

NEW SOUTHERN PHOTOGRAPHY

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 since 2003, the Museum welcomes almost 85,000 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.

The Museum is located at 925 Camp Street, New Orleans, Louisiana 70130. For more information visit ogdenmuseum.org or call 504.539.9650.

On the cover:

Andrew Moore, *Zydeco Zinger, Abandoned Six Flags Theme Park, New Orleans*, 2012, Archival pigment print, Courtesy of Jackson Fine Art, Atlanta

This project is supported in part by an award from the National Endowment for the Arts.



INTRODUCTION

Dear Educators,

We are pleased to present the *New Southern Photography* Educator Guide.

New Southern Photography highlights the exciting and diverse breadth of photography being practiced in the American South today. The largest photography exhibition at the Ogden Museum to date, this exhibition features the work of twenty-five emerging, mid-career and established photographers. All types of lens-formed imagery are included, from traditional analog and digital still photography to video installation and new media.

The goal of *New Southern Photography* is to create a space for conversation about the region and explore the role photography plays in formulating the visual iconography of the modern New South. Regional identity in an interconnected and global world is central to the exhibition's narrative. Themes and ideas addressed in *New Southern Photography* include: memory, the experience of place in the American South, cultural mythology and reality, deep familial connections to the land, the tension between the past and present, and the transitory nature of change in the New South.

This guide investigates specific themes and techniques explored by six artists included in the exhibition, providing step-by-step lesson plans, discussion and writing extensions and artist biographies. Also included is a list of "Quick and Easy Photography Activities" and a "Vocabulary List."

Additionally, the Ogden Museum 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 Educator Resource Center (ERC) was launched to be an online clearinghouse for all educational resources. 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. Please make sure to explore the ERC at ogdenmuseum.org/erc and post your students' creations.

Sincerely,

Raegan Robinson, Museum Educator
Ellen Balkin, Education Manager
Sara Echaniz, Museum Educator
Michelle Pontiff, Education Assistant

TABLE OF CONTENTS

ACTIVITIES AND EXTENSIONS

Exploring Neighborhood Borders: Celestia Morgan 5

Art Activity: After researching city maps and the history of neighborhood boundaries, students will make a mixed media painting depicting their chosen neighborhood. 6

The Stories We See: Scott Dalton, Nancy Newberry and Susan Worsham 9

Writing Activity: Students will create narrative writings inspired by work in the *New Southern Photography* exhibition. 12

Direct Impressions: John Chiara and Courtney Johnson 14

Art Activity: After exploring abstract photographs made by two photographers using alternative photographic processes, students will compare and contrast the images and create an abstract work of their own design. 16

Extension: Students will use adjectives to compare and contrast two works of art, and then share their ideas and opinions with the class. Observation and discussion stimulate critical thinking skills, activating students' engagement with the artwork and each other. 18

The Physics of Sound: Louviere and Vanessa 21

Lab 1: Sound and Vibration 22

Lab 2: Sound Vibrations Move Water 23

Art Activity: Scientific Sketch 24

Art Activity: Photogram (Cyanotype) 26

Art Activity: Mandala 28

The Physics of Sound Vocabulary 30

QUICK AND EASY PHOTOGRAPHY ACTIVITIES 31

General Photography Terms 32

CELESTIA MORGAN

Celestia Morgan is a photographic-based artist working primarily in the area of retrospect imagery. She found a love for photography in high school with a 35mm film camera. After high school, she hesitated to attend college, but was inspired to be the first member of her family to receive a college education. With great endurance and her faith in God, she accomplished her goal. She received her B.F.A. in photography at the University of Alabama at Birmingham and recently earned her M.F.A. at the University of Alabama in Tuscaloosa.

Morgan's photography has been exhibited at the Minneapolis Institute of Art, Crystal Bridges Museum of American Art, Birmingham Museum of Art, Birmingham Civil Rights Institute, South x Southeast online feature, UAB Hospital Palliative and Comfort Care Unit. Her work is held in numerous private collections across America.

REDLINE

Redline is a meditation on the history of systematic, racially-biased housing discrimination in Birmingham, Alabama. A native of Birmingham, Celestia Morgan uses the camera – combined with historical and modern GPS mapping systems – to address the continued effects of poverty and inequality within African-American neighborhoods due to lending codes predicated on race.

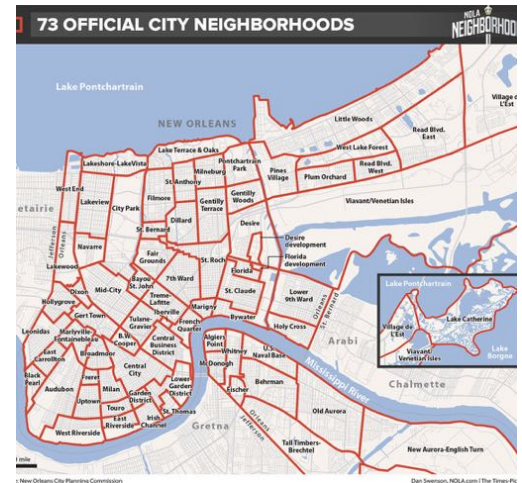
Redline is divided into two main photographic components – *Sky Maps* and blighted houses. *Sky Maps* combine images of blue skies punctuated with a bold white outline – taken directly from actual city maps and GPS Coordinates. The message being implied is there are no predetermined demarcations or borders in the sky. Accompanying the *Sky Maps* are individual photographs of deteriorating houses made within the communities depicted by the sky maps. These blighted properties are the direct result of racially based lending and urban planning.

