkansas Arts Center purchased a new, significantly updated mobile museum in 2002. This mobile facility boasts an advanced lighting arrangement; a sophisticated climate control system; complete accessibility; and features hardwood floors, custom wall design, and security. Pat Salmon and Sons have kept the Artmobile "on the

move" by providing a tractor to transport our mobile gallery. Generous program sponsors provide funding to develop exhibitions with educational support information to make a visit to the Artmobile a quality arts experience.

The Arkansas Arts Center Foundation Collection is the source for artwork aboard the Artmobile. Challenging exhibition themes are chosen for their artistic integrity and educational value. An Art Education Specialist travels with the Artmobile to bring the exhibition to life. The creation of new exhibitions and related materials is truly a team effort involving our Curators, Curatorial Assistants, Director of Education, Preparator, Registrar, and State Services. Together, we are excited to present *Work/Play!*

By reaching people in their own communities, the Artmobile has allowed the Arts Center to fulfill its mission of providing quality art experiences to the entire state. We invite you to realize the power of stories and participate in the rich tradition of this gallery-on-wheels. Please feel free to contact me with any questions or requests for further information about the touring programs available from the Arkansas Arts Center.

Sincerely,

Jessica Wright

Senior Education Specialist for State Services

Arkansas Arts Center

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GETTING READY FOR THE ARTMOBILE



The Artmobile from the Arkansas Arts Center is so much more than just an actual art museum on wheels. When it arrives, you will discover a beautiful interior with original objects from our permanent collection. It is an instant connection to Core Curriculum and learning in the classroom. In addition, it is a portal through which Teacher Professional Development can be booked for teachers of visual arts, language arts, social studies, math, and more.

This year's exhibition, *Work/Play*, provokes viewers into exploration and discussion about our personal stories as they come alive through a visual language. To facilitate these discussions, lesson plans are designed to enrich both teacher and student and are useful before the Artmobile visit, or after.

The lessons are comprehensive and include background information for the educator, a list of supplies, vocabulary, and easy step-by-step directions. They also connect to the frameworks required in classroom teaching.

Along with these lessons are images of the objects that will be seen on the Artmobile. The images can be viewed as a slide show, or individually. Using these images as support for the lessons will allow your students to become comfortable with the Artmobile and the exhibition. It allows for a rewarding experience and active engagement.

Please feel free to call or email if you have any questions or suggestions. The Arkansas Arts Center is dedicated to supporting Arkansas educators and we appreciate the impact your profession has on the students in our state.

Sincerely,

Louise A. Palermo

Director of Education and Programs

The Arkansas Arts Center

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ABOUT THE EXHIBITION

WORK/PLAY

ARTMOBILE EXHIBITION

2014-2015

Selections from the Arkansas Arts Center

Foundation Collection



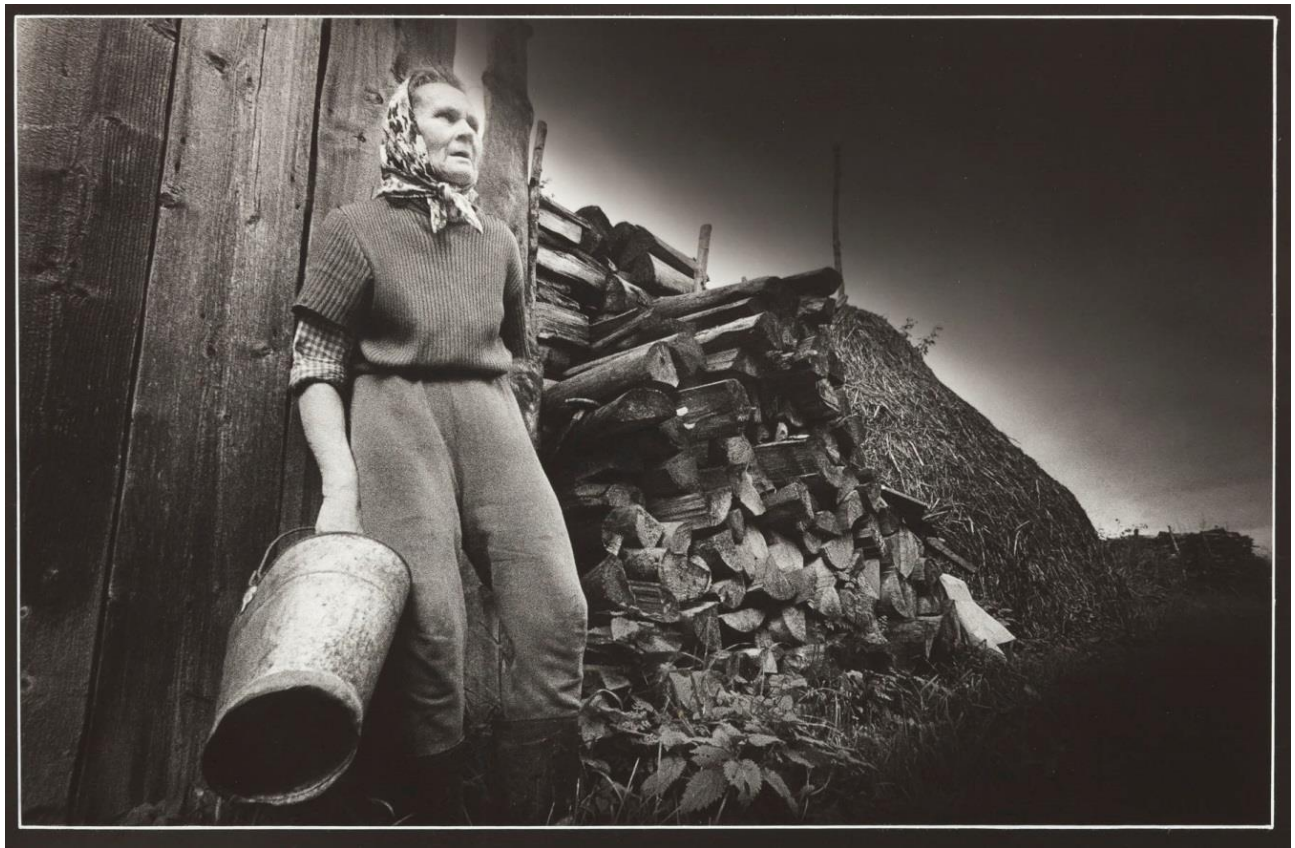
“The supreme accomplishment is to blur the line between work and play.”

– Arnold J. Toynbee, historian

Work/Play examines two actions that often appear on opposite ends of a spectrum, but occupy the majority of our lives. This collection of works from the Arkansas Arts Center’s permanent collection includes traditional representations of work and play as well as a glimpse of what happens when lines between two opposing concepts blur or vanish altogether.

Work/Play also considers the dichotomy of labor and leisure as a signifier of culture. Representations provide comparisons throughout history and among various geographical locations. Acknowledging why we work, and how we play, allows us to evaluate our role in the world. Artists continually seek innovative ways to reflect these aspects of life—often capturing one instant for preservation and study. This exhibition encourages the viewer to assess how artists use tools such as line and shape to reflect dynamic action, quiet introspection, and every moment in between.

EXHIBITION IMAGES



Meelis Loka

Estonian

Mulgi taluperenaine, Woman with bucket

late 20th century

gelatin silver print

7 x 11 in.

Arkansas Arts Center Foundation Collection:

Gift of Jeffrey K. Mercer and Linda Glass, Chicago. 2004.035.042

*The photographer has carefully framed this image of a woman to create **emphasis**. Observe how your eye travels around the photograph. What is the first thing you see? Which object is closest to the camera? Which object is farthest from the camera? Which area is the lightest? Which area is the darkest? Observe the woman in the photo. What is she doing? Use your imagination to tell a story about what she has been doing and what she will do next.*



Alexander Bogomazov

Russian (Yampol, Ukraine, 1880 – 1930, Kiev, Ukraine)

Broom Maker

circa 1912

watercolor and gouache on paper

14 1/4 x 12 3/8 in.

Arkansas Arts Center Foundation Collection:

Bequest of Andre Simon. 1995.026.008

Carefully observe the man in this painting. What types of **props** (or objects that help tell the story) do you see? Describe his **pose** (or body position). Describe his facial **expression**. How has the artist used pose, props, and expression to show what the man is doing?



