

SOLIDARY & SOLITARY: THE JOYNER/GIUFFRIDA COLLECTION
PRESENTED BY THE HELIS FOUNDATION

ORGANIZED BY THE OGDEN MUSEUM OF SOUTHERN ART
AND THE BALTIMORE MUSEUM OF ART

CONTRIBUTING SPONSORS - HEARST & WDSU-TV, THE HOLT FAMILY FOUNDATION,
AND LAMBENT FOUNDATION

EDUCATOR GUIDE



**OGDEN MUSEUM
OF SOUTHERN ART**
EDUCATION DEPT.

About the Ogden Museum of Southern Art

Located in the vibrant Warehouse Arts District of downtown New Orleans, Louisiana, the Ogden Museum of Southern Art holds the largest and most comprehensive collection of Southern art and is recognized for its original exhibitions, public events, and educational programs which examine the development of visual art alongside Southern traditions of music, literature, and culinary heritage to provide a comprehensive story of the South. Established in 1999, and in Stephen Goldring Hall at 925 Camp Street since 2003, the Museum welcomes almost 80,000 visitors annually, and attracts diverse audiences through its broad range of programming including exhibitions, lectures, film screenings, and concerts which are all part of its mission to broaden the knowledge, understanding, interpretation, and appreciation of the visual arts and culture of the American South.

For more information, visit ogdenmuseum.org.

On the cover: Norman Lewis, *Afternoon*, 1969, Oil on canvas; 72 x 88 in., Collection of Pamela Joyner, © Estate of Norman Lewis, Courtesy of Michael Rosenfeld Gallery LLC, New York, NY [Photo: Courtesy of the Art Institute of Chicago, www.artic.edu]

**SOLIDARY & SOLITARY:
THE JOYNER/ GIUFFRIDA
COLLECTION
PRESENTED BY THE HELIS
FOUNDATION**

**Organized by the
Ogden Museum of Southern Art
and The Baltimore Museum of Art**

**Contributing Sponsors – Hearst &
WDSU-TV, The Holt Family Foundation,
and Lambent Foundation**

**The Educator Guide has been
made possible by the generous
support of the Ella West Freeman
Foundation, the Selley
Foundation, and Entergy.**

**© 2017 Ogden Museum of
Southern Art**

INTRODUCTION

Dear Educators,

It is an honor to present resources for *Solidary & Solitary: The Joyner/ Giuffrida Collection* Presented by The Helis Foundation, on view at the Ogden Museum of Southern Art from September 30, 2017 – January 21, 2018. With its strong emphasis on 20th and 21st century artists of Africa and the African diaspora, the Joyner/Giuffrida Collection links these artists together in an intergenerational history that has roots in Norman Lewis’s overlooked contributions to the formation of Abstract Expressionism, and reaches through to the contemporary figurations of Lynette Yiadom-Boakye.

The artists on view in *Solidary & Solitary* are recognized for their individual achievement, responses to social struggle and change, creation of community, and contributions to the debate on how to represent blackness.

We hope this Educator Guide will provide relevant information about these artists and their roles in the art historical narrative that begins in the post-war era and moves through the Civil Rights movement, globalization, and mass migration. Through observation and discussion, students will practice critical and flexible thinking skills, and will interpret works to discover meaning and connections to their own lives. Speaking the language of art and using the extension activities included allow students the opportunity to actively participate in their experience of this incredible collection of works on view.

Not only in support of a reframing of traditional art history, addressing pervasive underrepresentation of artists of color in the art world, and sharing the powerful story of Black collecting, the *Solidary & Solitary* Educator Resource Guide also seeks to provide an opportunity for students to connect with one another, with their community, and with others across the nation. With this goal in mind, the Ogden Museum Educator Resource Center (ERC) was launched to be an online clearinghouse for all resources related to the exhibition. As the exhibition travels across the country, we hope that the ERC will become an easily accessible repository of resources and galleries of artwork created by other institutions, teachers, and students.

Sincerely,

Suzanna Ritz & Ellen Balkin

HOW TO USE THIS GUIDE

The *Solidary & Solitary* Educator Guide is intended to be used in conjunction with a museum visit. After a museum tour, educators can prolong student engagement with the themes, the artworks, and the vocabulary of visual art by using the following sections:

Artist Profiles – a brief introduction to each of the artists included in *Solidary & Solitary* at the Ogden Museum, this section provides background information, notes about artists’ processes, intentions, and inspirations.

Discussion & Writing Extensions – for Elementary, Middle, and High School students, these strategies offer opportunities for educators to lead classes in deep investigation of works, writing about observations, and sparking conversations about works and artists.

Art Extensions – for Elementary, Middle, and High School students, these hands-on projects allow students to physically explore the works they have seen in the museum.

Acknowledgements

Suzanna Ritz
Curriculum Coordinator

Ellen Balkin
Education Manager

Rachel Ford
Editor

Miriam Taylor
Design

TABLE OF CONTENTS

ARTIST PROFILES	P5
DISCUSSION & WRITING EXTENSIONS	P20
ART EXTENSIONS	P29
GLOSSARY	P47

ARTIST PROFILES

KEVIN BEASLEY

Born 1985, Lynchburg, Virginia
BFA – College of Creative Studies, 1997
MFA—Yale University, 2012
Lives and works in New York, New York

An artist exploring the limitations of material, histories and futures of everyday objects, and how we as viewers access that information, Kevin Beasley creates sculptures, soundscapes, and installations, and “tends to make artifacts of the culture that surrounds him. He ties old, shredded, t-shirts into compact bundles; he smears tar; he pours liquid foam into makeshift molds fashioned from shoes, to arrive at elegant, vase-like forms.”¹

Beasley began his college career studying automotive design before moving into sculpture and painting at the College of Creative Studies in Detroit. Influenced by his surroundings in this city that had seen better days since the decline of the auto industry, Beasley began to focus on the ephemeral items that people use and then discard as symbols of materialism, exploring how people connect (and disconnect) with things.²

Speaking about his piece *Untitled (Vine)*, Beasley explains, “When you understand the materiality of an object or the things that you’re working with, you’re able to extract something that maybe you couldn’t quite anticipate. I am interested in materials that do not afford access upon first inspection. I often gravitate toward a particular aesthetic. I am drawn toward taking a hat or a grimy, grungy T-shirt and setting the

stage for someone to really look at that thing. [...] Each piece is an art object that carries an aesthetic, a history, and an art-historical precedent.”³

In *Bronx Fitted*, a satellite dish-shaped kaleidoscope of shapes and colors created from split ball caps beckons the viewer closer. Sculpted with resin into this concave shape, Beasley’s piece invites us to examine how materials can be transformed into drastically divergent forms, taking on new meaning and inviting speculation.

Also known for the audio components of his work, Beasley’s art is influenced by his experience as a musician (most frequently playing drums) and his interest in genres from house music to hip hop. Rigged with internal microphones, his sculptures from cast resin and cloth amplify the sound that comes from within their structure as well as the noises visitors create.⁴

¹Simonini, Ross. “Kevin Beasley.” *InterviewMagazine.com*, March 5, 2014

²Battaglia, Anthony. “The Walls Can Hear: Kevin Beasley Sculpture Listen While You Look at Frieze.” *ArtNews.com*. BMP Media Holdings, LLC, May 4, 2017

³Gary Garrels in Conversation with Kevin Beasley, *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*. Gregory R. Miller & Co., New York. 2016.

⁴Gassel, Harry. “Visual Identity: Kevin Beasley On How Sound Shapes His Art.” *TheFader.com*. Andy Cohn, June/July 2017.

MARK BRADFORD

Born in Los Angeles, 1961

BFA—California Institute of the Arts, 1995

MFA—California Institute of the Arts, 1997

Lives and works in Los Angeles, California

For an artist who did not begin work on his BFA until age 30, Mark Bradford has not wasted any time racking up critical acclaim and high prices for his works (Constitution IV sold at auction for \$5.8 million in 2015)¹. Known for his chosen palette of paper found in the streets and alleyways of his native Los Angeles, Bradford interacts physically with his materials. Collaging, caulking, bleaching, sanding, and weathering layers of paper, he creates monumental works that can resemble aerial views of cities teeming with life and frenetic energy. Discussing his method, Bradford says, “I may pull raw material from a very specific place, culturally, from a particular place, but then I abstract it. I’m only really interested in abstraction, but social abstraction, not just 1950s abstraction.”²

Growing up in Los Angeles, Bradford formed strong bonds with his mother. She put herself through beauty school while working as a secretary, opening her own hair salon in South Central L.A. upon graduating. Young Mark was expected to help with errands and cleaning, eventually working his way up to doing hair for his mother’s large clientele. The beauty shop was where his career was shaped, not only because it was where Bradford first explored materials like the end papers used to protect hair from heat during treatments, but also

where black women shared authentic stories about their lives. Of his work, curator Chris Bedford writes, “We should not try to make Mark into an activist. He is an extraordinary artist who, through the power of his abstractions, offers us an understanding of the multilayered perspectives of communities marginalized by location and identity and the narratives of the people who inhabit them.”³

Drawing inspiration from his former professor at CalArts Charles Gaines, Bradford continues to seek ways to move past labeling in art and claim the equal aesthetic rights that would be extended to white artists. A working-class hero and relentless advocate for all marginalized people, Bradford’s truth-telling about the experiences of the everyday woman and man benefits us all.

¹Freeman, Nate. “Phillips Rebounds with \$48.8 M Contemporary Art Haul in London with Records for Bradford and Nara.” Brant Publications, December 14, 2015.

²Mark Bradford in conversation with Susan May, *Through Darkest America by Truck and Tank*, exh.cat., London: White Cube, 2013, p.83

³Bedford, Christopher, and Siegel, Katy. *Mark Bradford: Tomorrow Is Another Day*. Gregory R. Miller, New York. 2017.

LEONARDO DREW

Born in Tallahassee, Florida, 1961

BFA – Cooper Union, 1985

Lives and works in Brooklyn, New York

Practicing an evolutionary approach to his art, Leonardo Drew is in a constant state of making and unmaking his large-scale sculptural assemblages. “I just take old work and turn it into new work. There’s always layering and that happens because life is going on, so you’re layering your experiences.”¹

Growing up in public housing in Bridgeport, Connecticut, Drew’s process is influenced by his early memories of an adjacent landfill and rendering plant for soap. Seeing vehicles enter with dead animals, and the notion that the material we use to make us clean is derived from decay was formative: “And to this day I can still smell it. It still affects me and informs my creative oeuvre. Number 8, the mother to all of my works, speaks of that experience most eloquently.”²

Instead of collecting found objects to create his works, he uses natural substances like wood, iron, cotton, and paper and then subjects them to a range of processes like staining and dyeing that mimics weathering, burning, oxidization, and decay. Creating sculptures in forms that move: they dangle, reach, ooze, lay, drip, drawing the viewer in, Drew leads us to examine the relationship between part and whole and to wonder how he mimics natural processes.

Using a categorization system for titles, Drew’s “L-” series was created in London, “T-”s were made in Texas, and “S-”s in San Francisco.³ The work 52S appears to be constructed of wood charred black, arranged into a tight but uneven grid evoking an aerial view of a metropolis with a cluster of pale interwoven branches that simultaneously spring forth and are swallowed in the center of the work.

Although initially recognized for his talent as a draughtsman and even recruited by



Leonardo Drew (born 1961). *Number 52S*, 2015, Wood; 96 x 96 x 14 in. © Leonard Drew. Photo by John Berens

Marvel Comics, DC Comics, and Heavy Metal Magazine, Drew knew he had to seek other ways of creating. “I was doing a lot of exhibiting of a type of work that showed off my facility, from when I was 13 up until my second year of college. I said, “Enough of this.” What I did was, “Tie your hands. No more drawing, no more painting. Find another way. You have to find another way.” It took, if I remember, seven years – it was ’82 roughly to ’88, ’89. What ended up happening was Number 8 (The Mother). Numbers 1-7 became Number 8.”⁴

¹Ugelvig, Jeppe. “Leonardo Drew’s Undulating Wood Sculptures Question the Natural.” Artsy.net

²Proenza, Mary. “Leonardo Drew at Sikkema Jenkins.” ArtInAmericaMagazine.com. Brant Publications, January 8, 2013.

³Weiss, Haiey. “Leonardo Drew and The Mother.” InterviewMagazine.com. Jason Nikic, September 29, 2016.

MELVIN EDWARDS

Born in Houston, Texas in 1937
BFA – University of Southern California, 1965
Lives and works in New York and New Jersey,
USA and Dakar, Senegal

Melvin Edwards is known for his welded steel sculptures that combine familiar tools, weapons, and shapes into new formations, which allow him to physically interact with his medium and explore how these works can convey human and political realities.

Seeking to explore the world outside his hometown, Edwards initially enrolled at the University of Southern California with a football scholarship, but after an injury, he renewed his interest in art making. Although a high school teacher had introduced him to the concept of abstraction, he found himself rebelling against the prevailing idea of “art for art’s sake” put forth by Clement Greenberg and other proponents of Abstract Expressionism, focusing instead on spiritual, therapeutic, religious, and political motivations for his own practice.¹

Finding deep connections to the Civil Rights movement, Edwards began his Lynch Fragment series in 1963, in the aftermath of the police killing of the Black Muslim Ronald T. Stokes. In the work *Central Ave. LA*, chains, padlocks, barbed wire, spades, and hooks evoke the history of slavery, imprisonment, chain gangs, forced labor, racist curses, and lynching, but the placement of the sculptures high on the wall could be a reminder, for some, of heraldry or the elevated position of African ceremonial masks.²

Edwards also found inspiration for the Lynch Fragments in jazz, specifically in the work of musicians who were also breaking down and reforming existing structures and concepts, like Charlie Parker, Miles Davis, John Coltrane, Sonny Rollins, and Thelonious Monk.³

Speaking about his methods, Edwards explains, “Once I started to weld steel, I realized much of the world I lived in is welded. I’d be driving behind a truck, and it’s got a tailgate, and I realize: Oh, all of that, that tailgate, that’s welded – and it’s a beautiful relief sculpture. You can just see it, because you’re used to seeing those things in process.”⁴

¹Kino, Carol. “Rediscovering Someone Recognized.” NYTimes.com. Arthur Ochs Sulzberger Jr, October 17, 2012

²Godfrey, Mark. “Abstraction in Tryin’ Times, 1967--1980.” *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*. Gregory R. Miller & Co., New York. 2016.

³Zotos, John. “Melvin Edwards: Five Decades Review”. NasherSculptureCenter.org. May 10, 2015.

⁴Zotos, John. “Melvin Edwards: Five Decades Review”. NasherSculptureCenter.org. May 10, 2015.