Redline utilizes the Home Owners Loan Corporation (HOLC) security map, a Depression-era document that rates neighborhoods based on livability from best to hazardous, and revisits the urban planning that located the I-59/20 corridor along racial lines. The highway further separated Birmingham neighborhoods from access to schools, and transportation.

Redline is a metaphorical response to the racist history of the American South. Celestial Morgan's use of the camera to tell a story that shaped her hometown is a reminder of the power of photography to stimulate, educate and promote understanding through the universal truth of art.



Celestia Morgan, *Sky Maps: North Birmingham 1950, 2016*, Archival pigment print



EXPLORING NEIGHBORHOOD BORDERS: CELESTIA MORGAN

After researching city maps and the history of neighborhood boundaries, students will make a mixed media painting depicting their chosen neighborhood.

Art Activity for Grades 6+

Celestia Morgan's *Redline* traces the histories of racially-based housing discrimination in Birmingham, Alabama. Although Morgan focuses on discrimination and dismissed communities, this lesson asks the students to dream. There is a saying, "The sky is the limit to what you can have," and in the sky, there are no borders. Here students can enjoy where they are or dream of future possibilities.

Extensions:

- Teachers may help their class further explore their specific city's history and social issues pertaining to race.
- The subject matter of Morgan's *Redline* connects well to discussions about the Great Depression, "The Grapes of Wrath" by John Steinbeck and "To Kill a Mockingbird" by Harper Lee.

Materials:

Medium or heavyweight cardstock
Medium or dark blue paint
White paint
White oil pastel
Paper towels
Paint brush
Water
Scissors
Plain paper
Pencil

1. Observe & Discuss

Ask the class to look closely at the cloudscape in *Redline*. Prompt students:

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

2. Create

Step 1: Create the sky by using dark blue and white paint on cardstock. First, mix some of the paint to the desired shade while leaving some unmixed. Next, dip paintbrush in paint and begin spreading the paint across the cardstock. As the layers are applied, include some of the remaining darker and lighter shades to add variation to the sky. Using the brush, drag this paint to blend it slightly. Let painting dry.



Step 2: Have students think about what area they want to depict. Is it their current neighborhood, city, or where they dream of living when they are older? After deciding the location, have students write about why they chose the area and why it is meaningful to them.

Step 3: While paint is drying, have students search online for "neighborhood map _____" for their chosen location. This will show the boundary lines for the area students will use for their template.

Step 4: Once paint is dry, apply white oil pastel, creating sketchy clouds across the surface of the painted paper, making marks in one direction. Next, turn the paper between 45 to 90 degrees and use a paper towel to wipe the oil pastel lightly across the blue painting (this will help soften the lines and make the clouds feel lighter).

Step 5: Have students draw the shape of the boundary lines for the area they chose on a plain sheet of paper. Cut out the shape to use as a template (this creates a clean edge so you can truly see the shape).

Step 6: Place the template on top of the cloud image and make a heavy outline with the oil pastel around the template. Make sure to have the pastel touch the template to ensure a sharp edge.

Step 7: Remove the template.

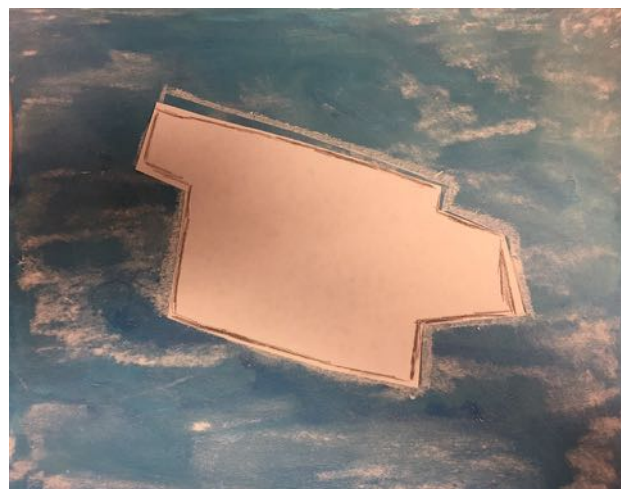
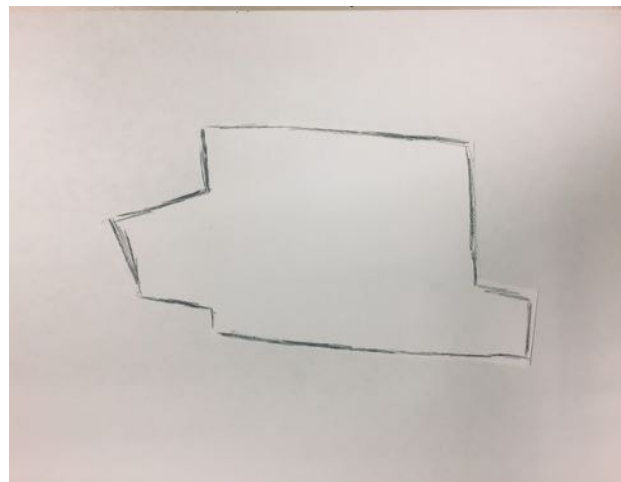
3. Connect