Sondra Freckelton

American (1936 -)

Untitled

1984

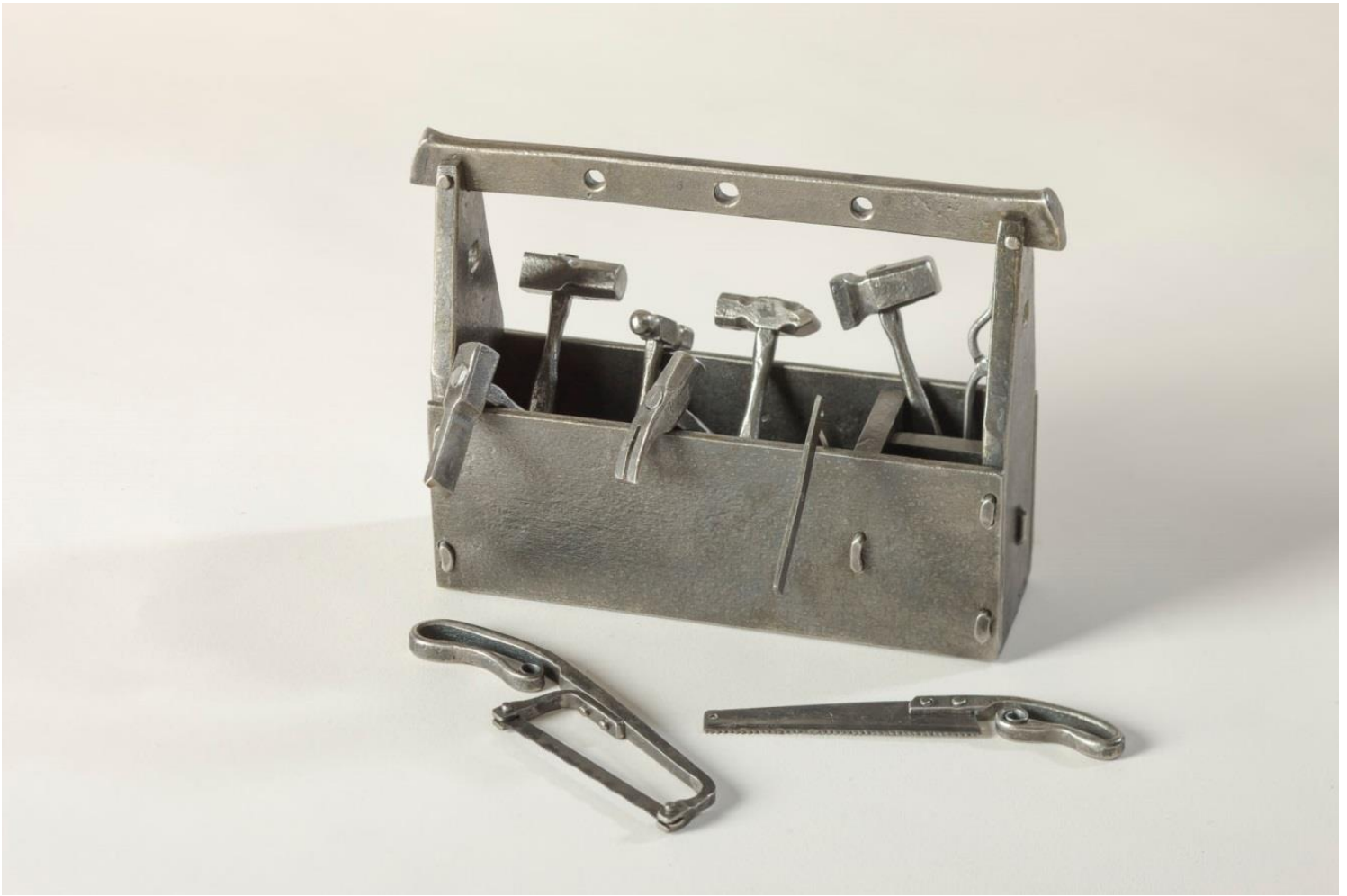
lithograph

31 x 25 1/2 in.

Arkansas Arts Center Foundation Collection:

Gift of Mr. and Mrs. Townsend Wolfe in memory of Lottie Bell. 1985.074.001

*This artist has used objects to tell a story. Describe the setting of the image. What types of **props** do you see? To whom might these objects belong? Imagine how these objects might be used and for what type of activities. The artist did not assign a title to this piece. Since it was left untitled, what title would you give it?*



Maurice E. Hamburger

American (Weatherford, Oklahoma, 1945 -) active Phoenix, Arizona, 2003-

Tool Box and Tools

2003

forged steel

6 x 1 1/2 x 4 1/2 in.

Arkansas Arts Center Foundation Collection:

Purchased with a gift from Maggie and Dick Dearnley, 31st Annual Toys Designed by Artists Exhibition.

2004.006.006

How many different types of tools do you see? Carefully examine all of the tools and the toolbox. Look at the label to see from what materials are they made. The artist is a professional blacksmith (a worker who shapes metal by heating it and then hammering it on an iron block), but he is also an artist because he uses elements of design. Describe the size of the tools. Based on this answer, to whom might these tools belong? Explain your answer.



Thomas B. Allen

American (Nashville, Tennessee, 1928 - 2004, Sarasota, Florida)

Old Caddy - St Andrews

circa 1970

pencil, watercolor on paper

13 5/8 x 10 7/8 in.

Arkansas Arts Center Foundation Collection:

Gift of Pat and Martin Eisele, Hot Springs, Arkansas. 1996.035.001

Carefully examine the man in this image. What are some adjectives (words that describe a noun) to describe him? Describe his facial **expression**. Describe his clothing. What is he holding? Examine his **pose** and use your imagination to pretend that you are playing golf. How does your body position differ from the man's? Based on these answers, do you think this man is working or playing? Explain your answer.



Mike Disfarmer

American (Indiana, 1884 – 1959, Heber Springs, Arkansas)

Cleon McAnear and Bill Barnett

circa 1939-1946

gelatin silver print

20 x 16 in.

Arkansas Arts Center Foundation Collection:

Gift of Peter Miller, The Group, Inc. 1976.021.035

*Describe the two figures in this mid-20th century photograph. How are the two boys connected? Describe how they are **posed**. How does their clothing differ from sports equipment today? What might they have been doing before they came to the studio to have their photograph taken?*



George E. Cunningham Wiggins

American (1908 – 1982, Little Rock, Arkansas)

Fight Gallery

1933

lithograph

14 3/4 x 19 1/2 in.

Arkansas Arts Center Foundation Collection:

Gift of the artist. 1933.006

Carefully observe all the figures in this image. What **elements of art** has the artist used to tell the story? What can we tell about the characters in the story? Though the artist has not given us clear details, we can gather information about the characters by examining their **expressions** and **poses**. What is happening? How are the characters reacting to the event? Who is working? Who is playing?



Harry Jackson

American (Chicago, Illinois, 1924 – 2011, Cody, Wyoming)

Steer Roper: Hard and Fast (Bustin' One)

1959

bronze

12 x 12 x 8 in.

Arkansas Arts Center Foundation Collection:

Gift of First National Bank of Little Rock, Arkansas. 1972.017

Look very closely at the figures in this sculpture. Observe the body position of each figure. How has the artist used **pose** to provide information about movement? Describe the man's **expression**. What types of **props** do you see? What do you think the man is doing? What do you think will happen next? How might this story be different in a two-dimensional work of art (painting, drawing, etc.) instead of a sculpture?



Philip Geiger

American (Ft. Lauderdale, Florida, 1956 -)

The Playground

n.d.

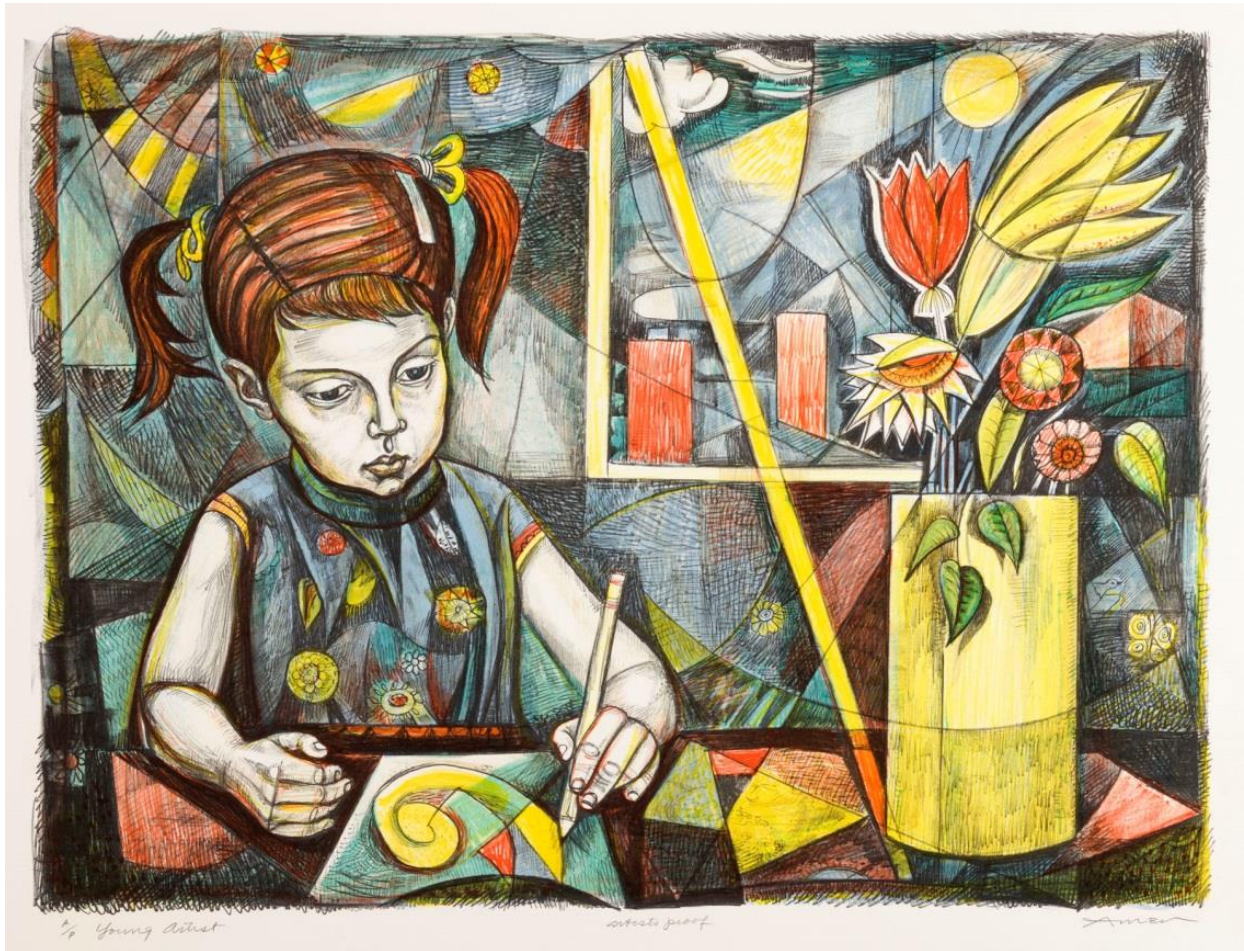
oil on canvas

24 x 48 in.