Melvin Edwards (born 1937), *Central Ave. LA*, 1991, Welded steel; 14 x 11 3/4 x 9 1/2 in. (35.6 x 29.8 x 24.1 cm), © 2016 Melvin Edwards / Artists Rights Society (ARS), New York, [Photo: Courtesy of Alexander Gray Associates, New York]

CHARLES GAINES

Born in Charleston, South Carolina in 1944
BA—Jersey City State College in 1966
MFA—Rochester Institute of Technology,
School of Art and Design in 1967
Lives and works in Los Angeles, California

A second-generation conceptualist artist, Charles Gaines is known for his “gridwork” – highly structured works encompassing photography, painting, and drawing. Gaines creates densely layered works that explore how rules and systems influence the way we think.

As the son of a construction worker and seamstress living in South Carolina, Gaines was identified as talented at a young age. “My teacher told my mom that she should encourage me to go into art because I could be the ‘first black artist. Of course, there was already a rich black history in art, but nobody knew it because it wasn’t taught.”¹ Gaines went on to become a highly regarded conceptualist artist and educator, teaching an alternate art history, one that included black artists and demanded the same consideration for the artist’s product no matter their skin tone, leaving a strong impression on many of his students at CalArts, including Mark Bradford.²

Although Gaines experimented with figuration and abstraction in painting, he ultimately looked for a different way to communicate his ideas, one that took the expression and the ego out of painting. Formed by his childhood experience growing up in the Jim Crow era in South Carolina, he was distrustful of procedures, rules, and systems. Approaching life in a more esoteric way, embracing the Tantric Buddhist principles of achieving clarity and purpose through rigorous self-control, Gaines sees his grid-like drawings and paintings as a form of meditation, elevating the viewer to a trancelike state, during which inner voices, needs, and wants can be calmed or even silenced. “These drawings are not a function of the expression of the monks that produced them,” he explains. “They are a manifestation of a Zen-like practice.”³



Charles Gaines, *Numbers and Trees*, Central Park Series I, Tree #9, 2016, Black and white photograph, acrylic on Plexiglass © Charles Gaines. Courtesy Paula Cooper Gallery, New York

Turning away from both figuration and abstraction, Gaines began to create a series of dense hand-drawn grids used to trace the movements of choreographer Trisha Brown, mathematical equations, and trees. The work *Numbers and Trees: Central Park Series I: Tree #9*, even in its pixelated form, is representative of a tree, even if it isn’t representational. In this way Gaines plays with conceptualism, pushing the boundaries of art while demonstrating the limits of his material, whether in photography, painting, or drawing.

¹Miranda, Carolina A. “How the dense grids of artist Charles Gaines took the ego out of art.” *LATimes.com*. Tronc, Incorporated. March 3, 2015.

²Jamillah James on Charles Gaines. *Four Generations: The Joyner/ Giuffrida Collection of Abstract Art*. Gregory R. Miller & Co., New York. 2016.

³Miranda, Carolina A. “How the dense grids of Charles Gaines took the ego out of art.” *LATimes.com*. Tronc, Incorporated. March 3, 2015.

SAM GILLIAM

Born in Tupelo, Mississippi in 1933
BA—University of Louisville, 1955
MA—University of Louisville, 1961
Lives and works in Washington, DC

Most closely associated with the Washington Color School, Sam Gilliam is an artist who defies categorization—he synthesized the movements of abstract expressionism, post-painterly abstraction, and color field while “breaking the frame” of traditional painting, creating draped and shaped canvases that changed the course of art history.

Born the seventh of eight children in Mississippi, Sam Gilliam was encouraged in his creativity from an early age. His family moved to Louisville in 1942, and despite the lack of a formal art education, Gilliam continued to follow his passion of creating art, enrolling at the University of Louisville. While in college, he began exploring music as a potential component of visual art. Greatly admiring Miles Davis and John Coltrane, Gilliam listened to their music while he painted, gradually introducing jazz’s cacophony of sounds into his images through an improvisational method of color application¹ (dyeing, staining, dripping, folding on raw, unstretched canvas, knotting, swagging, shaping).

After moving to Washington DC, Gilliam created his first drape painting in 1969: “My idea for the draping came about 1969 when I had a chance to do a show at the Corcoran Gallery of Art, and there were three of us that were going to do the show. And we were just

going to use the space of the rooms rather than putting individual paintings in. Using the large spaces meant that I reincorporated the idea of how many of the Washington Color Field painters’ paintings were painted off the stretcher and then put on the stretcher. So I simply made mine bigger and eliminated the stretchers.”²

Draped works *Carousel Change* (1970) and *Stand* (1973) demonstrate Gilliam’s innovative concepts of liberating the canvas from the stretcher, enveloping the viewer in elegant folds and whirls of color. Although not explicitly political, Gilliam’s work frequently refers to the African-American struggle for civil rights that continues to this day.

¹Samet, Jennifer. “Beer with a Painter: Sam Gilliam.” Hyperallergic.com. Going Off Script, March 19, 2016.

²Fowler, William. “Searching for Sam Gilliam: the 81 year-old art genius saved from oblivion.” TheGuardian.com. Guardian Media Group, October 15, 2015.



Sam Gilliam, *Stand*, 1973, Mixed media on canvas, Courtesy of the artist

JENNIE C. JONES

Born in Cincinnati, Ohio, 1960

BFA – School of the Art Institute of Chicago, 1991 with Fellowship

MFA – Rutgers, Mason Gross School of the Arts, 1996

Lives and works in Brooklyn, New York

A sonic and visual artist, responding to “the physical residue of music”, Jones uses instrument cables, headphones, packaging, and absorbent acoustic panels to create two-dimensional and three-dimensional visual artworks. Jones also uses sound sampled from jazz, contemporary minimal scores, and orchestral pieces that she isolates, loops, and changes to create audio components that work together to create an experience that is both visual and auditory.¹

Jones describes her work as “mining the territory of Modernism – abstraction and minimalism; experimental jazz; and seminal political and social shifts” to illuminate the parallels among movements in politics, culture, and the arts and the lasting roles they play in the world today.

To create her piece SHHHH #6 (2012), Jones used professional sound cables, wire, and felt to “evoke a cacophonous social milieu of bodies, performance, and invention through sheer silence.”² Preferring simple composition and the impersonality of minimalism, Jones communicates through restraint and silence.

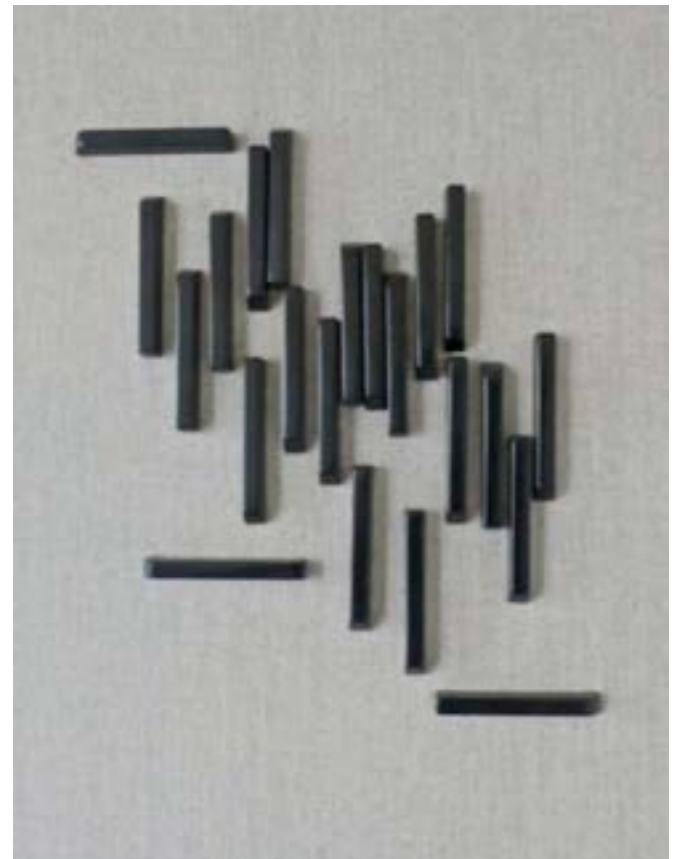
In *Light Gray with Bright Note #1 & #2* (2013), acoustic panels and conventional painted canvases combine to create a vacuum of sound that is “almost obdurate, either the quiet prelude to a rush of sound or stillness in the aftermath of a performance. Jones’s [way of doing things] is to reject conventions associated with black abstraction—gesture, expression, and physical embodiment among them. Like [legendary jazz musician Miles] Davis’s gesture of facing away from the audience as he played, she turns her back on those traditions, turning instead toward the legacies of [minimalist sculptor Donald]

Judd and [hard-edge painter and minimalist Ellsworth] Kelly to produce works that are as elegant as they are confounding.”³

¹Vitiello, Stephen. “Jennie C. Jones.” BombMagazine.org. New Arts Publications, Inc., Winter 2012.

²Christopher Bedford on Jennie C. Jones, *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*. Gregory R. Miller & Co., New York. 2016.

³Christopher Bedford on Jennie C. Jones, p. 189, *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*. Gregory R. Miller & Co., New York. 2016.



Jennie C. Jones, *Composition for Sharps #5*, 2010, Piano key sharps on treated linen, 20 x 16 in., Courtesy The Joyner/Giuffrida Collection

NORMAN LEWIS

Born in Harlem, New York in 1909 (Died 1979)
Columbia University, 1933—1935

Coming of age during the Harlem Renaissance in the 1920s, Norman Lewis is still a guiding light for contemporary artists. Instrumental in the movement from social realism and figuration to abstraction, Lewis's greatest contribution to art history may be his insistence on the artist's mandate to create works that speak to the current conditions, and his resistance to labeling and categorizing artists, especially by race.

Although he studied drawing and commercial design in high school, it was not until he saw the sculptor Augusta Savage at work in her studio that he became dedicated to creating his own artwork. Lewis studied with Savage at the Harlem Community Arts Center while taking art classes at Columbia University, and was instrumental in establishing a community of black artists living and working in Harlem. He was a founding member of the Harlem Arts Guild and the 306 Group, a salon of artists and writers of the Harlem Renaissance, beginning his career as a social realist painter in the manner of Jacob Lawrence and Romare Bearden, depicting the political realities of the time, including bread lines, unemployment, and police brutality against African-Americans in a figurative style.¹

Lewis also took part in the Studio 35 sessions, in which a group of artists laid down the conceptual framework of Abstract Expressionism. Unsurprisingly, other Abstract Expressionist artists were not comfortable with Lewis's direction of discussion, which attempted to bring the language and ideas of the Civil Rights movement into the space of modern art.² Eventually, these other artists (who were without exception white) went on to garner fame and wealth for their work, while Norman Lewis's paintings were not met with the same commercial and critical success. Meanwhile, Lewis continued to live and work, doubling down on his political engagement, and coming to terms with abstraction over figuration as the way to communicate his activist stances.



Norman Lewis, *Afternoon*, 1969, Oil on canvas; 72 x 88 in., Collection of Pamela Joyner, © Estate of Norman Lewis, Courtesy of Michael Rosenfeld Gallery LLC, New York, NY [Photo: Courtesy of the Art Institute of Chicago, www.artic.edu]

In *Conversation (Two Abstract Heads)*, we can observe Lewis confronting the duality of his identities: one as a social realist painter, the other embracing abstraction; one connecting to Africa and the other reckoning with being an African-American.³ Figures and symbolic elements are woven together throughout the all-over composition that borrows from European modernism in a similar way that jazz developed—using tradition and forging it into something new and uniquely American.

In *Afternoon*, we can see Lewis's virtuoso painting of a natural phenomenon, a hallmark of his abstract style. While the individual elements are difficult to identify, we can feel the temperature of the warm afternoon sun and feel the languid, buzzy feeling of golden light.

¹Mir, Stan. "Filling Out the Story: On the Art of Norman Lewis." Hyperallergic.com. Going Off Script, March 12, 2016.

²Blood, Anne. "The Indefatigable Curiosity of Norman Lewis." Hyperallergic.com. Going Off Script, March 28, 2016.

³Kleeblatt, Norman L., and Partman, Lucy H. "The Edge of Abstraction: Norman Lewis and the Joyner/Giuffrida Collection." *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*. Gregory R. Miller & Co., New York. 2016.

GLENN LIGON

Born in 1960 in South Bronx, New York
BFA—Wesleyan University, 1982
Whitney Museum Independent Study, 1985
Lives and works in New York

An artist best known for his conceptual and text-based pieces, frequently created using black oil stick and coal dust, Glenn Ligon's provocative rhetoric addresses the reality of the underrepresentation of artists of color in the art world.

Ligon's mother, who worked as a nurse's aide but had dreams of being a singer¹ encouraged him to pursue his artistic talents, securing a scholarship for him at the Waldorf School and sending him to pottery class after school. Of his time at Wesleyan University, Ligon says, "I was really headed toward an architecture degree, but when I did the requirements for the major, I realized I was more interested in how people live in buildings than in making buildings. I was more interested in the interactions that happened inside the structure."²

After graduating, Ligon worked as a proofreader for a law firm by day, and made art at night and on weekends, until securing a grant from the National Endowment for the Arts that allowed him to become an artist full-time. He considers painting his first love, citing influence from artists Cy Twombly, Terry Winters, Willem de Kooning, Franz Kline, and Jackson Pollock. Ligon's practice was also heavily influenced by his experience at the Whitney to adopt a more conceptualist point of view. Appropriating words

from authors like Zora Neale Hurston and Ralph Ellison, Ligon's choices channel the emotions at the core of being a marginalized person in America. Using words from the legendary standup comedian Richard Pryor, Ligon brings attention to another voice unflinchingly telling the truth about race in America.

Diverging from his painting practice, Ligon also works in sculptural text. Discussing his piece *One Black Day*, which is fabricated from blacked-out glasswork, he decided to make the piece the date of the 2012 presidential election: "I thought of eclipsing of light as a nod to the nature of who was running for president that day, Barack Obama being, of course, our first black president. Well the title is both serious and a joke. Painting the neon black on the front is a blackening of that date—a black day, a celebratory day for black people and black culture. But a black day could also mean that it was a terrible day...For people of our generation, that was a crucial day, a day that lives in us, in a way."³

¹Moran, Jason. "Interview: Glenn Ligon." Interview Magazine. Grant Publications, June 8, 2009.

²Schjeldahl, Peter. "Unhidden Identities: A Glenn Ligon Retrospective." New Yorker Magazine. Condé Nast, March 21, 2011.