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.

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

Ask 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 a 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 can 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



SCOTT DALTON

Scott Dalton is a documentary photographer and filmmaker living in Houston, Texas. He was based for 14 years throughout Latin America, mainly in Bogotá, Colombia, where he photographed the civil conflict and drug war before returning to his home state of Texas. He now photographs editorial and corporate assignments while spending his free time working on long-term personal projects. Currently, he is working along the U.S. - Mexico border, as well as projects throughout the American South. His photography has appeared in the New York Times, Bloomberg, The Wall Street Journal, National Geographic, Harper's, Time, Newsweek, the Washington Post Magazine, Condé Nast Portfolio, Business Week and The New Yorker, among other outlets. His documentary film, LA SIERRA, won numerous awards and has been broadcast by PBS, BBC, HBO Latino and many other international broadcasters.

WHERE THE RIVER BENDS

Since 2010, Scott Dalton has been documenting life on both sides of the U.S. - Mexico border. *Where the River Bends* focuses on the interconnected and complicated relationship between the cities of Ciudad Juarez, Mexico and El Paso, Texas. These sister cities are historically, culturally, economically, racially and geographically connected, yet are politically and physically divided by walls, fences and the Rio Grande that form the international boundary or border between the U.S. and Mexico.

Ciudad Juarez is one of the most dangerous cities in the world with over 8,000 drug cartel murders in the last decade; El Paso is one of the safest cities in the U.S. *Where the River Bends* addresses both the physical and the psychological effects of separation and the shared bonds between the neighboring countries. Issues of trade, human migration, family, crime and drug violence along the border are all addressed. At its core, *Where the River Bends* explores the complicated issue of illegal and legal immigration.

The effect of emigration from Mexico on the state of Texas, the South and U.S., is one of the most contentious and controversial political issues of our time. The southern border along Texas is ground zero for human migration and illegal immigration into the U.S. *Where the River Bends* poetically merges the visual storytelling of documentary photography with the aesthetic sensibility of fine art. In doing so, Dalton's photography humanizes this contested region of the American South.



Scott Dalton, *Three Dog Walk, El Paso, TX*, 2012, Archival pigment print, Edition 1 of 6

NANCY NEWBERRY

Nancy Newberry is an internationally known Texas artist whose work investigates the interplay between individuality and social affiliation. She has received many honors and awards for her work from both publications and institutions. Most recently, she was a Grand Prix Finalist at the 32nd International Festival of Fashion and Photography in Hyeres, France; received the Descubrimientos (Top Discovery) PhotoEspaña Prize in Madrid; Kolga Photo Award in Tbilisi, Georgia; PhotoVisa Award in Krasnodar, Russia; FotoFest Discoveries of the Meeting Place in Houston and The Taylor Wessing Portrait Exhibition at the National Portrait Gallery in London (2012, 2017).

Ms. Newberry's photographs can regularly be seen in the pages of magazines and are in the permanent collections of The Museum of Fine Arts, Houston; Centro de Arte Alcobendas, Spain and Villa Noailles, Hyères, France. Her work has been exhibited throughout the U.S., Europe and China. She can often be found chasing tumbleweeds between her home in Dallas and Marfa, Texas.

SMOKE BOMBS AND BORDER CROSSINGS

Sense of Place is a central theme in Nancy Newberry's photographs. *Smoke Bombs and Border Crossings* is the latest in a series of three photo projects set in Texas by the Lone Star State native examining the rich history and mythology of Texas and that state's complex relationship with Mexico.

Smoke Bombs and Border Crossings is theatrical, conveying an aesthetic and feeling of classic Western T.V. shows and movies. Playing on history, legend, and pop culture, Newberry's camera acts as a proscenium arch, framing a stage where uniformed characters act out scenes both real and imagined from Texas lore. The photographs reference not only the outward iconography of the American West, Texas and Mexico, but can also be autobiographical – reflecting the photographer's life and relationship to her home state.

The awkwardness of history is portrayed by the sometimes awkward poses of Newberry's subjects. Children, teens and adults dressed in uniforms, both real and imagined represent teams or tribes – Mexicans, Americans, cowboys and Native Americans – all players in the story of Texas. These competing factions are existential metaphors for the multicultural forces that founded Texas and continue to influence the state today and into the future.