Arkansas Arts Center Foundation Collection:

Gift of Michel Soskine, New York. 2002.063.002

Carefully explore the details in this image. Examine the pose of each character. What are they wearing? What types of objects do you see? Describe the lighting—examine the darker areas as well as the lighter areas. Based on these answers, what time of year is it? What do you think they are doing? Use your imagination, but make sure your answer can be seen in the image!



Irving Amen

American (New York, 1918 – 2011 Coconut Creek, Florida)

Young Artist

Circa 1977

lithograph

21 3/4 x 28 1/4 in.

Arkansas Arts Center Foundation Collection:

Gift of the artist. 1979.014.004

Carefully examine all elements in this print. Describe the girl's **expression**. What types of objects do you see in the room? Observe her drawing. How do the shapes on the paper compare to the shapes found in the rest of the image? Use your imagination to guess what she might be drawing.



Darrell Ellis

American (New York, 1958 - 1992)

Untitled (Self-Portrait in Studio)

circa 1980

ink and wash on paper

16 x 24 3/8 in.

Arkansas Arts Center Foundation Collection:

Purchase, Tabriz Fund. 1993.043.001

Thoroughly explore all of the details in the painting. Describe the room. Describe the figure. The man is Darrell Ellis, a professional artist. He earns money doing something that some people do just for fun. Compare this image with Young Artist by Irving Amen. In what ways are the two artists alike? In what ways are they different?



Clarence K. Chatterton

American (Newburgh, New York, 1880 – 1973 Poughkeepsie, New York)

Dining

1910

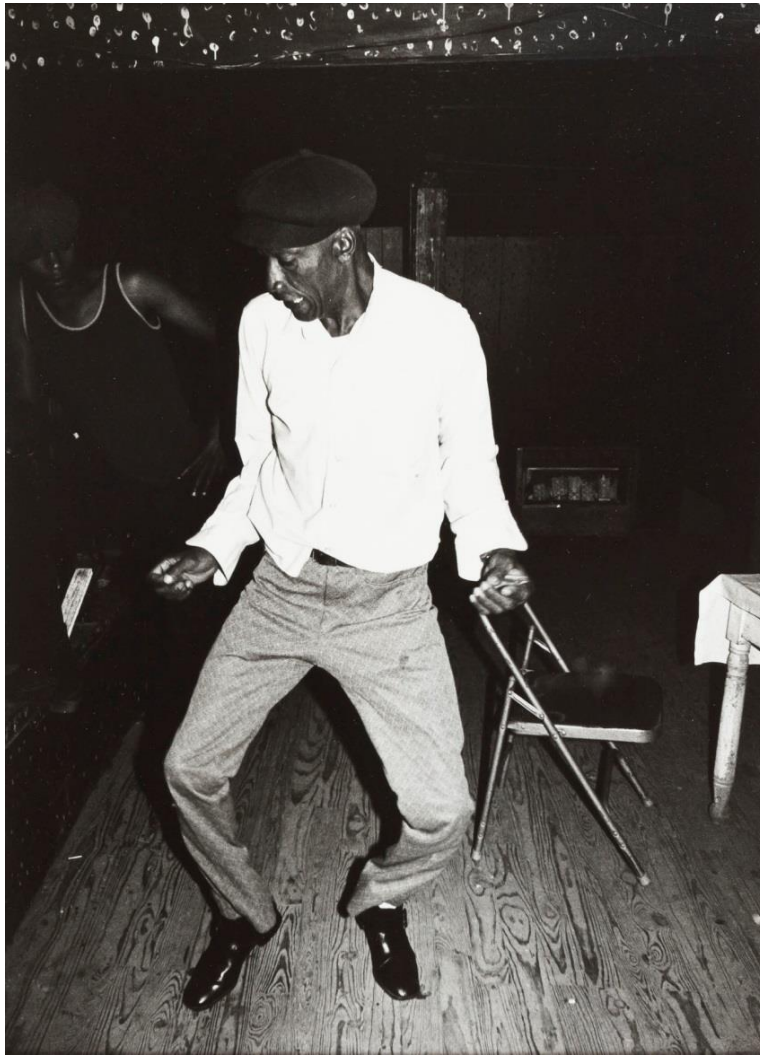
ink on paper

4 1/2 x 6 5/8 in.

Arkansas Arts Center Foundation Collection:

Purchase, Stephens Inc. City Trust Grant. 1985.076.007

Carefully examine the figures in the drawing and describe what is happening. What is the setting of the story? Describe the clothing. Who is working in this image and who is not? How does the artist provide information about time and place? Where are you in this image (what is your point of view)? Look at the lady in the light dress – she is looking at us. What do you think your role is in this story?



Cheryl Cohen

American, lives in Chicago, Illinois

Dancer and Onlooker, Jungle Hutt Club, Pine Bluff

1976

gelatin silver print

11 1/4 x 8 3/8 in.

Arkansas Arts Center Foundation Collection:

Gift of the Bicentennial Blues Project, University of Arkansas at Pine Bluff. 1976.014.001.07

Carefully examine the main figure in this photograph. Describe his body position. What types of shapes do the lines of his body make? Describe his facial expression. What is the man doing? Based on the visual cues, do you think the accompanying music is fast or slow? Explain your answer. Use your hands to clap out the tempo (rate of speed at which a musical piece is played) of the song you imagine.

ACTIVITIES AND LESSON PLANS

QUICK START ACTIVITIES FOR PRE- AND POST-VISIT

These “QUICK-START ACTIVITIES” will provide an easy entry point into understanding the Artmobile exhibition and allow for a continuation of the experience following your visit.

LEARNING TO LOOK

Questions to ask; Thoughts to ponder...

Slowly explore the artwork in the **Artmobile**. Explain your answers by describing the DETAIL which informs your statement.

- Which is your favorite work of art? Why?
- Are there people in the work of art? If so, are they real or imaginary?
- What information can you learn from the way the subject is posed?
- What information can you learn from the subject's facial expression?
- What information can you learn from the props in the image, or lack of props?
- What is the character doing?
- What kind of life do you think the character leads?
- What props are there to give clues about his or her personality?
- If this subject were to speak, what would he or she say?
- Look closely at the object. Using the details you can see, imagine a scene that happens just before or just after the scene present. Use only details from the image to support your story.
- From your perspective, which story is the most interesting? Explain why.
- Look closely at the way the artist uses the basic elements of art: line, shape, form, color, texture, space, value. How do you think they help us understand the story?

DETAIL DETECTIVE

Use your imagination to explore all the images and have fun!

One:

Find the piece with the most interesting setting.

What time of year do you think it is? What time of day?

Describe how the character is interacting with their surroundings.

Describe the plot of the story.

What do you think happened before this scene? What will happen next?

Two:

Find two pieces of art that have a similar subject.

Describe two things about these pieces that are the same.

Describe two things about these pieces that are different.

In what years were these works created?

Discuss why you think the artists of each piece depicted the figures differently.

Three:

Look at all the figures closely.

Find the figure with the most interesting facial expression. What makes it interesting?

Find the figure with the most interesting prop. Why is it interesting?

What other props could the artist have used to tell the same story?

Four:

Find an image with more than one person in it.

Carefully describe each person.

Carefully describe the action of each person.

Imagine a dialogue between these two subjects. What are they talking about? What are they saying?

At which details are you looking that made you decide on this dialogue?

Five:

Find one subject who is working.

Find one subject who is having fun.

Find an artwork that looks real.

Find an artwork that looks imaginary.

Discuss each of these with a friend. Discover the story the artist is telling you.

LESSON PLANS

The following lesson plans will aid in your preparation for an Artmobile visit. All plans support the “labor and leisure” theme and many feature works included in *Work/Play*. These plans address Arkansas Department of Education frameworks and Common Core curriculum.

Lesson Overview

This lesson focuses on the analysis of facial expressions depicted in a work of art. Students practice communicating without words by performing, drawing, and interpreting facial expressions. Increased understanding of the visual components of expression will lead to improved analysis of facial expression in a work of art.