³Thelma Golden in Conversation with Glenn Ligon. *Four Generations: The Pamela Joyner and Alfred Giuffrida Collection*. Gregory R. Miller & Co., New York. 2016

SERGE ALAIN NITEGEKA

Born in Burundi in 1983

BFA—University of the Witwatersrand, South Africa, 2009

Lives and works in Johannesburg, South Africa

Serge Alain Nitegeka is an artist whose work is closely tied to his experience as an asylum-seeker. Through sculpture, paintings, and installations, he intends to arouse feelings of dislocation and insecurity in his viewers or “co-creators,” as he calls them.

Nitegeka was born in Burundi, not long before civil war broke out in the country. He and his family left for neighboring Rwanda, but were forced to move when conflict arose there, recalling “I stayed in just about every country in Central Africa, and in Kenya. But always, for some or other reason, I had to move.”¹ Although his artwork is autobiographical, he maintains a divide between himself and his artwork: “Like most migrants, I’m actually invisible as a person, unimportant. But through my art, I become visible, and I find meaning and recognition.”

Working through his own trauma, the artist wants his creations to evoke what it feels like to be a refugee on a smaller scale. To document his temporary installations, Nitegeka makes paintings and sculptures of these elaborate, ramshackle structures.

Nitegeka’s most recent work explores the formal qualities of color, line, and space, especially the color black. “The color black is primordially predisposed to a deep, dark, mysterious simplicity. It doesn’t need to be explained, it refuses to be enlightened. It just is. However, given form and in the company of other colors, the color black reveals itself robust and beautiful, proving itself a flat mental space void of everything but rich in anything; a solid, ambiguous color. The color black is my point of departure from the unknown into the unknown. I don’t know where I am from or where I am headed. I am from the black heading back into the black.”²

Fragile Cargo XI is a metaphor for forced migration and human freight. Inside a crate-like framework of intersecting black bars, curving wood strips intertwine and reach out, almost touching the viewer with underlying and essential humanity.

¹Taylor, Darren. “Serge Alain Nitegeka: From Refugee to Acclaimed Artist.” VOANews.com. Broadcasting Board of Governors, March 5, 2012.

²Belcove, Julie L. “Crossing Borders.” ArchitecturalDigest.com. Condé Nast, May 31, 2015.



Serge Alain Nitegeka, *Fragile Cargo XI*, 2014, Paint on wood; 79 1/2 x 34 7/8 x 19 5/16 in. (201.9 x 88.6 x 49 cm), © Serge Alain Nitegeka, Courtesy of Stevenson, Cape Town/Johannesburg Photo: Courtesy of Stevenson, Cape Town/Johannesburg

SHINIQUE SMITH

Born in Baltimore, Maryland in 1971
BFA – Maryland Institute College of Art, 1992
MFA – Maryland Institute College of Art, 2003
MAT – Tufts University
Lives and works in New York, New York

Shinique Smith is an artist known for her large-scale canvases, as well as installations and sculpture repurposing the things that humans discard: clothing, stuffed animals, shoes. Smith's young life was strongly influenced by her mother, a fashion designer known for creating "wildly sculptural" crocheted pieces, and who often took young Shinique along to the Tibetan Meditation Center where she would fall asleep to the soothing sound of the monks' chanting. At the age of twelve, Smith began her study at the Baltimore School for the Arts, receiving extensive instruction in life drawing and painting.¹

These influences can be seen in Smith's embrace of nontraditional materials and her method of creating dense layers - in her paintings as well as in her sculptures - that capture the tension between freedom and constraint, planning and improvisation, and gravity and weightlessness. Smith's confident marking of line also derives from her graduate school study of calligraphy and her brief membership in a graffiti crew as a high school student.

Explaining her piece, *No Key, No Question*, Smith says, "The title is extracted from a poem. To me, the words describe an absolute

understanding, one that does not require a question or an answer. There is no lock, so there is no need of a key. At the time I made it, my imagination was captured by the detection of the Higgs boson and the imaging of proton-proton collisions. [...] Throughout my work, I attend to small moments and overall composition so that one's focus shifts while observing, as my focus shifted in their making."²

As an art educator and artist, Smith frequently involves student artwork in her monumental public installations, created for the New York Metro, Los Angeles Metro Transit Authority, and the Chicago Transit Authority, among others.³

¹Sheets, Hillarie M. "Giving Castoffs a Second Life." NYTimes.com. Arthur Ochs Sulzberger Jr., March 7, 2013

²Jen Mergel in Conversation with Shinique Smith. *Four Generations: The Joyner/Giuffrida Collection of Abstract Art*. Gregory R. Miller & Co., New York. 2016.

³Sheets, Hillarie M. "Giving Castoffs a Second Life." NYTimes.com. Arthur Ochs Sulzberger Jr., March 7, 2013

TAVARES STRACHAN

Born in Nassau, Bahamas in 1979
BFA—Rhode Island School of Design, 2003
MFA—Yale University, 2006
Lives and works in New York, New York

Tavares Strachan is a conceptual artist whose work spans many different media while focusing on themes of displacement and alienation, and examining how history is created and maintained.

Celebrating human achievement through rigorous preparation and creation for a piece titled Polar Eclipse, Strachan recreated the 1909 journey of largely unrecognized black Arctic explorer Matthew Henson. After following in Henson's footsteps, Strachan created an installation of related materials, including preserved ice, a 14-hour long video of his expedition to the North Pole, and sculpture.

For a piece titled The Distance Between What We Have and What We Want (2006), Strachan cut a block of ice weighing over four tons from a frozen Alaskan river, sending it by FedEx to the Bahamas for display alongside a cross-cultural celebration performed by schoolchildren.¹

Strachan's multidisciplinary efforts have also focused on researching the limits of the human body and how it adapts to environments. He has trained as a cosmonaut in Russia's Star City to explore orthostatic tolerance.²

I Belong Here (yellow) is similar in execution to, but poses a different idea than, the artist's billboard-sized, barge-mounted phrase in pink neon that read "You Belong Here" for the Prospect.3 Biennial in New Orleans in 2015. Strachan's sculptural text can be read in many different ways - as an affirmation of identity or inclusion, as a departure point for historical debate, as a meditation on the distance between ourselves and others, or as how we relate to the conditions of our current environment.



Tavares Strachan, I Belong Here (yellow), 2012, Blocked out-neon glasswork, Photography by Bill Orchard

¹Meier, Allison. "Overlooked African-American Explorer at Center of Bahamian Venice Pavilion." Hyperallergic.com. Going Off Script, June 12, 2013.

²<http://cacno.org/artists/tavares-strachan>

JACK WHITTEN

Born in Bessemer, Alabama in 1939
Tuskegee Institute
Southern University A&M College
BFA—Cooper Union in 1964

An artist known for his experiments in abstraction, Jack Whitten's approach to painting is process-oriented. Using materials in innovative ways, he creates richly textured and complex works alluding to science, politics, and emotions.

Born in Alabama, Whitten was raised by working-class parents. His father was a coal miner and his mother was a seamstress, but Whitten grew up wanting to be a doctor. He enrolled in pre-medical studies at Tuskegee Institute in Alabama, finding inspiration in the form of George Washington Carver's legacy as a scientist, inventor, and artist, ultimately transferring to Southern University in Baton Rouge to study art.

Whitten also met Dr. Martin Luther King, Jr. at Tuskegee, saying, "I believed in what he preached, but, when I had the opportunity to test what he was saying, in Baton Rouge, it changed my life."¹ In Baton Rouge, he and other students staged a sit-in protest of segregation on campus. Their activism grew into a march on the capitol building during which he and other non-violent protesters were brutally attacked: "I didn't fight, I didn't resist. But I realized I couldn't do that. That's what drove me out of the South."² In 1960, Whitten decided to move to New York, and enrolled at the Cooper Union

to continue his art studies.

Once in New York, he was heavily influenced by the artists living there, especially the Abstract Expressionists. Whitten began to experiment with brushless painting techniques as many artists were, but his approach involved mixing in rust, ash, dry pigment, even bone and blood into his "slab" paintings (such as *The Eighth Furrow*). Using a trough of paint, he would pull it across the canvas using brooms, squeegees, and various other homemade tools and implements.³

Challenging viewers to rethink the connections between art and artist, process and product, Jack Whitten's paintings continue to push the boundaries of what is possible with paint.

¹Greenberger, Alan. "An Old School Painter Adapts to a New World Order: Jack Whitten's 50-Year Evolution." ARTnews, BMP Media Holdings, LLC. January 19, 2016.

²Traps, Yevgenia, "Quantum Wall: An Interview with Jack Whitten." Paris Review, Susannah Hunnewell. March 1, 2017

³Godfrey, Mark. "Abstraction in Tryin' Times, 1967--1980." Four Generations: The Joyner/Giuffrida Collection of Abstract Art. Gregory R. Miller & Co., New York. 2016.

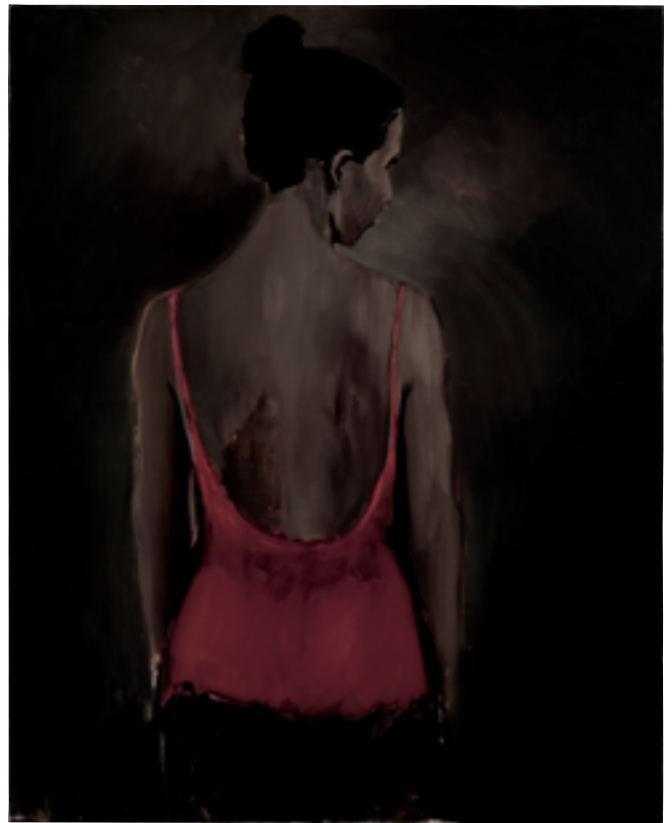
LYNETTE YIADOM-BOAKYE

Born in London, England in 1977
BFA—Falmouth College of Art, 2000
MFA—Royal Academy Schools, 2003
Lives and works in London, England

An artist known for embracing some traditions of European masters while eschewing others, Lynette Yiadom-Boakye creates figures that seem to exist apart from time and place. The artist offers few details about her subjects, her methods, or her intentions; instead she seems to enjoy leaving the mystery in place for viewers to unravel. Her poetic and evocative titles should be considered, as she says, “simply an extra mark on the canvas.”¹

Born in London to Ghanaian parents, she recalls her childhood as one with “good grades, no mischief—but also quite good at living in my head, using my imagination as an escape.” Yiadom-Boakye knew she wanted to make figurative work, but struggled with the pushback against painting this subject in art school.

Her truest intention is to nudge viewers to examine the effects of inhabiting a system that dictates to some extent how we think and feel: “It always stuns me and worries me when people say, ‘Oh, but you’re not political,’ because I am. It’s just that there are many ways to skin a cat. [...] I never thought there was only one way to say something or be something. I’ve never found black people exotic because I grew up with them and that’s just normal to me.”²



Lynette Yiadom-Boakye (born 1977). *Places to Love For*, 2013. Oil on canvas; 59 x 47¼ in. (149.9 x 120 cm). © Lynette Yiadom-Boakye. Courtesy of the artist, Jack Shainman Gallery, New York, and Corvi-Mora, London

Even though she considers herself just as much a writer as a painter, Yiadom-Boakye decided to avoid putting complex narratives into her work. Instead, she focuses on the formal elements: exquisite detail of the figures, quality of the light, and simplicity of the composition. Often creating an entire painting in a single day, she employs a deep, muted palette in primarily grays, browns, and greens, never using black pigment because “It completely deadens things. I use a mixture of brown and blue instead.”³

¹Smith, Zadie. “Yiadom-Boakye’s Imaginary Portraits.” *New Yorker*. Com. Condé Nast, June 19, 2017.

²Cooke, Rachel. “Lynette Yiadom-Boakye: artist in search of the mystery figure.” *The Guardian*.com. Guardian Media Group, May 31, 2015.

³Serubiri, Moses. “The Power of Color in Lynette Yiadom-Boakye’s Paintings.” *Hyperallergic*.com. Veken Gueyikian, June 15, 2017.

**DISCUSSION
& WRITING EXTENSIONS**

Observation and discussion stimulate critical thinking skills, activating students' engagement with artwork and each other. In this activity, students will practice using adjectives to describe and identify elements of art, compare and contrast, and share their ideas and opinions with the class.

Materials Needed:

- Images from Educator Resource Center (can be printed or projected):
- Work A: Norman Lewis, *Afternoon*
- Work B: Leonardo Drew, *52S*
- Artist Profiles in Ogden Educator Resource Center
- Worksheet
- Pencil

I. OBSERVATION

Show images of *Afternoon* and *52S* for students to look at (can be printed and shared by 2 students, or projected) side by side for comparison. Explain that using adjectives to describe artwork is an important part of understanding. Ask students to use the attached worksheet to write their adjectives in the proper circle (*Afternoon* on left; *52S* on right). Prompt students to identify elements of art and adjectives by asking:

- *What colors do you see in each piece?*
- *What lines do you see in each piece?*
- *What textures do you see in each piece?*
- *What kind of movement do you see in each piece?*
- *What medium or media do you think the artists used to make each piece?*
- *What do you think is going on in each work?*

Response examples:

Norman Lewis, *Afternoon*

Yellow, white, pink, blue, red, purple, orange, hot, warm, smooth, dripping down, watery, painted, happy, sunny, party, celebration, confetti, parade, people, joyful, music, loud, noisy, painting, sunshine, feathers

Leonardo Drew, *52S*

Black, white, twisted, rough, bumpy, gnarled, painted, wood, sticks, trees, charcoal, burned, layered, stacked, quiet, winter, cold, fire, danger, sharp, sculpture, 3D,

rectangle, square, reaching out, crowded, packed tightly, geometric, organic, pattern

II. DISCUSSION

Once students have documented their responses, it is fun to see how many words adjectives that were the same. Explain that there is no “wrong” way to understand art, and that having disagreements is what makes discussion interesting (as long as everyone treats each other with respect). Looking at both images at a time, educator may ask class to offer their observations while filling in a Venn Diagram on the board. Prompt students:

- *What do these artworks have in common?*
- *How are these artworks different?*
- *What do you think the artist was trying to say?*

Once the class has shared their observations, educator may share any or all information about the artists Norman Lewis and Leonardo Drew from the Artist Profiles section of the Educator Resource Center. Explain that hearing or reading about the artist can also help us understand the meaning of the artwork. Encourage students to ask questions, “Why do you think the artist did _____?” can easily be turned around on the student to get them to think critically about the artwork. Explain that there is no right or wrong answer. Ask students if their opinion or ideas about the meaning of the artwork have changed after hearing about the artist.