Nancy Newberry, *Untitled*, 2016, Archival pigment print

SUSAN WORSHAM

Susan Worsham was born in 1969 in Richmond, Virginia. She took her first photography class while studying Graphic Design at Virginia Commonwealth University. Named one of Oxford American's "New Superstars of Southern Art," her work has been widely exhibited in the United States as well as internationally. In 2015, she received both a Lensculture Emerging Talent Award and a Lensculture Portrait Award. She has been an artist-in-residence at Light Work in Syracuse, New York, where her work was published in ContactSheet 168: Bittersweet/Bloodwork, as well as a recipient of The Franz and Virginia Bader Fund. Exhibitions include Light Work, Syracuse, New York, Camden Image Gallery, London, The Lishui 14th Photography Festival In China, Danville Museum, Virginia, Ogden Museum of Southern Art, New Orleans, LA and Candela Books + Gallery, Richmond, Virginia.

Her work is held in private and public collections including The Virginia Museum of Fine Arts, the Ogden Museum of Southern Art, The Chrysler Museum and The Do Good Fund Southern Photography Initiative. She was recently nominated for the 2016 Baum Award for an Emerging American Photographer, one of the largest national awards among the grants and fellowships available in photography.



Susan Worsham, *Marine, Hotel near airport, Richmond, VA, 2009*, Archival pigment print, Gift of the artist

THE STORIES WE SEE: SCOTT DALTON, NANCY NEWBERRY AND SUSAN WORSHAM

Students will create narrative writings inspired by work in the *New Southern Photography* exhibition.

Discussion and Writing Activity for Grades 2+

Image:

Three Dog Walk, Scott Dalton

Alternate images:

Marine, Susan Worsham

Smoke Bombs and Border Crossings 10, Nancy Newberry

Materials:

Ruled loose leaf paper

Pencil

1. Observe & Discuss

Ask students to look closely at the photograph. Prompt students:

- What kinds of line, shape, color, pattern, texture and movement do you notice?
- What do you think is happening in the picture? What do you see that makes you say that?
- Read title. What do you think the artist was trying to communicate?

2. Create

A simple way to teach students the elements of narrative writing is to read them “Little Miss Muffet.” This nursery rhyme contains all of the parts that students need to help them identify each element in a story:

Little Miss Muffet (Character)

Sat on a Tuffet (Setting)

Eating her curds and whey (Action)

Along came a spider, and set down beside her (Problem)

And Frightened Miss Muffet away! (Solution)

Character(s): Who

Setting (the Scene): Where and When

Action: What Happened or Plot of the Story

Problem: The Why and What

Solution: How It Ended

Ask students to write a 3-paragraph story based on Scott Dalton’s photograph, *Three Dog Walk*. Ask students to consider who is walking the dogs, how they wound up on that street or where they are going. Also have students think about from whose perspective the story is written: the dog’s perspective, the observer’s perspective or the dog walker?

3. Connect

Connect student learning to other institutions by documenting and uploading images of their pieces to the 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.

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

- Show your story to a partner or the class.
- Share what you were thinking about when you made it.
- Share what you like the most about the work you've created.
- Was this exercise easy or challenging?
- Why or why not?
- 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?

JOHN CHIARA

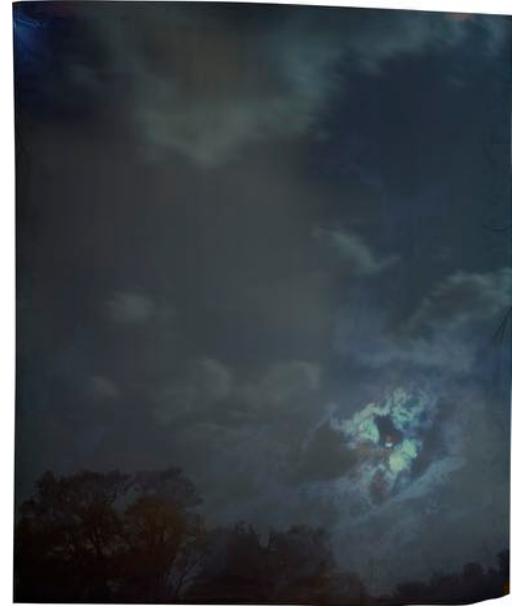
John Chiara received his B.F.A. in Photography from the University of Utah in 1995, and his M.F.A. in Photography from the California College of the Arts in 2004. He has been an artist in residence at Crown Point Press, San Francisco; at Gallery Four, Baltimore; and at the Marin Headlands Center for the Arts. In 2012, Chiara was one of thirteen international artists whose work was included in the exhibition Crown Point Press at Fifty at the National Gallery of Art, Washington D.C., and at the de Young Museum, Fine Arts Museums of San Francisco. Chiara was one of seven artists featured in *Light, Paper, Process, Reinventing Photography*, at the J. Paul Getty Museum in Los Angeles. Chiara's work was included in *A MATTER OF MEMORY: PHOTOGRAPHY AS OBJECT IN THE DIGITAL AGE* at the George Eastman Museum in Rochester, New York.