Learning Objectives

Students will be able to:

- execute facial expressions when prompted by the instructor.
- draw facial expressions using line and shape.
- interpret facial expressions in a work of art.

Vocabulary

- facial expression, line, shape, color, nonverbal communication

Materials Needed

- Mirror
- Student Handout: “Express Yourself!” (found in Lesson Resources)
- Color pencils

Lesson Steps

1. Review or introduce the Art Vocabulary word **expression**.
 - Invite students to practice making and observing various facial expressions in a mirror or with a partner.
 - Explain that nonverbal communication is a way to communicate without using words. Artists use nonverbal communication to send messages to the viewer by using lines, shapes, and sometimes colors.
2. Divide the class into pairs and distribute the “Express Yourself!” handout and color pencils.
 - Instruct the pairs to take turns drawing the listed facial expressions – as one student makes the face, the other one draws.
 - Remind students to pay attention to the lines made with the different parts of their partner’s face and draw them on the paper.
3. As time permits, analyze the portraits in *Work/Play* to determine facial expressions based on what has been learned about line, shape, color, and nonverbal communication.

Assessment

Students will be assessed on...

- how well they interpret nonverbal communication and emotions.
- their use of line, shape, and color to create facial expressions in a work of art.
- how well they analyze the facial expressions of portraits in the Artmobile exhibition.

ADE Frameworks: Visual Arts: Foundations (Elements of Art, Principles of Design, Practices/Skill Development), Creative Processes (Media and Processes 2-D, Artistic Expression/Creative Concepts), Reflections and Responses

Lesson Overview

This lesson focuses on the analysis of pose in a work of art. Students practice body postures by performing, drawing, and interpreting body positions. Increased understanding of the visual components of pose will lead to improved analysis of posture in a work of art.

Learning Objectives

Students will be able to:

- execute poses when prompted by the instructor.
- create posture using an artist's dummy.
- analyze and interpret pose in a work of art.

Vocabulary

- pose, posture, body position, line, shape, model

Materials Needed

- Mirror
- Student Handout: "Playing with Pose" (found in Lesson Resources)
- Scissors
- 8 metal paper fasteners (brads)
- Drawing materials

Lesson Steps

1. Review or introduce the Art Vocabulary word **pose**.
 - Invite students to practice making and observing various poses in a mirror or with a partner.
 - Explain that body position is a way to communicate without using words. Artists use body position to send messages to the viewer by using lines and shapes.
2. Review portraits in *Work/Play* to determine how artists use pose to communicate with the viewer.
3. Distribute the "Playing with Pose" handout, scissors, and paper fasteners.
 - Ask students to carefully cut out each of the shapes.
 - Demonstrate how to carefully cut holes into the joints and fasten with the metal brads.
4. Advise students to practice making different body shapes with the moveable figure. Based on grade level, suggest actions such as: playing baseball, reading a book, driving a car, riding a bicycle, hammering a nail, painting, etc.
 - Remind students that if they need help, they can always pretend that they are doing the activity, observe the pose in a mirror, or ask a friend to demonstrate for them.
 - Students should focus on the joints and how the head, arms, and legs would be positioned for that particular action.
5. Ask each student to move their figure into an action. Using the figure as a model, create a simple drawing of the human body according to the guidelines on the handout.

Assessment

Students will be assessed on...

- how well they interpret nonverbal communication and emotions.
- their use of line and shape to create body positions in a drawing of the human body.
- how well they analyze body position in the *Work/Play* exhibition.

ADE Frameworks: Visual Arts: Foundations (Elements of Art, Principles of Design, Practices/Skill Development), Creative Processes (Media and Processes 2-D, Artistic Expression/Creative Concepts), Reflections and Responses

Lesson Overview

This lesson focuses on the analysis of artistic elements in the development of a visual narrative. Students will explore how artists use pose, props, and expression as a visual language and will create an original written story based on analysis of a portrait in *Work/Play*.

Learning Objectives

Students will be able to:

- identify elements of pose, props, and expression in an artwork.
- work together in a small group to ascertain how artistic tools reveal character's actions and personality.
- create a written story based on analysis of a work of art.

Vocabulary

- pose, props, expression, portrait, personality, narrative, action, character, analysis

Featured Artmobile Artworks

Broom Maker by Alexander Bogomazov

Old Caddy-St. Andrews by Thomas B. Allen

Dining by Clarence K. Chatterton

Untitled (Self-Portrait) by Darrell Ellis

Fight Gallery by George E. Cunningham Wiggins

Steer Roper: Hard and Fast (Bustin' One) by Harry Jackson

Cleon McAnear and Bill Barnett by Mike Disfarmer

Dancer and Onlooker, Jungle Hutt Club, Pine Bluff by Cheryl Cohen

Woman with Bucket by Meelis Loka

The Playground by Philip Geiger

Materials Needed

- Reproductions of the listed portraits from *Work/Play*
- Writing paper
- Pencil

Lesson Steps

1. Divide the class into student groups. Distribute copies of the listed portraits from *Work/Play*.
2. Ask students to determine the main character in the image and identify the props.
3. Ask students to work within their group to describe the pose and facial expression. Identify how these tools reveal the character's actions and personality. Example guiding questions and prompts are:
 - Who is the main character?
 - What can we tell about them?
 - In what time period do they live?
 - Are they working?
 - Are they playing?
 - Describe their actions.
4. Ask students to work individually to create a paragraph based on the analysis of the main character in the assigned artwork. (Adjust the length requirement as appropriate for grade level.)

Extensions

- Ask each student to present the story in front of the class and display the corresponding artwork so other students can follow along and visualize the story as it is told.

- As a group, choose one story to perform in front of the class. (If there is only one person in the image, one person from the group may act out the story while the others narrate, add sound effects, etc.)

Assessment

Students will be assessed on...

- how well they identify artistic elements of pose, props, and expression.
- ability to work with others to analyze the assigned artwork.
- how well they use descriptive language and emotions to write a narrative.

ADE Frameworks: Visual Arts: Foundations (Elements of Art, Principles of Design, Practices/Skill Development), Creative Processes (Media and Processes 2-D, Artistic Expression/Creative Concepts), Reflections and Responses

Common Core: CCSS.ELA-Literacy.RL: Key Ideas and Details, Craft and Structure, Integration of Knowledge and Ideas; CCSS.ELA-Literacy.W: Text Types and Purposes, Production and Distribution of Writing; CCSS.ELA-Literacy.SL: Comprehension and Collaboration, Presentation of Knowledge and Ideas

Lesson Overview

What do your objects say about your life? A still life is a visual representation of inanimate objects. Objects often have meaning and provide information about the owner. This lesson focuses on analysis of line, shape, and space to tell a story through choice, arrangement, and depiction of objects. Students will gain an understanding of how artists create narrative through the representation of objects and will illustrate meaning through the creation of a still life.

Learning Objectives

Students will be able to:

- provide visual evidence to support spoken and written ideas.
- analyze line, shape, and space in an artwork to understand meaning.
- create a work of art that illustrates understanding of artistic elements.

Vocabulary

- still life, composition, line, shading, space, foreground, background

Featured Artmobile Artworks

Untitled by Sondra Freckelton

Materials Needed

- Reproduction or projection of *Untitled* by Sondra Freckelton
- Writing paper
- Pencils
- White drawing paper
- Oil pastels

Lesson Steps

Part One

1. Review or introduce the Art Vocabulary word **composition**.
2. Display a projection or reproduction of *Untitled* by Sondra Freckelton.
 - Ask students to analyze the composition of the artwork using guiding questions and prompts such as:
 - What items do you see?
 - Describe the items.
 - Where are the items placed in the scene?
 - What colors do you see?
 - How has the artist arranged the objects? How has she created the composition?
 - To whom might the objects belong? What do you see that makes you think that?
 - Is the owner engaged in work or play? What do you see that makes you think that?
 - Questions may be adapted per grade level.
3. Ask students to choose one item in the still life and write a short story about the imagined owner of the object, making sure to use descriptive language. (*Length of assignment should be consistent with grade level.*)

Part Two

1. Tell students that they will create their own still life by arranging 4-5 objects in the classroom.
 - Students may bring items from home or use approved items found in the classroom.
 - Advise students to not simply place objects in a line, but to think carefully about the composition. (They may refer to Freckelton's still life as well as the discussion about composition.) Remind students to place some things in the foreground and some in the background to create space.

- Students may assess the composition and rearrange objects until they are satisfied.
2. Instruct students to make a light pencil sketch of their arrangement.
 3. Ask students to try blending and layering the oil pastels.
 - When they are pleased with the composition, students may choose the medium shades of color and apply them to the paper first.
 - Remind students to look carefully at the shapes they are drawing.
 - After the shades of color, add the deep shadows, the shading, and the details last of all.

Extensions

- Ask students to choose one item in *Untitled* by Sondra Freckelton and draw someone using that item for either work or play. Remind students to think about how artists make choices and use pose, props, and expression to create meaning.
- Ask students to not put a name on their artwork. Distribute the pieces to the class. Each student will write a story about the unknown artist based solely on the representation and arrangement of the objects. The student may then read the story out loud while displaying a copy of the still life. Students in the class may try to guess the artist based on what they know about their fellow students.