Common Core Standards

Grade 2
CCSS.ELA-Literacy.SL.2.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 2 topics and texts, building on others' ideas and expressing their own clearly.

Grade 3
CCSS.ELA-Literacy.SL.3.1 – Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

Grade 4
CCSS.ELA-Literacy.SL.4.1 – Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

Grade 5
CCSS.ELA-Literacy.SL.5.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

National Core Arts Standards

Creative Expression
VA-CE-1 – Explore and identify images from a variety of sources and create visual representation

VA-CE-2 – Explore and discuss techniques and technologies for visual expression and communication

VA-CE-3 – Use art vocabulary and the elements and principles of design to convey the language of art (create and discuss own artwork)

Aesthetic Perception
VA-AP-E1 – Use and elements and principles of design and basic

art vocabulary for expressing responses to the work of others

VA-AP-E2 – Recognize and respond to concepts of beauty and taste in the ideas and creations of others through the study of visual arts

VA-AP-E4 – Recognize that there are many possibilities and choices in the processes for designing and producing visual arts

Critical Analysis
VA-CA-E1 – View works of art and express observations about how the elements and principles of design are used in the works

VA-CA-E2 – Identify images, colors, and other art elements that have specific meanings in cultural contexts

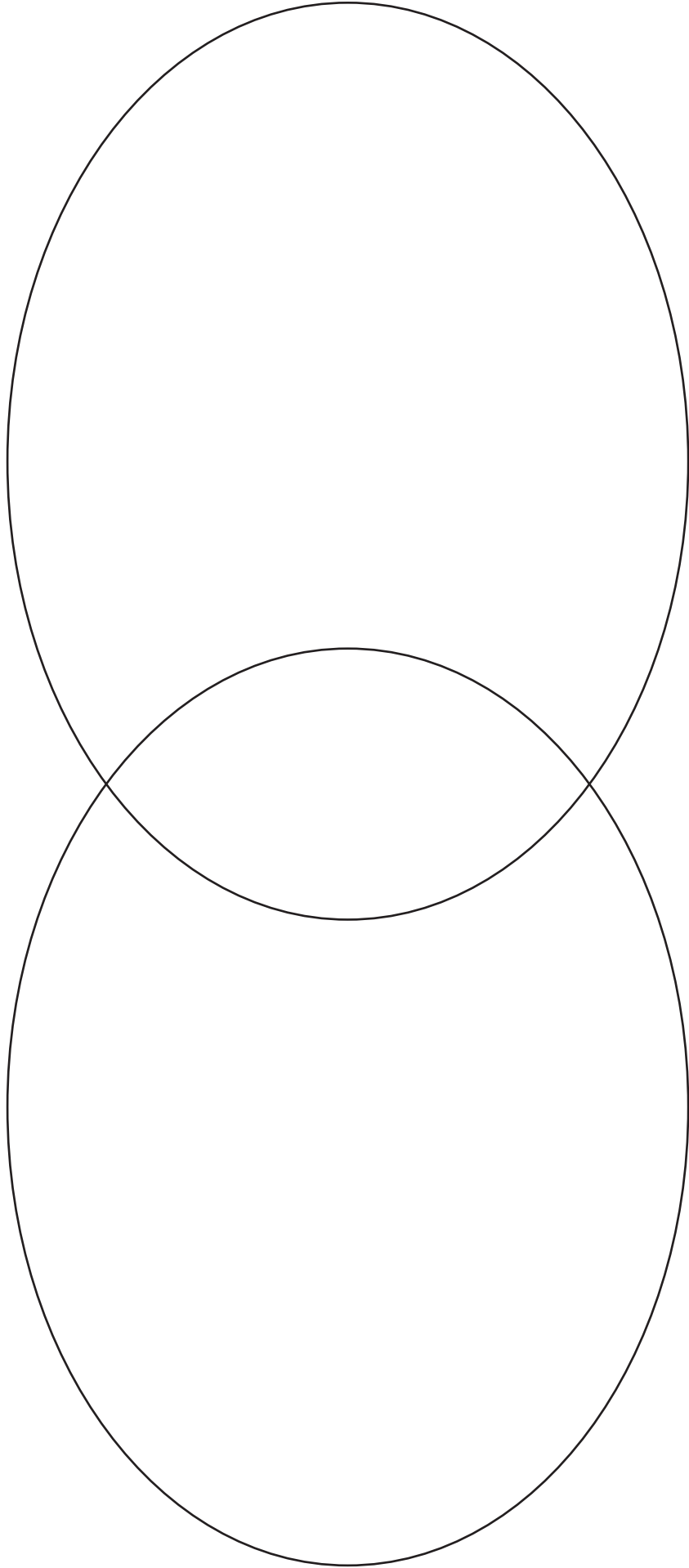
VA-CA-E4 – Express and explain opinions about visual works of others using basic art vocabulary

VA-CA-E5 – Express interpretations about works of art and give supporting reasons

NAME _____

LEFT SIDE: AFTERNOON

RIGHT SIDE: 52S



Observation and discussion stimulate critical thinking skills, activating students' engagement with artwork and each other. In this activity, students will practice using adjectives to describe and identify elements of art, compare works, and share their ideas and opinions with the class. Students will also build their own interpretation of a selected work, and discuss the artist's life (this activity can be repeated for all three works).

Materials Needed:

- Selected (educator choice) image from the Educator Resource Center (can be printed or projected)
- Work A: Serge Alain Nitegeka, *Fragile Cargo IV*
- OR
- Work B: Sam Gilliam, *Stand*
- OR
- Work C: Melvin Edwards, *Central Ave. LA*
- (Selected) Artist Profiles in Ogden Educator Resource Center
- Worksheet
- Pencil

I. OBSERVATION

Show image of *Fragile Cargo*, *Stand* or *Central Ave. LA* for students to look at (can be printed and shared by 2 students, or projected). Explain that using adjectives to describe artwork is an important part of understanding.

Ask students to write their descriptions of the selected work on the following worksheet. Prompt students:

- *What colors do you see?*
- *What lines do you see?*
- *What textures do you see?*
- *What patterns do you see?*
- *What kinds of movement do you see?*

Response examples:

Serge Alain Nitegeka, *Fragile Cargo IV*

Box, sculpture, black, brown, wooden, painted, geometric, regular, plywood, red, crate, twisting, contrast, woven, braided, 3D

Sam Gilliam, *Stand*

Hanging, draped, tie-dye, pink, green, blue, folded, fabric, stained, splattered, drippy, yellow, creases, ghost

Melvin Edwards, *Central Ave. LA*

Black, metal, chain, fence, X, melted, welded, screw, 3D, sculpture

II. BUILDING AN INTERPRETATION

An interpretation seeks to explain the meaning of the piece. Working independently or with the class, students will reach their own interpretations of the work of art. Viewing selected image, prompt students:

- *What medium or media do you think the artist used to create this work?*
- *What experiences, objects, or feelings does this work remind you of?*
- *What do you wonder about this piece?*
- *What do you think the artist was trying to communicate?*

III. DISCUSSION

Use the supplemental information from Artist Profiles in the Ogden Educator Resource Center, share facts about the artist's life, education, process, and materials with the class. Students may read aloud or have their own copy for exploration.

Once students have documented their responses, it is fun to see how many are similar and what ways interpretations are different. Explain that there is no "wrong" way to understand art, and that having disagreements is what makes discussion interesting as long as everyone treats each other with respect.

Common Core Standards

Grade 6
CCSS.ELA-Literacy.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 6 topics and texts, building on others' ideas and expressing their own clearly.

Grade 7
CCSS.ELA-Literacy.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 7 topics and texts, building on others' ideas and expressing their own clearly.

Grade 8
CCSS.ELA-Literacy.SL.8.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 8 topics and texts, building

on others' ideas and expressing their own clearly.

National Core Arts Standards

Aesthetic Perception
VA-AP-M1 - Use elements and principles of design and expanded art vocabulary for responding to the aesthetic qualities of various works

VA-AP-M2 - Recognize that concepts of beauty differ by culture and that taste varies from person to person

VA-AP-M4 - Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to the art world

Historical and Cultural Perspective
VA-HP-M1 - Identify and classify works of art by their subject,

style, culture, and time period

VA-HP-M3 - Understand the meaning and significance of ideas, themes, and messages in works of art from the past and present

VA-HP-M4 - Distinguish media and techniques used to create works of art throughout history

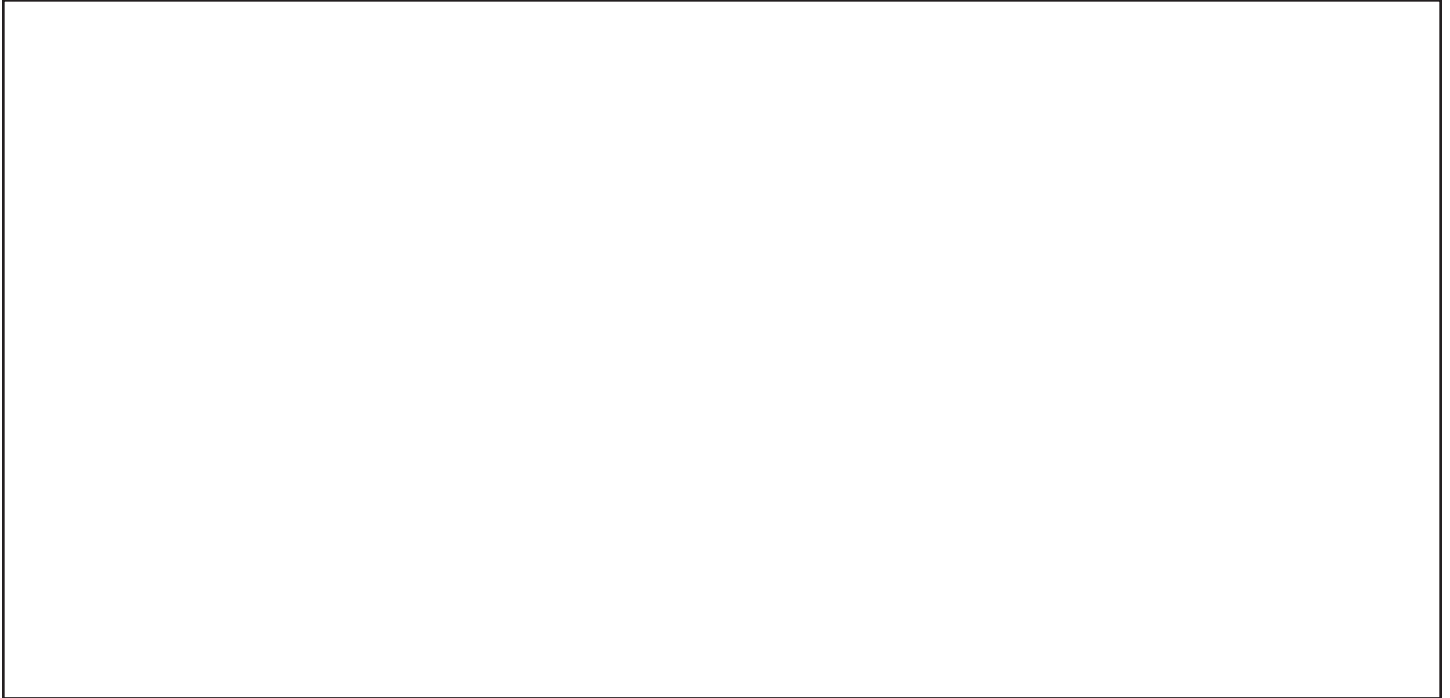
Critical Analysis
VA-CA-M1 - View works of art and analyze how artists use design elements and principles to achieve an aesthetic effect

VA-CA-M2 - Analyze and interpret art images for their symbolic meaning, purpose, and value in place and time

VA-CA-M5 - Develop interpretations about works of art and give supporting reasons

I. OBSERVATION

What kinds of LINE, COLOR, SHAPE, TEXTURE, PATTERN, and MOVEMENT do you see in this image?



II. BUILDING AN INTERPRETATION

- *What medium or media do you think the artist used to create this work?*
- *What experiences, objects, or feelings does this work remind you of?*
- *What do you wonder about this piece?*
- *What do you think the artist was trying to communicate?*

1. I think the artist used _____ to create this piece.

2. This work reminds me of _____ because I noticed _____.

3. When I look at this piece, I wonder _____.

4. I think the artist tried to communicate _____ because I noticed _____.

5. I think the artist was trying to communicate _____.

6. This work reminds me of _____ because of _____.

III. Discussion

After I learned more about the artist, I thought _____.

Observation and discussion stimulate critical thinking skills, activating students' engagement with artwork and each other. In this activity, students will practice using adjectives to describe and identify elements of art, compare works, and share their ideas and opinions with the class. Students will also build their own interpretation of a selected work, and discuss the artist's work in context of the other information provided (this activity can be repeated for all three works).

Materials Needed:

- Selected (educator choice) image from the Educator Resource Center (can be printed or projected)
 - Work A: Charles Gaines, *Numbers and Trees*
 - OR
 - Work B: Jennie C. Jones, *Composition for Sharps #5*
 - Selected Artist Profile in the Ogden Educator Resource Center
 - Worksheet
 - Pencil
-

I. OBSERVATION

Show image of *Numbers and Trees*, or *Composition for Sharps #5* for students to look at (can be printed and shared by 2 students, or projected). Explain that using adjectives to describe artwork is an important part of understanding.

Ask students to write their description of the selected work on the following worksheet. Prompt students:

- *What colors do you see?*
- *What kinds of line do you see?*
- *What shapes do you see?*
- *What textures do you see?*
- *What patterns do you see?*
- *What kinds of movement do you see?*

Response examples:

Charles Gaines, *Numbers and Trees*

Tree, pixelated, grid, red, green, blue, yellow, photograph, park, pink, plastic, clear, layered

Jennie C. Jones, *Composition for Sharps #5*

Piano keys, black, gray, minimal, bare, music, sound, conceptual, confusing, difficult to understand, 13

II. BUILDING AN INTERPRETATION

An interpretation seeks to explain the meaning of the work. Working independently, students will reach their own interpretations of the work of art. Viewing a single image, prompt students:

- *What medium or media do you think the artist used to create this work?*
- *What experiences, thoughts, objects, or feelings does this work remind you of?*
- *What do you wonder about this piece?*
- *What observations did you make to support your interpretation?*
- *What do you think the artist was trying to communicate?*

III. DISCUSSION

Use the supplemental information from Artist Profiles in the Ogden Educator Resource Center, share facts about the artist's life, education, process, and materials with the class. Students may read aloud or have their own copy for exploration.