MISSISSIPPI

Since 2013, San Francisco-based photographer John Chiara has been traveling to the Mississippi Delta to photograph. The landscape of the Delta is flat, with some of the most fertile soil in the world from thousands of years of flooding by the nearby Mississippi river. The land is rich in history and myth – a place perfect for Chiara's painterly and subjective landscape photographs.

Chiara's process is labor intensive – he builds his own cameras, the largest being a 50" x 80" field camera that the artist mounts onto a trailer. The photographs themselves are one-of-a-kind direct positive prints, exposed onto a piece of hand-cut photographic paper placed on the back wall of the camera. Sometimes, Chiara is inside the camera during the exposure, manipulating the light entering through the lens by dodging and burning the print with his hands.

John Chiara's art is a product of both skill and chance that harkens back to the beginnings of photography and the camera obscura. His time-consuming methodology allows for an average of only one photograph to be made per day. The result is a unique print – a sculptural object in complete opposition to the ubiquitous digital image of today.



John Chiara, *Old River Road, Levee Road, Horn Lake Landing*, 2018, Ilfochrome paper, unique photograph

COURTNEY JOHNSON

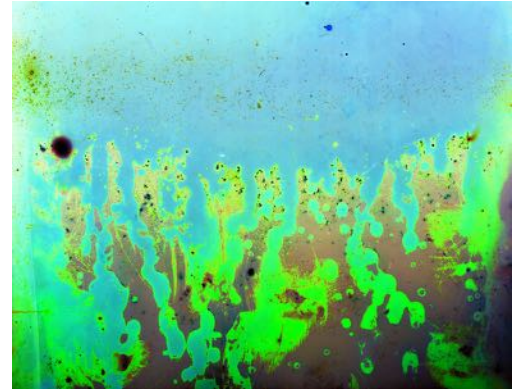
Courtney Johnson specializes in alternative process and experimental photography and is one of the leading scholars on the photographic cliché-verre technique. Her work has been featured in solo exhibitions in New York, Miami, San Francisco, Richmond, Colombia and Germany, and is in numerous permanent collections including the Museum of Fine Arts, Houston; University of Central Florida; Museum of Art Fort Lauderdale and FOTOMUSEO, Bogotá. Johnson earned her B.F.A. from New York University and her M.F.A. from the University of Miami. She is currently an Associate Professor at the University of North Carolina Wilmington.

LIGHT LURE

Photography is the art form or medium most closely related to and derivative of painting. Since its practical invention in 1839, photographers have looked towards painting – and the traditional genres of still life, landscape and portraiture – for source material and inspiration. Photography’s historical link with painting usually relates to realism, not abstraction. Yet, the camera can be used to make subjective, non-objective images contrary to the tool’s inherent ability to accurately reproduce the world through optics. Abstraction is at the heart of Courtney Johnson’s *Light Lure* series.

Light Lure features color underwater pinhole photographs made in the waters off nineteen piers along the Atlantic coast of North Carolina. Johnson hand-fabricated her pinhole camera out of cookie tins, tape, fishing line and weights. She then submerges the camera into the ocean where the underwater exposures are made. The resulting photographs are colorful, painterly and abstract.

Merging science with art, *Light Lure* is an exercise in chance, formed out of the unpredictability of a lo-fi camera’s interaction with light, water and ocean currents. Through her innovative approach to image-making, Johnson produces enigmatic, one-of-a-kind, underwater photographs of the southern seas – eye candy that reveals a new way of viewing a rarely seen world.



Courtney Johnson, *Ocean Isle Beach Pier*, 2012, Pigment print from underwater, pinhole camera

DIRECT IMPRESSIONS: JOHN CHIARA AND COURTNEY JOHNSON

After exploring abstract photographs made by two photographers using alternative photographic processes, students will compare and contrast the images and create an abstract work of their own design.

Art Activity for Grades 2+

Courtney Johnson's photographs are created using pinhole cameras she makes from cookie tins. These cameras do not use film but expose the paper directly within each camera by letting light enter through a small hole she creates. The cameras are then weighted and dropped off piers. This process captures her painterly, underwater images.

John Chiara creates large scale, one-of-a-kind photographs using hand-built cameras, the largest being 50"x 80." These cameras do not use film, but expose the paper directly within the camera.

Materials:

Black heavyweight cardstock

Ruler

Scissors

Paper clips

Mixed media paper or cardstock

Pencils

Markers, pastel or colored pencils

Images from magazines (scientific nature and scenes work well, though any imagery can be used)

1. Observe & Discuss

Ask students to look closely at the artwork. Prompt students:

- What kinds of line, shape, color, pattern, texture and movement do you notice?
- What materials and equipment did the artists use to make their art?
- Read title. What do you think the artists were trying to communicate?