Assessment

Students will be assessed on...

- how well they identify elements of composition in an artwork.
- how well they use descriptive language in their short stories.
- their ability to use shape and space in the creation of a still life.

ADE Frameworks: Visual Arts: Foundations (Elements of Art, Principles of Design, Practices/Skill Development), Creative Processes (Media and Processes 2-D, Artistic Expression/Creative Concepts), Reflections and Responses

Common Core: CCSS.ELA-Literacy.RL: Key Ideas and Details, Craft and Structure, Integration of Knowledge and Ideas; CCSS.ELA-Literacy.W: Text Types and Purposes, Production and Distribution of Writing; CCSS.ELA-Literacy.SL: Comprehension and Collaboration, Presentation of Knowledge and Ideas

Lesson Overview

This lesson focuses on analysis of poses, props, and expression in an artwork to determine clues about a person and what they are doing. Students will create a persona poem based on these findings. Students will illustrate understanding of how artists use tools such as line and shape to create meaning by drawing a person in their family that works hard.

Learning Objectives

Students will be able to:

- use action verbs related to work activities in oral discussions.
- use simple descriptive adjectives.
- provide visual evidence to support spoken and written ideas.
- analyze line, shape, and color in an artwork to understand meaning.

Vocabulary

- action, verb, persona, pose, props, expression, emphasis

Featured Artmobile Artworks

Broom Maker by Alexander Bogomazov

Materials Needed

- Reproduction or projection of *Broom Maker* by Alexander Bogomazov
- Student Handout: “Persona Poem” (found in Lesson Resources)
- Pencils
- White drawing paper
- Colored pencils

Lesson Steps

Part One

1. Explain that “work” refers to activities that people do to accomplish a task or earn a living.
 - Ask students to provide examples of action verbs.
2. Review or introduce the Art Vocabulary word **pose**.
 - Invite students to practice various poses.
 - Discuss how a figure’s pose helps infer what the individual is doing.
 - Action verbs are used to describe activities.
 - Ask students to provide examples of action verbs. Note student responses on the board.
3. Review or introduce the Art Vocabulary word **prop**.
 - Ask students to provide examples of objects found in the classroom and describe them using simple descriptive adjectives.
 - Note student responses on the board.
4. Display a reproduction or projection of *Broom Maker*. Lead a discussion about the artwork using guiding questions and prompts such as:
 - What do you see?
 - Describe the man’s pose and facial expression.
 - What do you think he is doing? What do you see that makes you say that?
 - What items do you see in the painting?
 - Describe the items.
 - Where do you think the man is? What do you see that makes you say that?
 - Imagine what the man is thinking. What do you see that makes you say that?

Questions may be adapted per grade level.

5. Distribute the “Persona Poem” handout and pencils.
 - Tell students they will write their own persona poems from the perspective of the man in the painting (written in first-person perspective).
 - Students may refer to the chart of verbs and adjectives developed by the discussion, but encourage students to choose their own words and phrases as they write their poem.
6. After students complete a first draft of their persona poem, have them share their drafts with at least three peers, asking for compliments and suggestions for improvement.

Part Two

1. Review or introduce the Art Vocabulary word **emphasis**.
2. Display a reproduction of *Broom Maker*. Ask students to focus on the specific art elements used by the artist to create emphasis. Lead a discussion by using guiding questions and prompts such as:
 - Carefully examine the image.
 - What do you notice first?
 - What part of the figure do you notice first? Where does your eye go next?
 - What did the artist do to make the figure stand out against the backdrop?
 - Describe the shapes. How are the shapes formed?
3. Distribute white drawing paper and colored pencils.
4. Ask students to create their own works of art, emphasizing a person who works hard.
 - Instruct students to draw a person in their family who works hard. Tell them to create emphasis through the use of shape and space in order to draw attention to the person. Encourage students to consider the following:
 - What elements will you use to draw attention to the person who works hard?
 - How will you pose the person to communicate what they are doing?
 - What can you add to the background and foreground to show where the person is?
 - How will you draw the person or thin in the background to show that it is farther away?

Extensions

- Connect to a Social Studies unit on how concepts of “work” have changed over time. Instruct students to interview an older relative to assess how aspects of labor have changed from when they were younger to today. Students may prepare a short report and share with the class.

Assessment

Students will be assessed on...

- how well they used descriptive language to write their persona poems.
- whether they wrote from the perspective of the main protagonist.
- their use of shape and space to create emphasis in their artwork.

ADE Frameworks: Visual Arts: Foundations (Elements of Art, Principles of Design, Practices/Skill Development), Creative Processes (Media and Processes 2-D, Artistic Expression/Creative Concepts), Reflections and Responses; Social Studies: Geography (Culture and Diversity), History

Common Core: CCSS.ELA-Literacy.RL: Key Ideas and Details, Craft and Structure, Integration of Knowledge and Ideas; CCSS.ELA-Literacy.W: Text Types and Purposes, Production and Distribution of Writing; CCSS.ELA-Literacy.SL: Comprehension and Collaboration, Presentation of Knowledge and Ideas

Lesson Overview

Leisure is a signifier of culture. In this lesson, students will examine two pieces in *Work/Play* to determine how the visual arts provide a window into life as it was in the early and later parts of the twentieth century. Students will analyze two works of art in the Artmobile exhibition to uncover clues about time and place and apply that knowledge to concepts of historical change and cultural context.

Learning Objectives

Students will be able to:

- analyze pose, props, and expression in an artwork to understand meaning and context.
- visually and verbally compare and contrast two images of play.
- discern cultural context through the analysis of art.

Vocabulary

- leisure, culture, context, line, shape, setting, pose, props, expression, narrative

Featured Artmobile Artworks

Dining by Clarence K. Chatterton

Dancer and Onlooker, Jungle Hutt Club, Pine Bluff by Cheryl Cohen

Materials Needed

- Reproduction or projection of the featured Artmobile artworks
- Student Handout: “Time Travelers” (found in Lesson Resources)
- Writing Paper
- Pencils

Lesson Steps

Part One: Analyze

1. Introduce or review art elements of **pose, props, and expression**.
2. Display a projection or reproduction of *Dining* by Clarence Chatterton. Ask students to analyze the artwork using guiding questions and prompts such as:
 - Carefully examine the image. What do you see?
 - What are the people doing? What do you see that makes you say that?
 - Identify the main characters. Describe their pose, props, and expression.
 - Describe the location. How has the artist indicated the location?
 - Describe the time period. How has the artist indicated the time period?
3. Display a projection or reproduction of *Jungle Hutt Club* by Cheryl Cohen. Ask students to analyze the artwork using the same guiding questions and prompts.
4. Display the two artworks side by side. Ask students to compare and contrast the two images (either verbally or in writing).

Part Two: Research

1. Review the discussion of artworks from Part One.
2. Ask students to use contextual clues to determine the time period and geographical area of each image.
 - How does the information about time and place relate to the image?
 - What inferences can you make about culture?
3. Distribute the “Time Travelers” handout.
4. Instruct students to research lifestyle trends in both 1910 and 1976 including popular music/songs, clothing trends, leisure activities, and notable events. Students will also research current trends.

5. Review student answers on the “Time Travelers” handout. Ask students to identify any commonalities between the researched trends and those visible in the two artworks.

Part Three: Create

1. Review answers from the handout among the class.
2. Ask students to work within groups to discuss how the lives of the figures in each work would be different today?
3. Tell students that they will use the answers from the handout and their discussions to individually recreate one of the artworks by placing the figures in a modern-day setting.
4. Remind students to think carefully about the artistic elements and narrative elements they will use to denote culture in the artwork.

Assessment

Students will be assessed on...

- how well they identify artistic elements of pose, props, and expression in an artwork.
- their ability to discern cultural context in a work of art through analysis of visual cues.
- selection of appropriate research sources.

ADE Frameworks: Visual Arts: Foundations (Elements of Art, Principles of Design, Practices/Skill Development), Creative Processes (Media and Processes 2-D, Artistic Expression/Creative Concepts), Reflections and Responses; Social Studies: Geography (Culture and Diversity), History; Contemporary United States History (Changing Culture)

Common Core: CCSS.ELA-Literacy.RL: Key Ideas and Details, Craft and Structure, Integration of Knowledge and Ideas; CCSS.ELA-Literacy.W: Text Types and Purposes, Production and Distribution of Writing; CCSS.ELA-Literacy.SL: Comprehension and Collaboration, Presentation of Knowledge and Ideas

LESSON RESOURCES

“EXPRESS YOURSELF!” HANDOUT

Practice making facial expressions in a mirror or with a partner. Observe the shapes made by the mouth, eyebrows, and other parts of the face. In each square, draw a face for each emotion. Remember to use LINE, SHAPE, and COLOR to express each emotion.

HAPPY	SAD
ANGRY	SURPRISED
TIRED	SCARED

"PLAYING WITH POSE" HANDOUT

It can seem difficult to draw people in action, but if you take your time, make some sketches, and look carefully, you can do it! This artist dummy will help you as you learn about body structure as you study body position.