Once students have documented their responses, it is fun to see how many are similar and what ways interpretations are different. Explain that there is no "wrong" way to understand art, and that having disagreements is what makes discussion interesting as long as everyone treats each other with respect.

IV. JUDGEMENT

After careful observation and interpretation of an artwork, students are ready to make their own judgment. This is a personal evaluation based on the understandings of the work you have written above.

Prompt students:

- *Do you think this work has value? Why or why not?*
- *Do you think this work has a benefit to you or to others?*
- *What is your opinion of the artist?*
- *What do you think about their process?*
- *Based on what you've learned about the artist, what do you think was their intention?*
- *Do you think this work successfully communicates an idea, feeling, or principle?*
- *Examine both your negative and positive feelings about this work, realizing that your own prejudices may affect your opinion.*

Go further! Tie the artwork you wrote about to the exhibition as a whole by thinking and writing about commonalities and differences. Prompt students:

- *Which artists in this exhibition used pure abstraction?*
- *Which artists in this exhibition used figuration?*
- *Which artists in this exhibition used materialism?*

- Which artists in this exhibition used minimalism?
- Which artists in this exhibition used art to speak about struggle or spark social change?
- Which artists in this exhibition are influenced by sound or music?
- Which artists in this exhibition were your favorite, and why?
- If you could collect a piece (or pieces) in this exhibition, which one(s) would you choose, and why?

Common Core State Standards

Grades 9-10

CCSS.ELA-Literacy.SL.9-10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Grades 11-12

CCSS.ELA-Literacy.SL.11-12.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

National Core Arts Standards

Aesthetic Perception

VA-AP-H1 - Use advanced art/design vocabulary for responding to the aesthetic qualities of various works

VA-AP-H2 - Distinguish unique characteristics of art as it reflects concepts of beauty and quality of life in various cultures

VA-AP-H4 - Compare and contrast multiple possibilities and options available for artistic expression

VA-AP-H5 - Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes towards visual works

VA-AP-H6 - Integrate knowledge of the visual arts in the total environment to understand the arts within a community

Historical and Cultural Perspective

VA-HP-H1 - Analyze specific styles and periods of art in relation to prevailing cultural, social, political, and economic conditions

VA-HP-H2 - Analyze how works of art cross geographical, political, and historical conditions

VA-HP-H3 - Compare and contrast ways art has been used to communicate ideas, themes, and messages throughout history

VA-HP-H4 - Analyze materials, technologies, media, and processes of the visual arts throughout history

Critical Analysis

VA-CA-H1 - Apply knowledge of design elements and principles to analyze, compare, or contrast the composition of various works of art


VA-CA-H2 - Compare and contrast symbolism as used in works of visual art from different cultures and time periods

VA-CA-H4 - Critique works of art using advanced art vocabulary

VA-VA-H5 - Develop and justify personal interpretations of works of art based on information from inside and outside the work

I. OBSERVATION

What kinds of LINE, COLOR, SHAPE, TEXTURE, PATTERN, and MOVEMENT do you see in this image?



II. BUILDING AN INTERPRETATION

- *What do you think the artist used to create this work?*
- *What experiences, objects, or feelings does this work remind you of?*
- *What do you think the artist was trying to communicate?*
- *What observations did you make to support your interpretation?*
- *What do you wonder about this piece?*



III. DISCUSSION

After I learned more about the artist, I thought _____

IV. JUDGMENT

Use the space below to answer the following questions:

- *Do you think this work has value? Why or why not?*
- *Do you think this work has a benefit to you or to others?*
- *What is your opinion of the artist?*
- *What do you think about their process?*
- *Based on what you've learned about the artist, what do you think was their intention?*
- *Do you think this work successfully communicates an idea, feeling, or principle?*
- *Examine both your negative and positive feelings about this work, realizing that your own prejudices may affect your opinion.*

Go Further! Connect the piece above to the rest of the exhibition by writing about commonalities and differences. Use the space below to answer the following questions.

- *Which artists in this exhibition used pure abstraction?*
- *Which artists in this exhibition used figuration?*
- *Which artists in this exhibition used materialism?*
- *Which artists in this exhibition used minimalism?*
- *Which artists in this exhibition used art to speak about struggle or spark social change?*
- *Which artists in this exhibition are influenced by sound or music?*
- *Which artists in this exhibition were your favorite, and why?*
- *If you could collect a piece (or pieces) in this exhibition, which one(s) would you choose, and why?*

ART EXTENSIONS

ART ACTIVITY FOR GRADES 2+ TIME: 1.5 HOURS

Leonardo Drew's artworks stands out for his use of simple, natural materials that he transforms through many different processes. In 52S, Drew keeps his color choices simple and uses pattern and texture to make the work interesting. In this activity, we will create a collage that explores these elements as well.

Materials Needed:

- Heavy paper like card stock, cardboard, or manila folder cut in half
 - Construction or copy paper in many colors
 - Scissors
 - Glue sticks
 - Soap, water, and paper towels for cleanup
-

I. OBSERVE & DISCUSS

With the class, ask students to look closely at 52S. Prompt students:

- *What kinds of line, shape, color, pattern, texture, and movement do you notice?*
- *What do you think the artist used to make this piece?*
- *Read title. What do you think the artist was trying to communicate?*

- *What kinds of line, color, shape, and texture did you use?*
- *Do you like the work(s) you have created?*
- *Why or why not?*
- *Was this easy or challenging?*
- *Is there anything you would do differently if you could do the project again?*
- *What is one thing you'd like people to know about what you created?*

II. CREATE

Step 1: Creating regular, flat Shapes: Educator may demonstrate how by first cutting paper of choice into long strips, then stack, and cut several at once in varying lengths. This should result in many different square and rectangular shapes. Set these to the side.

Step 2: Creating irregular, 3D Shapes: Educator may demonstrate how by using hands to tear paper instead of cut. Hands can also twist, sculpt, and form paper into 3D shapes. Folding one side or end of a shape into a "foot" can help a piece stand up and be 3D. Set these to the side.

Step 3: Gluing Shapes: Educator may demonstrate how to collage/glue shapes onto heavy paper. For flat, regular shapes, gluing is easy. Simply put glue where you'd like the shape to be, or put glue on the back of a piece and then stick it down. For 3D or irregular shapes, Educator may demonstrate how to apply glue to the "foot" of a piece to make it stand up or reach out. Students may glue shapes in any arrangement or pattern. Pressing down on shapes after gluing will help them stick. Cleanup with soap and water if needed. Let pieces dry flat for 30 minutes.

Help students connect with each other by prompting for pair share or classroom conversation. Encourage active listening and appreciation/applause:

- *Show your piece(s) to a partner or the class.*
- *Share why you chose the colors, shapes, and textures that you used.*
- *Share what you were thinking about when you made it.*
- *Share what you like the most about the work you've created.*

Help students connect with their school community by creating an exhibition. Hanging up works of art (use masking/painters tape or Command strips) in the classroom or common area at school is a great way to showcase creativity and start conversations about art and experiences. Students may make museum labels on small pieces of paper to hang with their work. Labels may include:

Artist Name
Title of Work
Medium (what was used to make the piece)
Date created

Connect student learning to other institutions by documenting and uploading images of their pieces to the online Educator Resource Center, along with any notes or suggestions on the above lesson plan. Educators may also access artist information and interviews, explore and upload and store lesson plans, and create galleries of images for classroom use.

III. CONNECT

Help students connect with themselves by prompting for writing or silent self-reflection. Prompt students:

VISUAL GUIDES

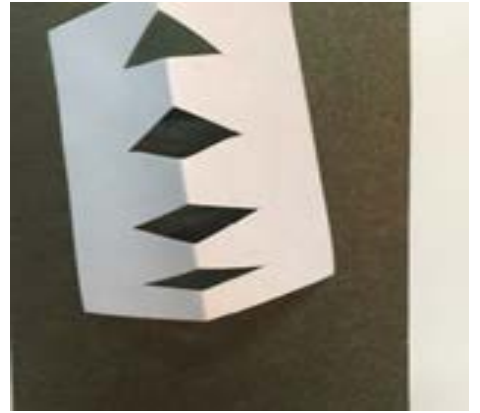
1.



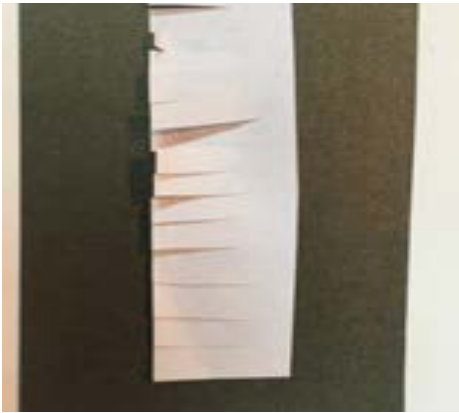
2.



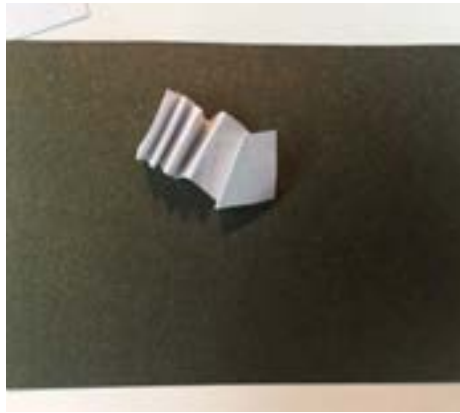
3.



4.



5.



6.



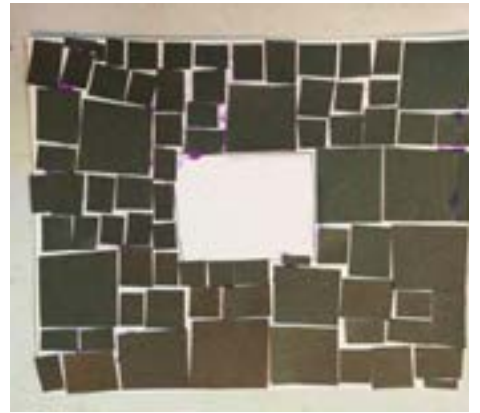
7.



8.



9.



10.



V. STANDARDS

ELEMENTARY SCHOOL

Common Core State Standards

Grade 2

CCSS.ELA-Literacy.SL.2.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 2 topics and texts, building on others' ideas and expressing their own clearly.

Grade 3

CCSS.ELA-Literacy.SL.3.1 – Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

Grade 4

CCSS.ELA-Literacy.SL.4.1 – Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

Grade 5

CCSS.ELA-Literacy.SL.5.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

National Core Arts Standards, Grades K-4

Creative Expression

VA-CE-1 – Explore and identify images from a variety of sources and create visual representation

VA-CE-2 – Explore and discuss techniques and technologies for visual expression and communication

VA-CE-3 – Use art vocabulary and the elements and principles of design to convey the language of art (create and discuss own artwork)

VA-CE-4 – Experiment to create various art forms, including art forms from other cultures

VA-CE-5 – Draw on imagination, individual experience, and group activities to generate ideas for visual expression

VA-CE-6 – Identify relationships among visual arts, other arts, and disciplines outside the arts

Aesthetic Perception

VA-AP-E1 – Use and elements and principles of design and basic art vocabulary for expressing responses to the work of others

VA-AP-E2 – Recognize and respond to concepts of beauty and taste in the ideas and creations of others through the study of visual arts

VA-AP-E4 – Recognize that there are many possibilities and choices in the processes for designing and producing visual arts

Critical Analysis

VA-CA-E1 – View works of art and express observations about how the elements and principles of design are used in the works

VA-CA-E2 – Identify images, colors, and other art elements that have specific meanings in cultural contexts

VA-CA-E4 – Express and explain opinions about visual works of others using basic art vocabulary

VA-CA-E5 – Express interpretations about works of art and give supporting reasons

MIDDLE SCHOOL

Common Core State Standards

Grade 6

CCSS.ELA-Literacy.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 6 topics and texts, building on others' ideas and expressing their own clearly.

Grade 7

CCSS.ELA-Literacy.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 7 topics and texts, building on others' ideas and expressing their own clearly.

Grade 8

CCSS.ELA-Literacy.SL.8.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 8 topics and texts, building on others' ideas and expressing their own clearly.

National Core Arts Standards

Middle School

Creative Expression

VA-CE-M1 - Demonstrate art methods and techniques in visual representations based on research of imagery

VA-CE-M2 - Select and apply media techniques and technology to visually express and communicate

VA-CE-M3 - Use the elements and principles of art and design and art vocabulary to visually express

and describe individual ideas

VA-CE-M5- Produce ideas for art productions while engaging in individual and group activities

Aesthetic Perception

VA-AP-M1 - Use elements and principles of design and expanded art vocabulary for responding to the aesthetic qualities of various works

VA-AP-M2 - Recognize that concepts of beauty differ from culture and that taste varies from person to person

VA-AP-M4 - Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to the art world

Historical and Cultural Perspective

VA-HP-M1 - Identify and classify works of art by their subject, style, culture, and time period

VA-HP-M2 - Understand how works of art cross geographical, political, and historical boundaries

VA-HP-M3 - Understand the meaning and significance of ideas, themes, and messages in works of art from the past and present

VA-HP-M4 - Distinguish media and techniques used to create works of art throughout history

Critical Analysis

VA-CA-M1 - View works of art and analyze how artists use design elements and principles to achieve an aesthetic effect

VA-CA-M2 - Analyze and interpret art images for their symbolic meaning, purpose, and value in place and time

VA-CA-M4 - Develop interpretations about works of art and give supporting reasons

HIGH SCHOOL

Common Core State Standards

Grades 9-10

CCSS.ELA-Literacy.SL.9-10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Grades 11-12

CCSS.ELA-Literacy.SL.11-12.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

National Core Arts Standards

Creative Expression

VA-CE-H1 - Produce works of art that successfully convey a central theme based on imagery, ideas, feelings, and memories

VA-CE-H2 - Apply a variety of media techniques, technologies, and processes for visual expression and communication

VA-CE-H3 - Use the elements and principles of design for individual expression while exploring compositional problems

VA-CE-H4 - Produce a visual representation of ideas derived from the study of various cultures and art forms

Aesthetic Perception

VA-AP-H1 - Use advanced art/design vocabulary for responding to the aesthetic qualities of various works

VA-AP-H4 - Compare and contrast multiple possibilities and options available for artistic expression

VA-AP-H5 - Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes toward visual works

Historical and Cultural Perspective

VA-HP-H1 - Analyze specific styles and periods of art in relation to prevailing cultural, social, political, and economic conditions

VA-HP-H2 - Analyze how works of art cross geographical, political, and historical boundaries

VA-HP-H3 - Compare and contrast ways art has been used to communicate ideas, themes, and messages throughout history

VA-HP-H4 - Analyze materials, technologies, media, and processes of the visual arts throughout history

Critical Analysis

VA-CA-H1 - Apply knowledge of design elements and principles to analyze, compare, or contrast the composition of various works of art

VA-CA-H4 - Critique works of art using advanced art vocabulary

VA-CA-H5 - Develop and justify personal interpretations of works of art based on information from inside and outside the work

ART ACTIVITY FOR GRADES 2+ TIME: 45 MINUTES

Norman Lewis was a master at communicating a feeling through his brushstrokes. In *Afternoon*, his use of bright yellow suggests a warm sunny day, while his use of smaller confetti-like shapes in red, blue, pink, and orange can be interpreted many ways. In this activity, we will use a mix of oil pastel and liquid color to create an abstract resist.