2. Create

Step 1: Have each student make a pair of cropping arms. First, have each student mark two L shapes on black heavyweight cardstock using a ruler and pencil. Draw both the L's about two inches wide and about eight inches long (It is easier to make the arms longer and trim them down later if needed). Next, cut out the L shapes to make cropping arms.

Step 2: After passing out the magazine images, demonstrate how to use the cropping arms to find interesting parts of the images and decide on a cropped composition. Have students hold one cropping arm in their left hand, right side up, and the other in their right hand, upside down. Now have students slide one L over the other to overlap, creating a frame. Students can move the viewfinder around to find an area of inspiration. Once students decide on their cropped area, have them use paper clips to keep the viewfinder connected.

Step 3: Have students will now recreate only what they see through the viewfinder frame. The new image can be made with pencil, pastel, markers or colored pencils on the white cardstock.

3. Connect

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, upload and store lesson plans and create galleries of images for classroom use.

Help students connect with themselves by prompting for writing or silent self-reflection. Ask 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?
- How did the framing change the original image?

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 can make museum labels on small pieces of paper to hang with their work. Labels may include:

Artist Name

Title of Work

Medium (materials used to make the piece)

Date created

EXTENSION: JOHN CHIARA AND COURTNEY JOHNSON

Students will use adjectives to compare and contrast two works of art, and then share their ideas and opinions with the class. Observation and discussion stimulate critical thinking skills, activating students' engagement with artwork and each other.

Discussion & Writing Activity for Grades 3+

Images:

Ocean Isle Beach Pier, Courtney Johnson

Old River Road, Levee Road, Horn Lake Landing, John Chiara

Materials:

Worksheet

Pencil

1. Observe & Discuss

Show images of *Ocean Isle Beach Pier* and *Old River Road, Levee Road, Horn Lake Landing* to students side by side for comparison (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 use the attached worksheet to write adjectives describing the images in the proper circle (*Ocean Isle Beach Pier* on left; *Old River Road, Levee Road, Horn Lake Landing* 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 media or technique do you think the artists used to make each piece?
- What do you think is going on in each work?

Response examples:

<p>Courtney Johnson, <i>Ocean Isle Beach Pier</i>:</p> <p>yellow, blue, brown, rust, breaking down, industrial, watery, painted, decay, underwater, sea life, graffiti, abstract, bright, layers, speckled, smeared, old</p>	<p>John Chiara, <i>Old River Road, Levee Road, Horn Lake Landing</i>:</p> <p>dark, blue, overcast, billowy, clouds, sky, organic, night, storm, light, still, quiet, winter, cold, trees, outdoors, nature, organic, ominous, faded, muted, subtle, focal point</p>
--	---

2. Connect

Once students have documented their responses, see how many adjectives are 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, educators may ask the class to offer their observations while filling in a Venn Diagram on the board. Prompt students:

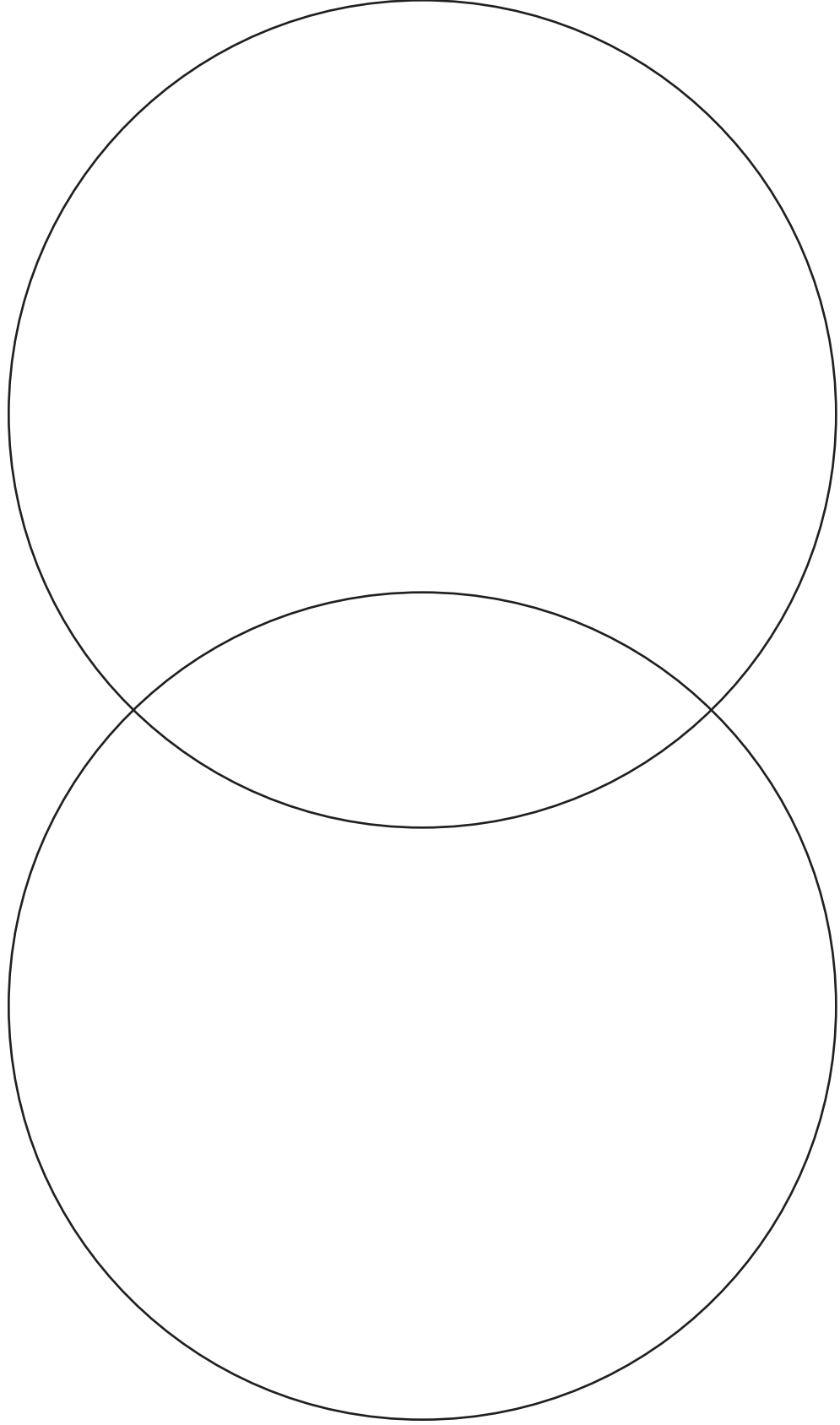
- What do these artworks have in common?
- How are these artworks different?
- What do you think the artist was trying to say?