You will need:

8" x 11" thick construction paper or cardstock*

Pencil

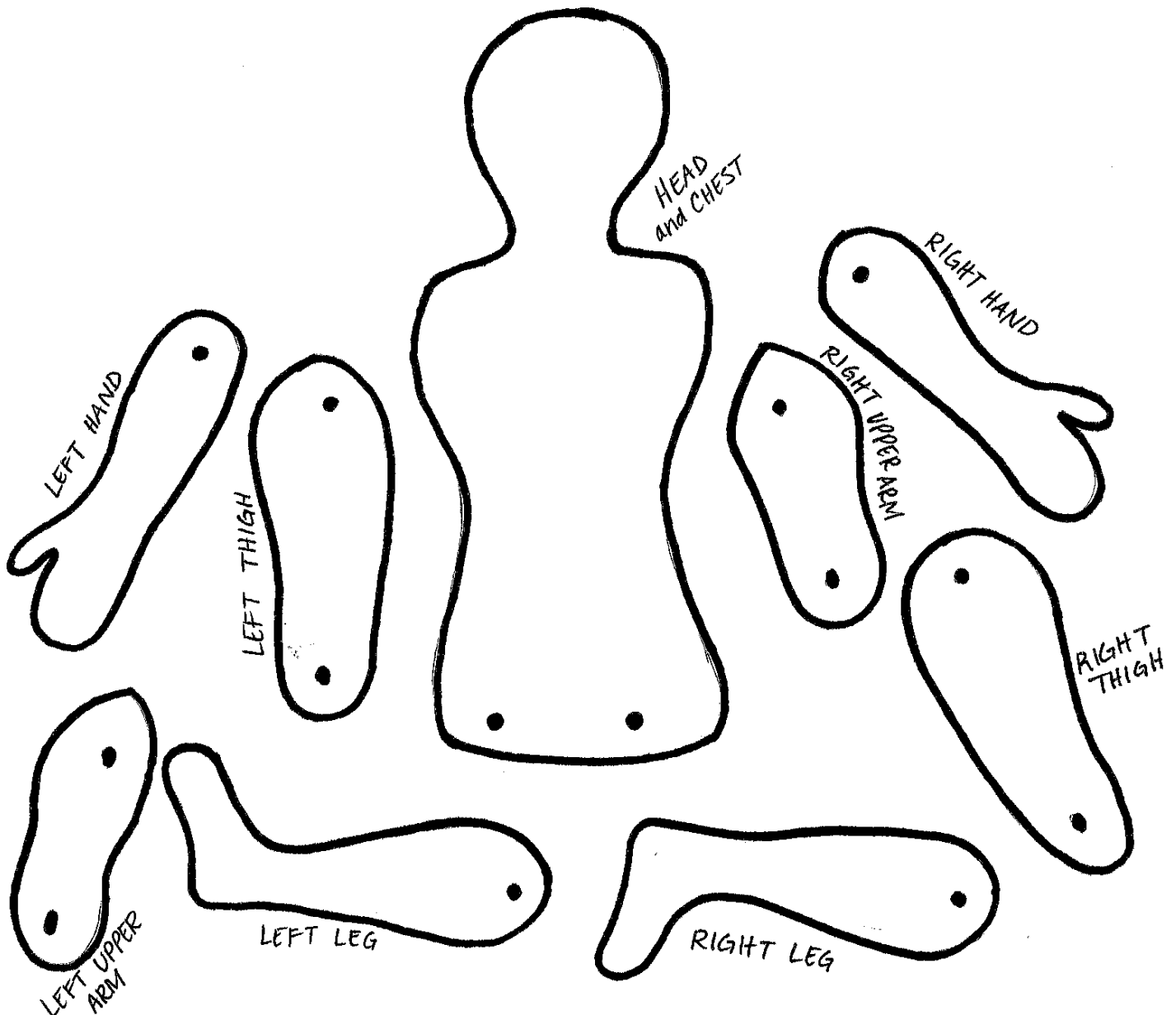
Scissors

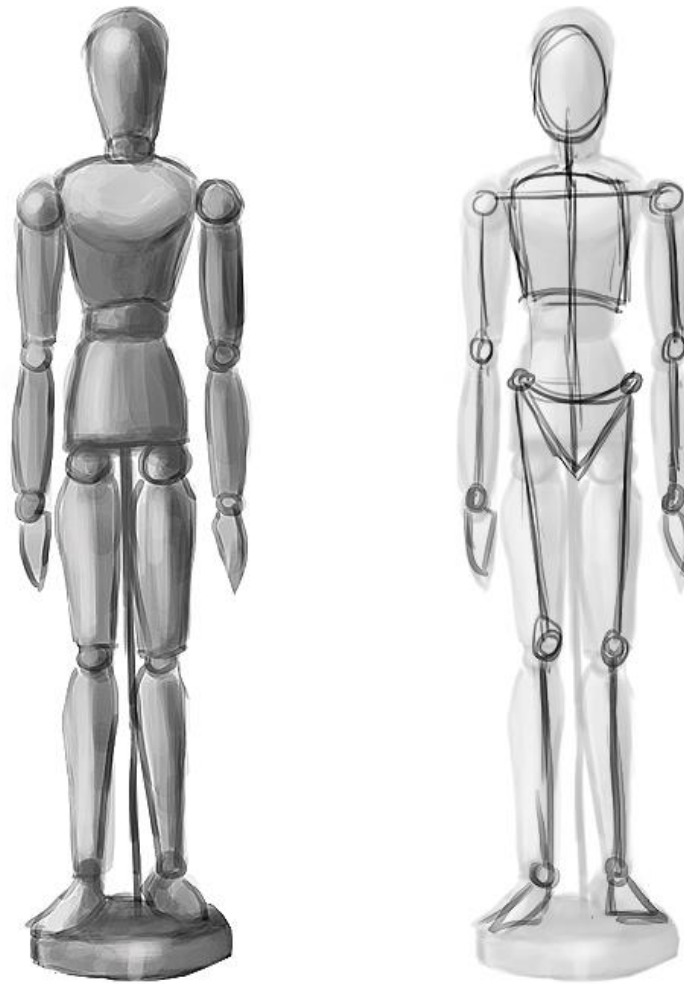
8 metal paper fasteners (brads)

* For greatest ease, simply print *this page* on cardstock and skip steps 1 & 2.

Directions:

1. Cut out each piece of the template.
2. Trace the pieces onto construction paper or cardstock.
3. Cut out each of the pieces.
4. Carefully cut a hole at each of the circles.
5. Connect pieces together with a metal paper fastener.





HOW TO DRAW THE HUMAN BODY

1. Carefully examine how the body is made up of different SHAPES and LINES. Start by drawing simple shapes to show the head, arms, and legs.
2. Try to break the body down into easy lines. Think of the shoulders as one line, the arms and legs as others.
3. Make sure you have made the head the right size, and check that the legs are not too long or too short.
4. Look at where the joints are and how they move. Once you have mastered this and the proportions look right, try drawing a different pose using the same techniques.
5. Practice drawing the body in various poses. Use your dummy to model the correct position for the action and base your drawing on these lines and shapes.

“I AM A HARD WORKER” HANDOUT

Create a persona poem based on Alexander Bogomazov’s *Broom Maker*. Write a poem from the perspective of the figure in the painting by filling in the lines below.

I am _____.

Describe the person.

I am not _____.

Write an adjective.

I am _____.

Write a number.

I am _____.

Write a verb ending with –ing.

but I am not _____.

Write an adjective.

I am _____.

Write another verb ending with –ing.

but I am not _____.

Write an emotion.

“TIME TRAVELERS” HANDOUT

Use appropriate sources to research cultural trends for each time period in American history.

	1910	1976	Current year
Music styles			
Popular singers			
Clothing trends			
Popular leisure activities			
Popular sports figures			
Common occupations			
Minimum wage			
President			
Notable events (at least 3)			

FOR THE TEACHER

BUILDING BLOCKS OF ART: ELEMENTS OF ART AND PRINCIPLES OF DESIGN

Elements of Art



LINE is a mark with greater length than width. Lines can be horizontal, vertical or diagonal; straight or curved; thick or thin.



SHAPE is a closed line. Shapes can be geometric (e.g. squares, circle, triangles) or organic (i.e. free-form or natural). Shapes are flat and can express length and width.



FORMS are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.



SPACE is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.



COLOR is light reflected from objects. Color has three main characteristics: HUE (the name of the color, such as red, green blue, etc.), VALUE (how light or dark it is), and INTENSITY (how bright or dull it is).

- Primary colors (red, blue, and yellow) are the only true colors. All other colors are mixtures of primary colors.
- Secondary colors (green, orange, and violet) are two primary colors mixed together.
- Intermediate colors, sometimes called tertiary colors, are made by mixing a primary and a secondary color together. Some examples of intermediate colors are yellow-green, blue-green, and blue-violet.



TEXTURE is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look. For example, a drawing of a porcupine may look prickly, but if you were to touch the drawing, the paper is still smooth.

Principles of Design



BALANCE is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In SYMMETRICAL balance, the elements used on one side of the design are similar to those on the other side. In ASYMMETRICAL balance, the sides are different. In RADIAL balance, the elements are arranged around a central point and may be similar.



EMPHASIS is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.



MOVEMENT is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the works of art.



PATTERN is the repeating shape or detail in a work of art.



REPETITION works with pattern to make a work of art seem active. Repetition of elements of design creates unity within the work of art.