Materials Needed:

- Absorbent paper like watercolor paper, heavy drawing paper, or construction paper in light colors
 - Crayons or oil pastels
 - Tempera paint, watercolor, or other washable/ water-based paint
 - Soft paintbrushes
 - Water cups
 - Paper towels for cleanup
-

I. OBSERVE & DISCUSS

With the class, ask students to look closely at *Afternoon*. Prompt students:

- *What kinds of line, shape, color, pattern, texture, and movement do you notice?*
- *What do you think the artist used to make this piece?*
- *Read title. What do you think the artist was trying to communicate?*

II. CREATE

Step 1: Using crayon or oil pastel, make an under-drawing first. Like Norman Lewis, students may begin at and draw more densely towards the bottom of the paper and leave the top part blank. Students may draw people, houses or buildings, or simply explore colors, shapes and lines. Clear crayons and pastels before beginning next step.

Step 2: Educator may demonstrate first: using a paintbrush dipped in water, gently mix the pigment of choice (doesn't have to be yellow) until it is slightly drippy off the brush. Start at the top of the under-drawing and cover white area before bringing down to the middle and bottom of paper. Pause to notice what happens when watery paint goes over waxy crayon/oily pastel. Science alert: Oil and water do not mix because water molecules are more attracted to each other than to oil molecules! Indeed, painting over crayon or pastel with water-based paint will not erase the drawing, but rather let it show through.

Step 3: Students may choose to use multiple colors. Educator may demonstrate how to clean brush, swirling gently in water cup, then squeezing out water in paper towel. Process may need to repeat for a clean brush that will not "pollute" other colors.

Step 4: Continue to cover all remaining white paper with watery paint, taking care to mix enough water into pigment to allow a slightly drippy brush. It's okay if paint drips and splatters on paper! Wash brushes in cold water and dry bristles up. Use paper towels and water for cleanup. Let paintings dry flat for one hour.

III. CONNECT

Help students connect with themselves by prompting for writing or silent self-reflection. Prompt students:

- *What kinds of line, color, shape, and texture did you use?*
- *Do you like the work(s) you have created?*
- *Why or why not?*
- *Was this easy or challenging?*
- *Is there anything you would do differently if you could do the project again?*
- *What is one thing you'd like people to know about what you created?*

Help students connect with each other by prompting for pair share or classroom conversation. Encourage active listening and appreciation/applause:

- *Show your piece(s) to a partner or the class.*
- *Share why you chose the colors, shapes, and textures that you used.*
- *Share what you were thinking about when you made it.*
- *Share what you like the most about the work you've created.*

Help students connect with their school community by creating an exhibition. Hanging up works of art (use masking/ painters tape or Command strips) in the classroom or common area at school is a great way to showcase creativity and start conversations about art and experiences. Students may make museum labels on small pieces of paper to hang with their work. Labels may include:

Artist Name
Title of Work
Medium (what was used to make the piece)
Date created

Connect student learning to other institutions by documenting and uploading images of their pieces to the online Educator Resource Center, along with any notes or suggestions on the above lesson plan. Educators may also access artist information and interviews, explore and upload and store lesson plans, and create galleries of images for classroom use.

1.



2.



V. STANDARDS

ELEMENTARY SCHOOL

Common Core State Standards

Grade 2

CCSS.ELA-Literacy.SL.2.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 2 topics and texts, building on others' ideas and expressing their own clearly.

Grade 3

CCSS.ELA-Literacy.SL.3.1 – Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

Grade 4

CCSS.ELA-Literacy.SL.4.1 – Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

Grade 5

CCSS.ELA-Literacy.SL.5.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

National Core Arts Standards, Grades K-4

Creative Expression

VA-CE-1 – Explore and identify images from a variety of sources and create visual representation

VA-CE-2 – Explore and discuss techniques and technologies for visual expression and communication

VA-CE-3 – Use art vocabulary and the elements and principles of design to convey the language of art (create and discuss own artwork)

VA-CE-4 – Experiment to create various art forms, including art forms from other cultures

VA-CE-5 – Draw on imagination, individual experience, and group activities to generate ideas for visual expression

VA-CE-6 – Identify relationships among visual arts, other arts, and disciplines outside the arts

Aesthetic Perception

VA-AP-E1 – Use and elements and principles of design and basic art vocabulary for expressing responses to the work of others

VA-AP-E2 – Recognize and respond to concepts of beauty and taste in the ideas and creations of others through the study of visual arts

VA-AP-E4 – Recognize that there are many possibilities and choices in the processes for designing and producing visual arts

Critical Analysis

VA-CA-E1 – View works of art and express observations about how the elements and principles of design are used in the works

VA-CA-E2 – Identify images, colors, and other art elements that have specific meanings in cultural contexts

VA-CA-E4 – Express and explain opinions about visual works of others using basic art vocabulary

VA-CA-E5 – Express interpretations about works of art and give supporting reasons

MIDDLE SCHOOL

Common Core State Standards

Grade 6

CCSS.ELA-Literacy.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 6 topics and texts, building on others' ideas and expressing their own clearly.

Grade 7

CCSS.ELA-Literacy.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 7 topics and texts, building on others' ideas and expressing their own clearly.

Grade 8

CCSS.ELA-Literacy.SL.8.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 8 topics and texts, building on others' ideas and expressing their own clearly.

National Core Arts Standards

Creative Expression

VA-CE-M1 - Demonstrate art methods and techniques in visual representations based on research of imagery

VA-CE-M2 - Select and apply media techniques and technology to visually express and communicate

VA-CE-M3 - Use the elements and principles of art and design and art vocabulary to visually express

and describe individual ideas

VA-CE-M5- Produce ideas for art productions while engaging in individual and group activities

Aesthetic Perception

VA-AP-M1 - Use elements and principles of design and expanded art vocabulary for responding to the aesthetic qualities of various works

VA-AP-M2 - Recognize that concepts of beauty differ from culture and that taste varies from person to person

VA-AP-M4 - Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to the art world

Historical and Cultural Perspective

VA-HP-M1 - Identify and classify works of art by their subject, style, culture, and time period

VA-HP-M2 - Understand how works of art cross geographical, political, and historical boundaries

VA-HP-M3 - Understand the meaning and significance of ideas, themes, and messages in works of art from the past and present

VA-HP-M4 - Distinguish media and techniques used to create works of art throughout history

Critical Analysis

VA-CA-M1 - View works of art and analyze how artists use design elements and principles to achieve an aesthetic effect

VA-CA-M2 - Analyze and interpret art images for their symbolic meaning, purpose, and value in place and time

VA-CA-M4 - Develop interpretations about works of art and give supporting reasons

HIGH SCHOOL

Common Core State Standards

Grades 9-10

CCSS.ELA-Literacy.SL.9-10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Grades 11-12

CCSS.ELA-Literacy.SL.11-12.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

National Core Arts Standards

Creative Expression

VA-CE-H1 - Produce works of art that successfully convey a central theme based on imagery, ideas, feelings, and memories

VA-CE-H2 - Apply a variety of media techniques, technologies, and processes for visual expression and communication

VA-CE-H3 - Use the elements and principles of design for individual expression while exploring compositional problems

VA-CE-H4 - Produce a visual representation of ideas derived from the study of various cultures and art forms

Aesthetic Perception

VA-AP-H1 - Use advanced art/design vocabulary for responding to the aesthetic qualities of various works

VA-AP-H4 - Compare and contrast multiple possibilities and options available for artistic expression

VA-AP-H5 - Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes toward visual works

Historical and Cultural Perspective

VA-HP-H1 - Analyze specific styles and periods of art in relation to prevailing cultural, social, political, and economic conditions

VA-HP-H2 - Analyze how works of art cross geographical, political, and historical boundaries

VA-HP-H3 - Compare and contrast ways art has been used to communicate ideas, themes, and messages throughout history

VA-HP-H4 - Analyze materials, technologies, media, and processes of the visual arts throughout history

Critical Analysis

VA-CA-H1 - Apply knowledge of design elements and principles to analyze, compare, or contrast the composition of various works of art

VA-CA-H4 - Critique works of art using advanced art vocabulary

VA-CA-H5 - Develop and justify personal interpretations of works of art based on information from inside and outside the work

ART ACTIVITY FOR GRADES 6+ TIME: 45 MINUTES

Melvin Edwards is an artist who sees the unlimited possibility of objects. Welding together parts of chain, tools, and implements to create sculptural reliefs that hang on the wall, Edwards changes the way we view things. By gathering these objects together in *Central Ave. LA*, he asks us to figure out what it could mean. In this activity, we will use found objects and paint to create a relief.

Materials Needed:

- Circular cardboard base
- Recyclables like boxes, cardboard shapes,
- Tacky glue, small cups, and brushes
- Small found objects like buttons, beads, etc.
- Acrylic paint, brush, water, paper towel for cleanup

I. OBSERVE & DISCUSS

With the class, ask students to look closely at *Central Ave. LA*. Prompt students:

- *What kinds of line, shape, color, pattern, texture, and movement do you notice?*
- *What do you think the artist used to make this piece?*
- *Read title. What do you think the artist was trying to communicate?*

- *Is there anything you would do differently if you could do the project again?*
- *What is one thing you'd like people to know about what you created?*

Help students connect with each other by prompting for pair share or classroom conversation. Encourage active listening and appreciation/applause:

- *Show your piece(s) to a partner or the class.*
- *Share why you chose the colors, shapes, and textures that you used.*
- *Share what you were thinking about when you made it.*
- *Share what you like the most about the work you've created.*

II. CREATE

Step 1: Creating different levels with recyclable objects: Educator can pass out larger items to build different levels: yogurt containers, plastic bottles, and shapes cut out of cardboard, when glued to the base, will create different levels and more visual interest. Educator can demonstrate how to apply glue and apply pressure to set for 30 seconds.

Help students connect with their school community by creating an exhibition. Hanging up works of art (use masking/painters tape or Command strips) in the classroom or common area at school is a great way to showcase creativity and start conversations about art and experiences. Students may make museum labels on small pieces of paper to hang with their work. Labels may include:

Artist Name
Title of Work
Medium (what was used to make the piece)
Date created

Step 2: Educator can demonstrate how to create even more detail in the composition by adding smaller objects on top of the different levels, using tacky glue and applying pressure to set for 30 seconds.

Step 3: Once glue is dry (about 10 - 15 minutes) educator can demonstrate how to apply a layer of acrylic paint with a brush over the whole surface of the sculpture. Cleanup with soap and water.

Connect student learning to other institutions by documenting and uploading images of their pieces to the online Educator Resource Center, along with any notes or suggestions on the above lesson plan. Educators may also access artist information and interviews, explore and upload and store lesson plans, and create galleries of images for classroom use.

III. CONNECT

Help students connect with themselves by prompting for writing or silent self-reflection. Prompt students:

- *What kinds of line, color, shape, and texture did you use?*
- *Do you like the work(s) you have created?*
- *Why or why not?*
- *Was this easy or challenging?*

VISUAL GUIDES

1.



2.



3.



V. STANDARDS

MIDDLE SCHOOL

Common Core State Standards

Grade 6

CCSS.ELA-Literacy.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 6 topics and texts, building on others' ideas and expressing their own clearly.

Grade 7

CCSS.ELA-Literacy.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 7 topics and texts, building on others' ideas and expressing their own clearly.

Grade 8

CCSS.ELA-Literacy.SL.8.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 8 topics and texts, building on others' ideas and expressing their own clearly.

National Core Arts Standards

MIDDLE SCHOOL

Creative Expression

VA-CE-M1 - Demonstrate art methods and techniques in visual representations based on research of imagery

VA-CE-M2 - Select and apply media techniques and technology to visually express and communicate

VA-CE-M3 - Use the elements and principles of art and design and art vocabulary to visually express and describe individual ideas

VA-CE-M5- Produce ideas for art productions while engaging in individual and group activities

Aesthetic Perception

VA-AP-M1 - Use elements and principles of design and expanded art vocabulary for responding to the aesthetic qualities of various works

VA-AP-M2 - Recognize that concepts of beauty differ from culture and that taste varies from person to person

VA-AP-M4 - Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to the art world

Historical and Cultural Perspective

VA-HP-M1 - Identify and classify works of art by their subject, style, culture, and time period

VA-HP-M2 - Understand how works of art cross geographical, political, and historical boundaries

VA-HP-M3 - Understand the meaning and significance of ideas, themes, and messages in works of art from the past and present

VA-HP-M4 - Distinguish media and techniques used to create works of art throughout history

Critical Analysis

VA-CA-M1 - View works of art and analyze how artists use design elements and principles to achieve an aesthetic effect

VA-CA-M2 - Analyze and interpret art images for their symbolic meaning, purpose, and value in place and time

VA-CA-M4 - Develop interpretations about works of art and give supporting reasons

HIGH SCHOOL

Common Core State Standards

Grades 9-10

CCSS.ELA-Literacy.SL.9-10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Grades 11-12

CCSS.ELA-Literacy.SL.11-12.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

National Core Arts Standards

Creative Expression

VA-CE-H1 - Produce works of art that successfully convey a central theme based on imagery, ideas, feelings, and memories

VA-CE-H2 - Apply a variety of media techniques, technologies, and processes for visual expression and communication

VA-CE-H3 - Use the elements and principles of design for individual expression while exploring compositional problems

VA-CE-H4 - Produce a visual representation of ideas derived from the study of various cultures and art forms

Aesthetic Perception

VA-AP-H1 - Use advanced art/design vocabulary for responding to the aesthetic qualities of various works

VA-AP-H4 - Compare and contrast multiple possibilities and options available for artistic expression

VA-AP-H5 - Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes toward visual works

Historical and Cultural Perspective

VA-HP-H1 - Analyze specific styles and periods of art in relation to prevailing cultural, social, political, and economic conditions

VA-HP-H2 - Analyze how works of art cross geographical, political, and historical boundaries

VA-HP-H3 - Compare and contrast ways art has been used to communicate ideas, themes, and messages throughout history

VA-HP-H4 - Analyze materials, technologies, media, and processes of the visual arts throughout history

Critical Analysis

VA-CA-H1 - Apply knowledge of design elements and principles to analyze, compare, or contrast the composition of various works of art

VA-CA-H4 - Critique works of art using advanced art vocabulary

VA-CA-H5 - Develop and justify personal interpretations of works of art based on information from inside and outside the work

ART ACTIVITY FOR GRADES 6+ TIME: 45 MINUTES

Serge Alain Nitegeka has described his artwork as an attempt at communicating the refugee reality --despite their vulnerability, migrants are frequently treated harshly. In this activity, we will create a paper sculpture that explores the artist's technique of creating in 3D, as well as using symbols to communicate ideas and explore emotions.