Once the class has shared their observations, educators may share any or all information about the artists Courtney Johnson and John Chiara (see artist biographies). Explain that hearing or reading about the artist can also help to understand the meaning of the artwork. Questions such as, “Why do you think the artist did _____?” can easily spark ideas to get the student to think critically about the artwork. Ask students if their opinion or ideas about the meaning of the artwork have changed after hearing about the artist.

Name: _____

Left side: Courtney Johnson

Right side: John Chiara



LOUVIERE + VANESSA

Jeff Louviere and Vanessa Brown make their home and art in New Orleans. Their work combines the mediums and nuances of film, photography, painting and printmaking. They utilize Holga cameras, scanners, 8mm film, destroyed negative, wax, gold and blood. They have a long fascination with themes of duality and paradox: beauty as horror, creation as destruction, the personal as a universal. Craft, concept and history are the devices they use to explore the gray zone within those themes.

Since Louviere + Vanessa began showing professionally in 2004, they have been in more than 50 exhibits and film festivals in America and abroad. Louviere + Vanessa's photographs and films are held in the collections of The Museum of Fine Arts, Houston, George Eastman House, New Orleans Museum of Art, Ogden Museum of Southern Art, as well as the Ford Foundation and the film archive for Globians International Film in Potsdam, Germany.

RESONANTIA

Resonantia is the culmination of nearly fifteen years of collaboration by the husband and wife team of Jeff Louviere and Vanessa Brown. Through controlled chaos, their work is formed by synthesizing painting, music, film, and printmaking to produce works of art that blur the boundaries of photography. By deconstructing the photographic image they are able to construct a new proto-photograph, layer by layer.

With *Resonantia*, Louviere + Vanessa photograph what cannot be photographed or is invisible to the human eye: sound. Each individual photograph within the *Resonantia* series represents a musical note, with the whole series comprised of the twelve base notes of the musical scale. These painterly photographs are abstract, non-objective and experimental – elements central to Louviere + Vanessa oeuvre.

The photography of Louviere + Vanessa is informed by the city of New Orleans – a wet, hot, humid and beautifully dangerous city where life and death dance together in a space between light and shadow. New Orleans is a place where the past informs the present, and the cultural history of photography remains celebrated and practiced as exemplified by the work of Louviere + Vanessa.



Louviere + Vanessa, *Spectograms from all 12 photographs of sound**, 2016, Archival pigment print on Kozo paper, gold leaf and resin

THE PHYSICS OF SOUND: LOUVIERE + VANESSA

Lab 1 – Sound and Vibration

Students will observe how particles move with sound vibrations and understand that vibrations can move or physically affect other objects.

Experiment for Grades 2+

Read more about how Louviere + Vanessa's images were made here:

<https://www.sciencefriday.com/articles/seeing-the-patterns-in-sound/>

Extension:

The subject matter of Louviere + Vanessa's *Resonantia* connects well to discussions about math, physics, music, physical science and art.