PROPORTION is the unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.



RHYTHM is created when one or more *elements of art* are used repeatedly to create a feeling of organized movement. Rhythm creates a mood, like music or dancing.



VARIETY is the use of several *elements of art* to hold the viewer's attention and to guide the viewer's eye through and around the work of art.



UNITY is the feeling of harmony throughout all parts of the work of art, which creates a sense of completeness.

Adapted from The J. Paul Getty Museum

TEACHER GUIDE: THE ANALYSIS OF WORKS OF ART

Below is a general guide to the analysis of works of art as used by students studying art history for the first time. This guide acts as a reinforcement of our skill of observation and increases understanding of works of art, especially those that may be new to us. It is meant to reinforce that which you do daily with your students.

This will be helpful to you, the teacher, to help you engage with each work of art. It will also be a great tool for advanced art students.

The analysis of a work of art should begin with a careful examination and discussion of its formal (i.e. relating to its outward form, structure, relationships, or arrangement and characteristics of elements) qualities. Begin with a basic description of the object to orient yourself to its overall appearance before moving into more analytical observations.

Try to be precise in verbalizing your visual impressions and ideas about your subject, always remembering that you must be able to support your opinions with objective observations that can be checked by others. Be sure to distinguish what you actually see from your reactions, tastes, and associations.

I. IDENTIFICATION AND INTRODUCTION

What sort of work is this? (painting, sculpture, etc.) Who was the artist? What is the title, date, location? What is the subject? (Biblical, mythological, historical, genre, portrait, etc.) Give the source of the subject if known. Sometimes this information is given in the form of a wall label or text, and sometimes the answers to these questions are revealed throughout the process of visual analysis.

II. FORMAL ANALYSIS

1. General Observations

What are the general shape, scale, and proportions of the work?

2. Composition

What are the major elements of the composition, and how are they related to each other?

Is the composition compact and contained, or are the elements loosely arranged? Are they symmetrical, or arranged in a way that draws attention to certain areas? In a painting, how does the composition relate to the size and shape of the canvas or panel?

3. Line

Line can be actual or implied. It can function as contour or be suggested by the composition. How is line used by the artist? Be aware of the presence of line in sculpture and architecture. Sometimes lines are used literally by the drawing, brushstrokes, or sculptural elements. Sometimes the composition suggests lines more broadly by drawing your eye through the work in a certain way or creating shapes that hint at the action or meaning in the work.

4. Color

Describe the colors used and how they are organized and related to each other. Does the color unify parts of the composition? Does it bring planes of implied space closer together or help to suggest recession? Does the color help to focus the viewer's attention on one or more important elements in the composition? Is it natural or artificial? Is it used objectively or is it intended to evoke an emotional response? Be aware of the function of color in sculpture and architecture.

5. Light and Shadow

How are light and shadow used to define form and suggest plasticity, or does their absence flatten them? Are light and shadow used to heighten the expressive effect of the work, or do they have some other effect in the work?

6. **Space**

What kind of pictorial impression is created – deep recession, shallow, or flat? What devices are used to suggest pictorial space? (If this is line, incorporate with above.) Consider linear and aerial perspective, overlapping of forms, foreshortening, figure-ground and color relationships. In sculpture, consider the way the sculpture's forms are organized and the way they relate to the surrounding space. Is there a primary view? How does the profile of the sculpture change from different points of view? How are voids and recessions used to enhance these effects?

7. **Medium and Technique**

Every medium has certain characteristics and properties. How does the medium affect the formal qualities of the work? Consider the texture or the quality of the surface revealed by light. Is it shiny, dull, hard, soft, rough, or smooth? How do the medium and technique affect the overall appearance of the work?

8. **Style**

These issues may be part of your general observations above.

- a.) Are the forms portrayed naturalistically or are they idealized to conform to other notions of physical beauty?
- b.) Are the forms abstract or have they been derived/abstracted from nature or from some other source? How is this conveyed visually? What is the expressive effect of the stylization?

III. **ICONOGRAPHY**

Iconography refers to the work's meaning or content. This can include the subject matter as a whole or parts of an image that have particular connotations or allusions. These can be conventional formulas common to a particular time and place, symbols and attributes that identify figures, or other elements that provide interpretive possibilities to a viewer. They can also be personal forms invented by the artist to express feelings and ideas about a subject. Some iconography will be readily understood; other aspects of its implications may only become clear after research.

- 1. What are some of the iconographic elements in the work? How are they important to the composition? Which are the most important? What are some of their possible implications either as parts or in regard to the whole? (This can be either a formal or a conceptual issue or both).
- 2. Are there known sources for the iconography? (Possibilities include other art, literature, the artist's life, historical events, religion or mythology, popular culture, etc. See also context below.) Is this important, even vital information for understanding the work? (Most of this section will require research to answer. Use the visual information to form your research questions.)
- 3. How has the artist interpreted the source(s)? Are some aspects stressed over others and how does this change the effect? What kind of response does this evoke in the viewer?

IV. **CONTEXT**

The **context** of the work's creation and reception can be essential to understanding its significance. This can include the social, religious, political, or historical circumstances which led to its creation; the personal circumstances of the artist; how the work relates stylistically and iconographically to other works of the same period or before it; the nationality; ethnicity, or gender of the artist or patron; the goals and aspirations of either; the intended function or placement of the work, etc. It is not always possible or even advisable to address all the possible contexts of a work of art. After briefly acknowledging as many as you think appropriate, focus on those or the one that seem most significant. How does the work fit into its context or respond to it? How do we understand it better by knowing these things?

V. **THE THESIS**

A **thesis** is a *statement* (not a question!) that can be argued. It can be somewhat hypothetical, but should be defensible with information other than opinion. In art history, visual analysis provides the foundation of your defensible information that will support your thesis. In general, your thesis will argue some interpretation of meaning in the work.

To develop a thesis:

1. Look *closely and repeatedly* at the works of art you are considering. As you do this, note questions that occur to you: Why does ____ look this way? What does ____ mean?
2. Investigate the questions that seem most interesting and promising to understanding the object and its significance.
3. Which of the things you asked questions about seems most important and/or interesting to the work?

Adapted by Tia Vasiliou from an original text by Jason Weems, PhD., University of California, Riverside

LEARNING HOW TO LOOK AT WORKS OF ART

This information will serve as a guide to introducing students to looking at works of art. The goal of this exercise is to develop skills of observation, description, interpretation, and reflection.

OBSERVATION: *Looking for details*

- What do you see?
- What is happening in these paintings or prints?
- What kinds of colors, shapes, and lines does the artist use?

DESCRIPTION: *Turning images into words*

- List all the things you see.
- What do you notice about the figures in the scene? In what activities are they engaged?
- Take a moment to explore the setting. What do you see?

INTERPRETATION: *Making meaning*

- How does the artist signal what is most important in the work of art?
- What would you title this work of art? Why?
- If this painting were a story, how would you describe the beginning, middle, and end? What details support your ideas?

REFLECTION: *Describing reactions*

- What is your reaction to this work of art?
- What do you like about it? Why?
- Is there anything you would change if you were the artist?
- How would you use art to express your ideas and feelings?

VOCABULARY

Words in *italics* are also defined in the vocabulary list.

Abstract

Forms that are visually simplified, fragmented, or otherwise distorted.

Aesthetics

A branch of philosophy that studies and explains the principles and forms of beauty especially in art and literature.

Analogous color scheme

The juxtaposition of *hues* that contain the same color in differing proportions such as red-violet, pink, and yellow-orange.

Art Criticism

Describing, analyzing, interpreting, and judging.

Artistic expression

Ways artist communicate ideas and emotions.

Assemblage

A two-dimensional or three-dimensional artistic composition made by combining various media.

Asymmetrical

A type of balance in which the parts are unequal in size, shape, etc., but still produce a type of balanced visual weight or emphasis; another name for informal balance.

Balance

A visual weight in which the elements of art are arranged to create a feeling of stability or the impression of equal weight or importance.

Caricature

Exaggerating the peculiarities or defects of persons or things.

Chiaroscuro

Italian for “dark-light.” In two-dimensional, representational art, the technique of using values to record light and shadow.

Collage

Artwork made by attaching various materials to a surface; to put together.

Color

An element of art produced by light of various wavelengths; spectral when arranged in order of wavelength.

Color schemes

Plans for organizing colors, which include *monochromatic*, *analogous*, *complementary*, *triadic*, *warm*, and *cool*.

Color theory

The study of spectral colors and their interrelationships.

Color wheel

A circular arrangement of *hues* used to illustrate a particular *color theory* or system.

Complementary color scheme

Colors that are directly opposite on the color wheel such as red and green. When used near each other, they create optical vibrations. When mixed together, they will subdue intensities and produce a grayed *hue*.

Composition

The organization of lines, shapes, colors, and other art elements.

Compositional movement

The action guiding the viewer's eyes throughout a work of art.

Content

What a work of art is about; its subject matter as interpreted by a viewer.

Context

The personal and social circumstances surrounding the making, viewing, and interpreting of a work of art; the varied connections of a work of art to the larger world of its time and place.

Contour

The outside edge or outline of shapes that define the outer and inner edges and surfaces of objects or figures.