Materials Needed:

- construction paper
- scissors
- glue stick
- pencil
- embroidery thread or yarn

I. OBSERVE & DISCUSS

With the class, ask students to look closely at *Fragile Cargo XI*. Prompt students:

- *What kinds of line, shape, color, pattern, texture, and movement do you notice?*
- *What do you think the artist used to make this piece?*
- *Read title. What do you think the artist was trying to communicate?*

II. CREATE

Step 1: Follow attached directions to make a three-dimensional paper box, or the crate for your cargo.

Step 2: Think about a symbol for something that you want to keep from getting broken, hurt, or lost (example: heart). Draw it on construction paper, cut out with scissors, and then glue into box. Can repeat for multiple symbols.

Step 3: To keep the cargo safe inside, use thread or yarn to wrap around the box, finishing with a knot on the back side.

III. CONNECT

Help students connect with themselves by prompting for writing or silent self-reflection. Prompt students:

- *What kinds of line, color, shape, and texture did you use?*
- *Do you like the work(s) you have created?*
- *Why or why not?*
- *Was this easy or challenging?*
- *Is there anything you would do differently if you could do the project again?*
- *What is one thing you'd like people to know about what you created?*

Help students connect with each other by prompting for pair share or classroom conversation. Encourage active listening and appreciation/applause:

- *Show your piece(s) to a partner or the class.*
- *Share why you chose the colors, shapes, and textures that you used.*
- *Share what you were thinking about when you made it.*
- *Share what you like the most about the work you've created..*

Help students connect with their school community by creating an exhibition. Hanging up works of art (use masking/painters tape or Command strips) in the classroom or common area at school is a great way to showcase creativity and start conversations about art and experiences. Students may make museum labels on small pieces of paper to hang with their work. Labels may include:

Artist Name
Title of Work
Medium (what was used to make the piece)
Date created

Connect student learning to other institutions by documenting and uploading images of their pieces to the online Educator Resource Center, along with any notes or suggestions on the above lesson plan. Educators may also access artist information and interviews, explore and upload and store lesson plans, and create galleries of images for classroom use.

VISUAL GUIDES

Origami Box instructions

1. Start with a square piece of paper (8.5 x 11 can be cut down)



2. Fold paper in half from top edge to bottom edge, then unfold



3. Fold in half again from left to right, then unfold.



4. Fold all corners to the center and rotate to square.



5. Fold top and bottom edge to center, then unfold.



6. Unfold top and bottom triangles.



7. Fold the left and right edges to the center.



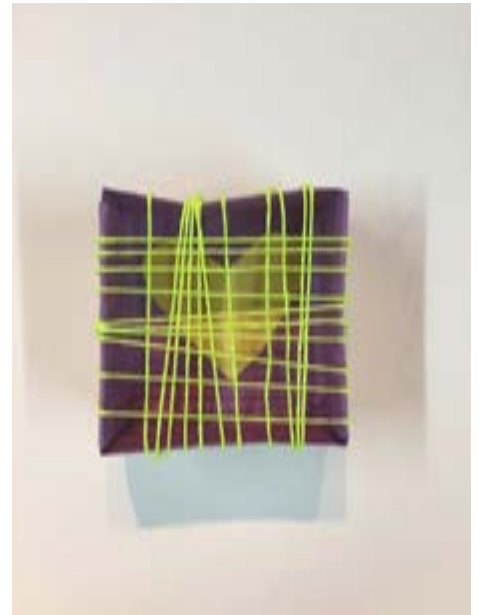
8. Lift the top part to make it stand up at the crease like in the picture.



9. While holding the top part with one hand, open the left side with the other hand to form one corner of the box.

10. Do the same for the right side.

11. Form the lower corners of the box in the same way, and you're done!



V. STANDARDS

MIDDLE SCHOOL

Common Core State Standards

Grade 6

CCSS.ELA-Literacy.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 6 topics and texts, building on others' ideas and expressing their own clearly.

Grade 7

CCSS.ELA-Literacy.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 7 topics and texts, building on others' ideas and expressing their own clearly.

Grade 8

CCSS.ELA-Literacy.SL.8.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 8 topics and texts, building on others' ideas and expressing their own clearly.

National Core Arts Standards

Middle School

Creative Expression

VA-CE-M1 - Demonstrate art methods and techniques in visual representations based on research of imagery

VA-CE-M2 - Select and apply media techniques and technology to visually express and communicate

VA-CE-M3 - Use the elements and principles of art and design and art vocabulary to visually express and describe individual ideas

VA-CE-M5 - Produce ideas for art productions while engaging in individual and group activities

Aesthetic Perception

VA-AP-M1 - Use elements and principles of design and expanded art vocabulary for responding to the aesthetic qualities of various works

VA-AP-M2 - Recognize that concepts of beauty differ from culture and that taste varies from person to person

VA-AP-M4 - Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to the art world

Historical and Cultural Perspective

VA-HP-M1 - Identify and classify works of art by their subject, style, culture, and time period

VA-HP-M2 - Understand how works of art cross geographical, political, and historical boundaries

VA-HP-M3 - Understand the meaning and significance of ideas, themes, and messages in works of art from the past and present

VA-HP-M4 - Distinguish media and techniques used to create works of art throughout history

Critical Analysis

VA-CA-M1 - View works of art and analyze how artists use design elements and principles to achieve an aesthetic effect

VA-CA-M2 - Analyze and interpret art images for their symbolic meaning, purpose, and value in place and time

VA-CA-M4 - Develop interpretations about works of art and give supporting reasons

HIGH SCHOOL

Common Core State Standards

Grades 9-10

CCSS.ELA-Literacy.SL.9-10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Grades 11-12

CCSS.ELA-Literacy.SL.11-12.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

National Core Arts Standards

Creative Expression

VA-CE-H1 - Produce works of art that successfully convey a central theme based on imagery, ideas, feelings, and memories

VA-CE-H2 - Apply a variety of media techniques, technologies, and processes for visual expression and communication

VA-CE-H3 - Use the elements and principles of design for individual expression while exploring compositional problems

VA-CE-H4 - Produce a visual representation of ideas derived from the study of various cultures and art forms

Aesthetic Perception

VA-AP-H1 - Use advanced art/design vocabulary for responding to the aesthetic qualities of various works

VA-AP-H4 - Compare and contrast multiple possibilities and options available for artistic expression

VA-AP-H5 - Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes toward visual works

Historical and Cultural Perspective

VA-HP-H1 - Analyze specific styles and periods of art in relation to prevailing cultural, social, political, and economic conditions

VA-HP-H2 - Analyze how works of art cross geographical, political, and historical boundaries

VA-HP-H3 - Compare and contrast ways art has been used to communicate ideas, themes, and messages throughout history

VA-HP-H4 - Analyze materials, technologies, media, and processes of the visual arts throughout history

Critical Analysis

VA-CA-H1 - Apply knowledge of design elements and principles to analyze, compare, or contrast the composition of various works of art

VA-CA-H4 - Critique works of art using advanced art vocabulary

VA-CA-H5 - Develop and justify personal interpretations of works of art based on information from inside and outside the work

ART ACTIVITY FOR GRADES 9+ TIME: 1 HOUR

Charles Gaines is an artist who uses different methods of creating images to lead us to think about reality and the systems that shape it. In *Numbers and Trees*, he uses the grid both as a system to organize his thoughts as well as something to rebel against. In this activity, we will use the grid as a tool for exploring a relationship between photography, drawing, and painting.

Materials Needed:

- Digital photograph filling 8.5" x 11" paper (nature images, trees, or people)
 - Ruler
 - Pencil
 - Eraser
 - 8.5" x 11" copy or drawing paper
 - 8.5" x 11" transparency sheet
 - Sharpie or other permanent marker
 - Acrylic paint (optional)
 - Detail paintbrushes (optional)
 - Palette or pie tin for paints (optional)
 - Water (optional)
 - Paper towels (optional)
-

I. OBSERVE & DISCUSS

With the class, ask students to look closely at *Numbers and Trees*. Prompt students:

- What kinds of line, shape, color, pattern, texture, and movement do you notice?
- What do you think the artist used to make this piece?
- Read title. What do you think the artist was trying to communicate?

- *What kinds of line, color, shape, and texture did you use?*
- *Do you like the work(s) you have created?*
- *Why or why not?*
- *Was this easy or challenging?*
- *Is there anything you would do differently if you could do the project again?*
- *What is one thing you'd like people to know about what you created?*

II. CREATE

Step 1: Draw a grid with pencil over the original photo by marking off 1-inch intervals on the X and Y axis. Number and letter the grid for easy reference.

Step 2: Replicate the grid on the new piece of drawing paper with pencil. Then use the grid to transfer the drawing, focusing on one square at a time, to the new page starting from the top left. The grid helps keep the size and proportions of the original photo.

Step 3: Lay the transparency down over the drawing, taping four corners down to the table with masking tape. Using a Sharpie, trace the lines of the drawing (NOT the grid) onto the transparency.

Step 4 (optional): Using acrylic paint and small detail brushes, add color to the transparency. Cleanup with water, dry paintbrushes with bristles up. Can be displayed with all layers stacked, side by side, or otherwise.

Help students connect with each other by prompting for pair share or classroom conversation. Encourage active listening and appreciation/applause:

- *Show your piece(s) to a partner or the class.*
- *Share why you chose the colors, shapes, and textures that you used.*
- *Share what you were thinking about when you made it.*
- *Share what you like the most about the work you've created.*

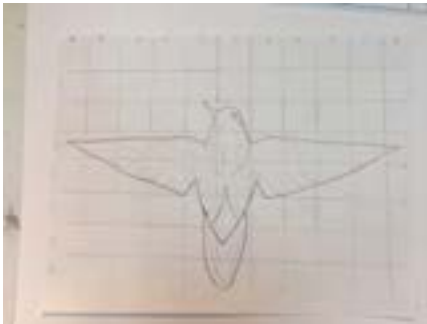
Help students connect with their school community by creating an exhibition. Hanging up works of art (use masking/painters tape or Command strips) in the classroom or common area at school is a great way to showcase creativity and start conversations about art and experiences. Students may make museum labels on small pieces of paper to hang with their work. Labels may include:

Artist Name
Title of Work
Medium (what was used to make the piece)
Date created

Connect student learning to other institutions by documenting and uploading images of their pieces to the online Educator Resource Center, along with any notes or suggestions on the above lesson plan. Educators may also access artist information and interviews, explore and upload and store lesson plans, and create galleries of images for classroom use.

III. CONNECT

Help students connect with themselves by prompting for writing or silent self-reflection. Prompt students:



V. STANDARDS

HIGH SCHOOL

Common Core State Standards

Grades 9-10

CCSS.ELA-Literacy.SL.9-10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

Grades 11-12

CCSS.ELA-Literacy.SL.11-12.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

National Core Arts Standards

Creative Expression

VA-CE-H1 - Produce works of art that successfully convey a central theme based on imagery, ideas, feelings, and memories

VA-CE-H2 - Apply a variety of media techniques, technologies, and processes for visual expression and communication

VA-CE-H3 - Use the elements and principles of design for individual expression while exploring compositional problems

VA-CE-H4 - Produce a visual representation of ideas derived from the study of various cultures and art forms

Aesthetic Perception

VA-AP-H1 - Use advanced art/design vocabulary for responding to the aesthetic qualities of various works

VA-AP-H4 - Compare and contrast multiple possibilities and options available for artistic expression

VA-AP-H5 - Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes toward visual works

Historical and Cultural Perspective

VA-HP-H1 - Analyze specific styles and periods of art in relation to prevailing cultural, social, political, and economic conditions

VA-HP-H2 - Analyze how works of art cross geographical, political, and historical boundaries

VA-HP-H3 - Compare and contrast ways art has been used to communicate ideas, themes, and messages throughout history

VA-HP-H4 - Analyze materials, technologies, media, and processes of the visual arts throughout history

Critical Analysis

VA-CA-H1 - Apply knowledge of design elements and principles to analyze, compare, or contrast the composition of various works of art

VA-CA-H4 - Critique works of art using advanced art vocabulary

VA-CA-H5 - Develop and justify personal interpretations of works of art based on information from inside and outside the work

ART ACTIVITY FOR GRADES 6+ TIME: 30 MINUTES

When he created them in 1964, Sam Gilliam's colorful and flowing artworks were considered revolutionary -- he was the first one to create paintings that weren't square or rectangular shaped, held tightly in place between wooden frames. He also focused on making paintings without paint brushes, dipping, dyeing, staining, and splattering his canvases instead. In this activity, we will create an experimental color field painting on fabric inspired by Stand.

Materials Needed:

- Cotton muslin or coffee filters
- Water-based pigment (liquid or solid watercolor, tempera, food coloring)
- Rubber bands
- Yarn, cord, or string
- Paper towels and water for cleanup

I. OBSERVE & DISCUSS

With the class, ask students to look closely at Stand. Prompt students:

- What kinds of line, shape, color, pattern, texture, and movement do you notice?
- What do you think the artist used to make this piece?
- Read title. What do you think the artist was trying to communicate?

- Do you like the work(s) you have created?
- Why or why not?
- Was this easy or challenging?
- Is there anything you would do differently if you could do the project again?
- What is one thing you'd like people to know about what you created?

Help students connect with each other by prompting for pair share or classroom conversation. Encourage active listening and appreciation/applause:

II. CREATE

Step 1: To create a background or main color for the painting, leave the fabric unfolded flat on the newspaper. Try staining a most or all of the fabric with one color only using the dripping method, allowing the liquid color to seep and bleed across the fabric.

Step 2: To add large blobs of color to the fabric, try folding your fabric into a new shape. Drip color in small spots first, then unfold to see the pattern they leave. The more times the fabric is folded, the more complex the design will be.

Step 3: Add additional detail by cinching, or tying off small parts of the fabric with rubber bands. Experiment with refolding and adding more color. Lay flat to dry on newspaper.