Contour drawing

A continuous line that follows the outline and other visible edges of a mass, figure, or object.

Contrapposto

A pose that suggests the potential for movement, and thus life, in a standing human figure. The figure's weight is placed on one foot, setting off a series of adjustments to the hips and shoulders that produce a subtle S-curve.

Contrast

Differences; juxtaposition of dissimilar elements in a work of art.

Cool colors

Colors ranged along the blue curve of the *color wheel*, from green through violet.

Cross-hatching

Layers of *hatching* superimposed, with each new layer set at an angle to the one(s) beneath.

Design

The organization of visual elements in a work of art.

Direct observation

Looking at real life and actual objects to create art.

Directional lines

Lines that refer to actual or implied movement, or to an angle or point of view; may provide structure and basic organization for a drawing.

Edition

In printmaking, the total number of prints made from a given plate or block.

Elements of art

The basic visual tools artists use to create a work of art: line, shape, form, texture, color, value, space.

Emphasis

A *principle of design* that can be achieved through placement, contrast, size, etc.; special attention or importance given to one part or element in an artwork.

Engraving

An *intaglio* printmaking method in which lines are cut into a metal plate using a sharp tool called a burin, which creates a clean, v-shaped channel.

Environment

Natural or man-made surroundings.

Etching

An *intaglio* printmaking method in which the design is bitten into the printing plate with acid.

Exhibit

To show or display artwork.

Expression

One or more motions or positions of the muscles beneath the skin of the face that convey the emotional state of an individual to observers; referring to dynamics, tempo, and articulation in a composition.

Expressive

Qualities that communicate feelings, moods, and ideas.

Focal point

A specific area or point of convergence that first draws the viewer's attention.

Foreshortening

The visual phenomenon in which an elongated object projecting toward or away from a viewer appears shorter than its actual length, as though compressed.

Form

The physical appearance of a figure of art – its materials, style, and composition. Any identifiable shape or mass.

Found object

A natural object or an artifact not originally intended as art, considered to have aesthetic value.

Functional art

Artwork that has an intended purpose in addition to aesthetic beauty.

Genres

Styles, categories, classes, or types of art.

Gesture line

Refers to a line made with loose movement, using the large muscles of the arm rather than the small muscles of the hand and wrist.

Gesture drawing

Refers to a drawing done quickly to capture movement.

Glaze

In oil painting, a thin, translucent layer of color, generally applied over another color. In ceramics, a liquid that, upon firing, fuses into a vitreous (glasslike) coating, sealing the porous clay surface.

Gradation

A way of combining elements of art by using a series of changes in those elements (e.g., dark to light values, large to small shapes, rough to smooth textures).

Harmony

A *principle of design*; combining elements to accent similarities and to bind picture parts into a whole.

Hatching

Closely spaced parallel lines that mix optically to suggest values.

Heritage

Traditions handed down from one generation to another.

Hue

The “family name” of a color, independent of its particular *value* or *intensity*.

Iconography

The identification, description, and interpretation of subject matter in art.

Impasto

From the Italian for “paste,” a thick application of paint.

Interdisciplinary

involving two or more academic disciplines

Installation

An art form in which an entire room or similar space is treated as a work of art; a placing of a work of art in a specific location, usually for a limited time.

Intaglio

Printmaking techniques in which the lines or areas that will take the ink are incised into the printing plate, rather than raised above it. Compare to *relief*.

Intensity

The relative purity or brightness of a color.

Intermediate colors

A color produced by mixing a primary color and a secondary color.

Line characteristics

The way a line looks (e.g. direction, texture, size, degree of curve, length, width).

Lithography

A *planographic* printmaking technique based on the fact that oil and water repel each other. The design to be printed is drawn in greasy crayon or ink on the printing surface – traditionally a block of fine-grained stone, but today more frequently a plate of zinc or aluminum. The printing surface is dampened, then inked. The oil-based ink adheres to the greasy areas and is repelled by the damp areas.

Lithography crayon

Used in *lithography* to draw on stone; contains grease, soap, and pigment.

Mass

A three-dimensional form, often implying bulk, density, and weight.

Matrix

In printmaking, a surface (such as a block of wood) on which a design is prepared before being transferred through pressure to a receiving surface (such as a sheet of paper).

Medium

The material from which a work of art is made.

Modeling

In sculpture, manipulating a plastic material such as clay or wax to create a form. In figurative drawing, painting, and printmaking, simulating the effects of light and shadow in order to portray optically convincing masses.

Monochromatic color scheme

A color scheme that uses only one *hue* and the *tints*, tones, and *shades* of that hue.

Movement

A *principle of design*; the way in which the elements of art are organized so that the viewer’s eye is led through the work of art in a systematic way.

Naturalistic

Portrayal of the visible world that emphasizes the objective observation and accurate imitation of appearances.

Neutral colors

Colors that cannot be classified among the spectral hues and their intermediaries on the color wheel: black, white, gray, and the browns and brownish grays produced by mixing complementary colors.

Nonobjective

Art that does not represent or otherwise refer to the visible world outside of itself.

Palette

A surface used for mixing paints. The range of colors used by an artist or group of artists, either generally or in a specific work.

Pastel

A drawing medium consisting of sticks of color made of powdered *pigment* and a relatively weak binder.

Pattern

The repetition of anything in a design (e.g., repetition of shapes, lines, or colors).

Perspective

A system for portraying the visual impression of three-dimensional space and objects in it on a two-dimensional surface.

Pigment

A coloring material made from various organic or chemical substances. When mixed with a binder it creates a drawing or painting *medium*.

Pose

A particular way of standing or sitting, usually adopted for effect in order to be photographed, painted, or drawn.

Primary color

A *hue* that cannot be created by mixture of other hues (red, yellow, and blue).

Principles of design

Principles applied to the *elements of art* that bring them together into one design; fundamental ideas about the practice of visual design.

Print

An image created from a master wood block, stone, plate, or screen, usually on paper.

Printmaking

Transferring an image from one prepared surface to another (e.g. paper) to produce one or more copies.

Prop

An object used to aid or enhance a story or performance.

Proportion

A *principle of design*; size relationships between parts of a whole, or between two or more items perceived as a unit. Also, the size relationship between an object and its surroundings. Compare to *scale*.

Radial symmetry

An organized pattern or design emanating from the center of a circular format.

Realism

Any art in which the goal is to portray forms in the natural world in a highly faithful manner.

Relief

A sculptural or print technique in which the design is raised from the background.

Representational

A work of art that depicts forms in the natural world.

Rhythm

A *principle of design*; the repetition of the elements of art to create the illusion of movement or a visual beat or tempo.

Scale

A *principle of design*; ratio of an object as related to other parts of the same object. Compare to *proportion*.

Screenprinting

A printmaking method in which the image is transferred to paper by forcing ink through a fine mesh in which the areas not meant to print have been blocked; a stencil technique.

Secondary color

A *hue* created by combining two *primary* colors.

Sfumato

From the Italian word for “smoke,” a technique of painting in thin *glazes* to achieve a hazy, cloudy atmosphere, often to represent objects or landscape meant to be perceived as distant.

Shade

A color darker than a *hue's* normal *value*.

Shape

An *element of art*; a two-dimensional area having identifiable boundaries, created by lines, color, or value changes.

Sketch

Refers to lines drawn quickly to catch the immediate feeling of action or the impression of a place, object, or situation.

Space

An *element of art*; refers to an area surrounding objects of figures, both positive and negative.

Still life

A two-dimensional work in which the subject matter is an arrangement of objects – fruit, flowers, tableware, pottery, etc. – brought together for their pleasing contrasts of shape, color, and texture.

Style

A characteristic, or a number of characteristics, that we can identify as constant, recurring, or coherent.

Subject matter

The objects or events depicted.

Support

The surface on which a work of two-dimensional art is made. For example, canvas, paper, or wood.

Symbol

An image or object representing something else by association, resemblance, or convention.

Symmetrical balance

A design in which the two halves of a composition on either side of an imaginary central vertical axis correspond to one another in size, shape, and placement.

Texture

An *element of art*; refers to surface quality of an object or composition (e.g., roughness, smoothness).

Tint

A color lighter than a *hue's* normal *value*.

Triadic color harmony

A color scheme based in three hues equidistant from one another on the color wheel, such as yellow-orange, blue-green, and red-violet.

Unity

A *principle of design*; coherence of a work that implies all parts of a piece are working together to create a feeling of completeness or wholeness.

Value

an *element of art*; the relative lightness or darkness of a *hue*, or of a *neutral* varying from white to black.

Variety

A principle of design; diverse, complex relationships used to create interest in a work of art.

Visual measurements

Technique used for approximating the size relationship of one object to another.

Visual weight

The apparent “heaviness” or “lightness” of the forms arranged in a composition, as gauged by how insistently they draw the viewer’s eye.

Volume

Similar to *mass*, a three-dimensional form implying bulk, density, and weight.

Warm colors

Colors ranged along the orange curve of the *color wheel*, from red through yellow.

Woodcut

A *relief* printmaking method in which a block of wood is carved so as to leave the image areas raised from the background.

Wood engraving

A relief printmaking process in which the image is cut on the end grain of a wood plank, resulting in a “white-line” impression.

ACKNOWLEDGEMENTS

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