Step 4: Once dry, pieces may be stiffer, and be draped or tied to take on different shapes.

- Show your piece(s) to a partner or the class.
- Share why you chose the colors, shapes, and textures that you used.
- Share what you were thinking about when you made it.
- Share what you like the most about the work you've created.

Help students connect with their school community by creating an exhibition. Hanging up works of art (use masking/painters tape or Command strips) in the classroom or common area at school is a great way to showcase creativity and start conversations about art and experiences. Students may make museum labels on small pieces of paper to hang with their work. Labels may include:

Artist Name
Title of Work
Medium (what was used to make the piece)
Date created

III. CONNECT

Help students connect with themselves by prompting for writing or silent self-reflection. Prompt students:

- What kinds of line, color, shape, and texture did you use?

Connect student learning to other institutions by documenting and uploading images of their pieces to the online Educator Resource Center, along with any notes or suggestions on the above lesson plan. Educators may also access artist information and interviews, explore and upload and store lesson plans, and create galleries of images for classroom use.

VISUAL GUIDES

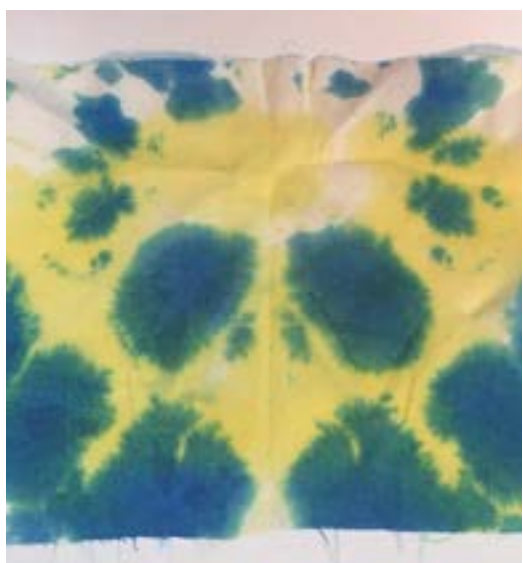
1.



2.



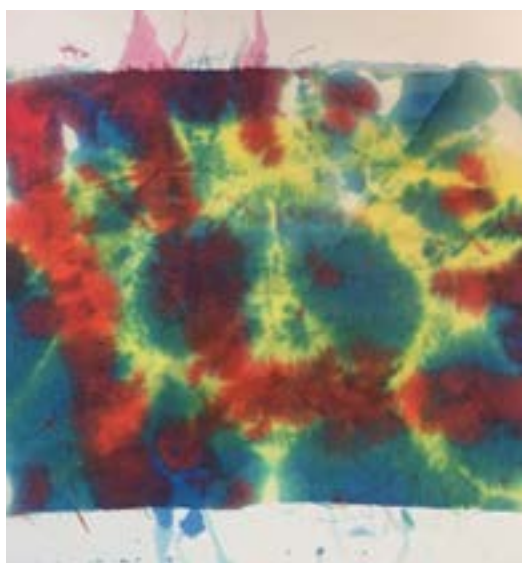
3.



4.



5.



V. STANDARDS

MIDDLE SCHOOL

Common Core State Standards

Grade 6

CCSS.ELA-Literacy.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 6 topics and texts, building on others' ideas and expressing their own clearly.

Grade 7

CCSS.ELA-Literacy.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 7 topics and texts, building on others' ideas and expressing their own clearly.

Grade 8

CCSS.ELA-Literacy.SL.8.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grade 8 topics and texts, building on others' ideas and expressing their own clearly.

National Core Arts Standards

Middle School

Creative Expression

VA-CE-M1 - Demonstrate art methods and techniques in visual representations based on research of imagery

VA-CE-M2 - Select and apply media techniques and technology to visually express and communicate

VA-CE-M3 - Use the elements and principles of art and design and art vocabulary to visually express and describe individual ideas

VA-CE-M5- Produce ideas for art productions while engaging in individual and group activities

Aesthetic Perception

VA-AP-M1 - Use elements and principles of design and expanded art vocabulary for responding to the aesthetic qualities of various works

VA-AP-M2 - Recognize that concepts of beauty differ from culture and that taste varies from person to person

VA-AP-M4 - Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to the art world

Historical and Cultural Perspective

VA-HP-M1 - Identify and classify works of art by their subject, style, culture, and time period

VA-HP-M2 - Understand how works of art cross geographical, political, and historical boundaries

VA-HP-M3 - Understand the meaning and significance of ideas, themes, and messages in works of art from the past and present

VA-HP-M4 - Distinguish media and techniques used to create works of art throughout history

Critical Analysis

VA-CA-M1 - View works of art and analyze how artists use design elements and principles to achieve an aesthetic effect

VA-CA-M2 - Analyze and interpret art images for their symbolic meaning, purpose, and value in place and time

VA-CA-M4 - Develop interpretations about works of art and give supporting reasons

HIGH SCHOOL

Common Core State Standards

Grades 9-10

CCSS.ELA-Literacy.SL.9-10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Grades 11-12

CCSS.ELA-Literacy.SL.11-12.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-lead) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

National Core Arts Standards

Creative Expression

VA-CE-H1 - Produce works of art that successfully convey a central theme based on imagery, ideas, feelings, and memories

VA-CE-H2 - Apply a variety of media techniques, technologies, and processes for visual expression and communication

VA-CE-H3 - Use the elements and principles of design for individual expression while exploring compositional problems

VA-CE-H4 - Produce a visual representation of ideas derived from the study of various cultures and art forms

Aesthetic Perception

VA-AP-H1 - Use advanced art/design vocabulary for responding to the aesthetic qualities of various works

VA-AP-H4 - Compare and contrast multiple possibilities and options available for artistic expression

VA-AP-H5 - Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes toward visual works

Historical and Cultural Perspective

VA-HP-H1 - Analyze specific styles and periods of art in relation to prevailing cultural, social, political, and economic conditions

VA-HP-H2 - Analyze how works of art cross geographical, political, and historical boundaries

VA-HP-H3 - Compare and contrast ways art has been used to communicate ideas, themes, and messages throughout history

VA-HP-H4 - Analyze materials, technologies, media, and processes of the visual arts throughout history

Critical Analysis

VA-CA-H1 - Apply knowledge of design elements and principles to analyze, compare, or contrast the composition of various works of art

VA-CA-H4 - Critique works of art using advanced art vocabulary

VA-CA-H5 - Develop and justify personal interpretations of works of art based on information from inside and outside the work

GLOSSARY

Abstract/Abstraction – art that does not attempt to represent an accurate depiction of a visual reality, but instead uses color, line, and shape to communicate a feeling or idea

Abstract Expressionist – a term invented to describe new forms of abstract art developed by American painters in New York in the 1940s and 50s

Activist – a person who works to bring about political and/or social change

Aesthetic – a set of principles underlying or guiding the work of a particular artist or group

Assemblage – a work of art made by grouping found or unrelated objects; the act of gathering or fitting things together

Autobiographical – dealing with or inspired by the artist's own life

Ceremonial – relating to or used for formal religious, public, or spiritual purposes

Collage – a work of art made by attaching different materials such as photographs, paper, or fabric onto a surface

Conceptual/Conceptualist – art for which the idea (or concept) behind the work is as or more important than the finished art object; emerged as an art movement in the 1960s

Color – the property possessed by an object of producing different sensations on the eye as a result of the way the object reflects or emits light

Color Field Painting – a style of American abstract painting prominent from the late 1940s to the 1960 that features large expanses of unmodulated color covering the greater part of the canvas

Composition – the placement or arrangement

of visual elements or ingredients in a work of art

Contemporary – belonging to or occurring in the present

Crochet – a weaving technique in which yarn is made up into a patterned fabric by looping yarn with a hooked needle

Draughtsman – an artist skilled in drawing realistically

Discussion – the action or process of talking about something, typically in order to reach a decision or to exchange ideas

Expressionism – style of painting, music, or drama in which the artist or writer seeks to express emotional experience rather than impressions of the natural world

Ephemeral – lasting for a very short time

Figurative – representing forms that are recognizably derived from life

Formal elements – the parts used to make a piece of artwork (line, shape, color, texture, pattern)

Heraldry – the practice of designing, displaying, and describing hereditary symbols created to distinguish individuals and families

Improvisation - creating without preparation or planning

Innovation/Innovative – creation of a new action, process, method, idea, or product

Interpretation – the process by which we arrive at a personal meaning in art

Line – in art, can be defined as a point moving in space, can be two- or three-dimensional, descriptive, implied, or abstract

Materialism – in art, can be thought of as considering the medium or media first, then allowing the artwork to take shape

Medium/Media – what the artists uses to create the artwork

Metaphor – in art, a thing regarded as representative or symbolic of something else, especially something abstract

Minimalism – a style that uses pared-down design elements, emerged in New York in the 1960s

Modernism – in art, a style that deliberately rejected the styles of the past, emphasizing instead innovation and experimentation in forms, materials and techniques

Monumental – artwork that is large in scale; larger than life

Movement – the element of art that operates in the 4th dimension of time; can be literal (artists use line to suggest speed or movement) or compositional (how the viewer's eye moves through the composition)

Multidisciplinary – incorporating more than one artistic discipline (dance, writing, music, theater, visual art)

Narrative – in art, an artwork that suggests action or storytelling

Observation – looking carefully and closely at the details and overall composition of the artwork

Painting – using liquid or gel-like pigment to create art; often mixed with water or other binders

Pattern – a repeating unit or shape or form; can also be the underlying structure of the artwork

Palette – a thin board or slab on which an artist lays and mixes colors; can also be the materials that the artist chooses to use

Post-Painterly Abstraction – a term invented by art critic Clement Greenberg, it refers to developments in abstract painting in the late 1950s and early 1960s that rejected Abstract Expressionism in favor of more rigorous abstractions that tried to avoid references to the real world

Relief – sculptural technique where the sculpted elements remain attached to a solid background of the same material; to create a sculpture in relief is to give the impression that the sculpted material has been raised above the background plane

Representational – art that is generally recognizable as derived from real life

Sculpture – a three-dimensional work of art

Shape – an element of art, it refers to an enclosed shape that can be geometric (circle, square, triangle) or organic (blob)

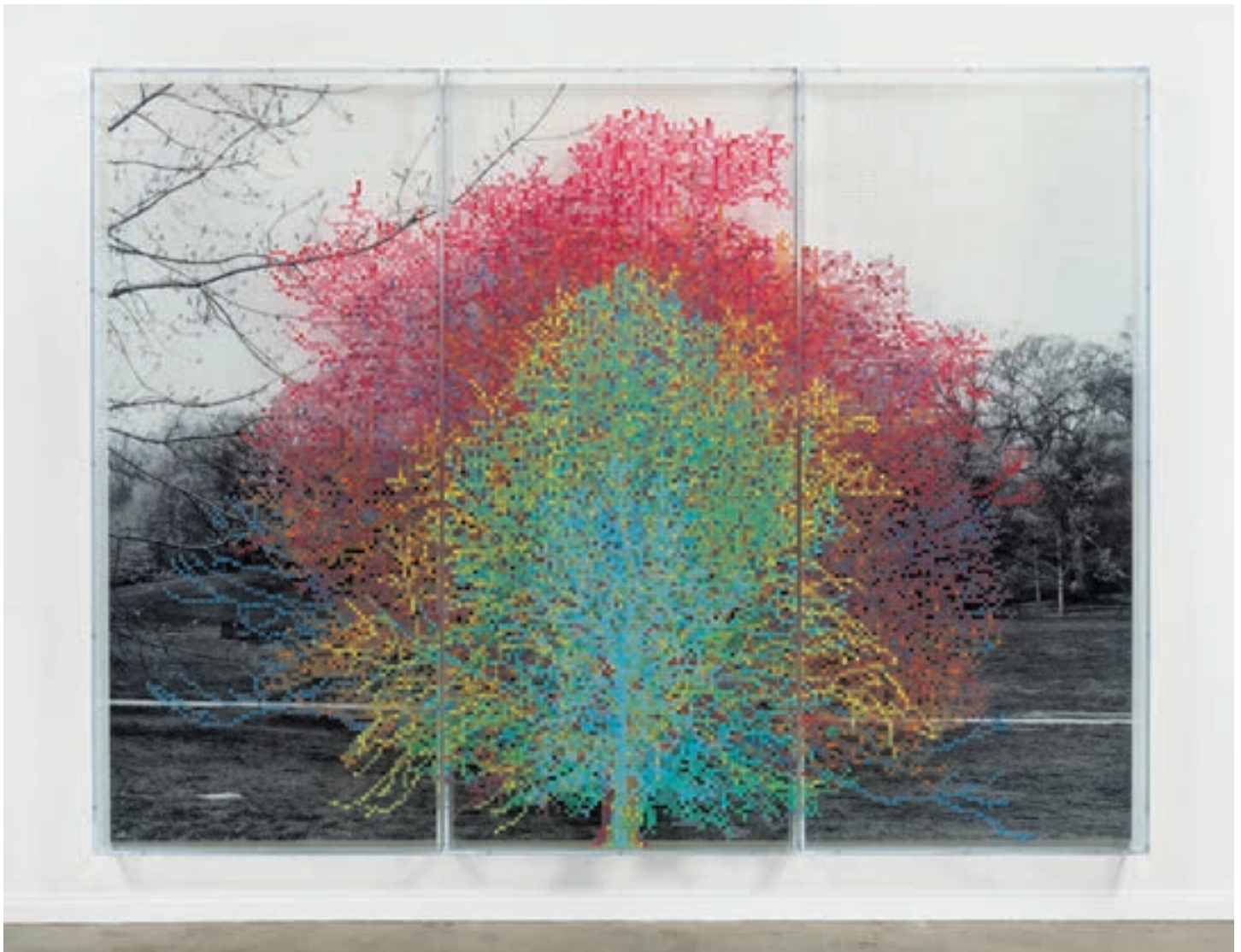
Social Abstraction – artwork exploring themes of abstraction, but updated from the original 1950s definition to include positions on social issues, inspiring viewers to examine their own perceptions

Social Realism – artwork that draws attention to the everyday conditions of the working class and the the poor; usually critical of the social structures which maintain these conditions

Sonic – of or relating to sound

Soundscapes – a piece of music considered in terms of its component sounds; the sounds heard in a particular location

Texture – an element of art; how something would feel if touched



Charles Gaines, *Numbers and Trees, Central Park Series I, Tree #9*, 2016, Black and white photograph, acrylic on Plexiglass, © Charles Gaines. Courtesy Paula Cooper Gallery, New York

OGDEN MUSEUM OF SOUTHERN ART
925 CAMP ST.
NEW ORLEANS, LA 70130
504-539-9650
OGDENMUSEUM.ORG