Materials:

Pyrex or glass bowl

Saran Wrap

Rice

Metal pan

Spoon

1. Observe and Discuss

Ask students to look closely at Louviere + Vanessa's *Spectrographs from all 12 photographs of sound**.

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. Now that you know the title, does it change how you view the piece?
- What do you think the artist was trying to communicate?

2. Experiment

1. Place Saran Wrap over glass bowl and pull taut.
2. Scatter a small amount of rice over saran wrap.
3. Hold pan very close to glass bowl and plastic covering.
4. Strike pan hard and watch the rice begin to jump.
5. Have each student participate and take turns hitting the pan and watching the rice move.

THE PHYSICS OF SOUND: LOUVIERE + VANESSA

Lab 2 – Sound Vibrations Move Water

Students will observe how sound vibrations travel and move liquids. This demonstration will show how vibration affects water and illustrate how Louviere + Vanessa's *Resonantia* was created.

Experiment for Grades 2+

Materials:

Wine glass (with stem)
Water
Salt
Food coloring
Metallic confetti (optional)

1. Observe and Discuss

Ask students to look closely at Louviere + Vanessa's works from *Resonantia*.

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. Now that you know the title, does it change how you view the piece?
- What do you think the artist was trying to communicate?

2. Experiment

1. Fill 2/3 of the wine glass with water.
2. Add 1/4 tsp salt and 5 drops of food coloring directly to the center of the glass without disturbing the water.
3. Hold the stem of the wine glass firmly on the table.
4. Wet your finger and run it continuously around the rim of the wine glass (in the same direction) until you hear a tone. Keep going!
5. Watch as the water begins to move and form a vortex. Students will also be able to observe vibration patterns on top the water.
6. Option: add a small amount of metallic confetti to the water in addition to the food coloring.

THE PHYSICS OF SOUND: LOUVIERE + VANESSA

Scientific Sketch: Students will hone their observation skills illustrating how particles move and change patterns as sound frequencies change.

Art Activity for Grades 2+

Materials:

Plain paper
Pencils
Colored pencils
Erasers

1. Observe & Discuss

Video:

Cymatics: Turning Sound into Art talks about sound waves and cymatics:
<https://www.youtube.com/watch?v=qHhVGWj5q5Y> (less than 4 minutes)

Resonance Experiment! (Full Version - With Tones) could be helpful for students see a cymatics experiment done on screen: <https://www.youtube.com/watch?v=1yaqUI4b974> (8 minutes)

2. Create

Step 1: Before you begin, explain that a good scientific sketch should be as accurate as possible. Students should pay attention to surface details, color, texture, depth, proportion and scale to convey what details stood out to them most.

Step 2: Show students a specific frequency or tone using a lab demonstration (see Lab 1) or in the video listed above.

Step 3: Have students look at the particles and how they are arranged on the plate. Ask them to begin noticing what basic shapes they see within the image (circle, square, triangle, etc). Once they begin to see the basic shapes the particles made, have students sketch them on the paper. Remind students to pay attention to scale and proportion.

Step 4: Now have students add surface details, color, texture and depth, making the drawing as accurate as possible. Abilities vary with age and art background, so remind students not to dwell on perfection.

Variation: Three Timed Sketches

Show the cymatics video <https://www.youtube.com/watch?v=1yaqUI4b974> or do an experiment in the classroom until an image emerges, then stop. Have the students sketch the image they see following the steps listed above. Repeat this process two more times, so students can observe how the images change as the sound changes

3. Connect

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.

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 create

THE PHYSICS OF SOUND: LOUVIERE + VANESSA

Photogram (Cyanotype): Students will create a photographic representation of sound frequency using cyanotype paper.

Art Activity for Grades 2+

Materials:

Plain paper (same size as cyanotype paper)
Pencils
Erasers
Thick and thin Sharpie markers
Transparency film (same size as cyanotype paper)
Cyanotype paper (sometimes called Sunprints)
Water buckets

1. Observe & Discuss

Video:

Cymatics: Turning Sound into Art talks about sound waves and cymatics:
<https://www.youtube.com/watch?v=qHhVGWj5q5Y> (less than 4 minutes)

Resonance Experiment! Full Version - With Tones) could be helpful for students see a cymatics experiment done on screen: <https://www.youtube.com/watch?v=1yaqUI4b974> (8 minutes)

2. Create

Step 1: Show students a specific frequency or tone using a lab demonstration (see Lab 1) or in the video listed above.

Step 2: Using pencils on plain paper, have students create an observational sketch of what they see. The size of the paper should be the same size as the transparency film and cyanotype paper. While sketching, have students look for symmetry, patterns or other details of interest.

Step 3: Give each student a thick and a thin black Sharpie marker and a clear transparency sheet. With the Sharpies, have students trace their sketch onto the transparency paper.

Step 4: Bring the students outside with their transparencies and have each student find a sunny spot on the ground. Make sure to have a few buckets of water close by in which to develop the prints.

Step 5: Being careful not to expose the pack of cyanotypes, give each student a piece of cyanotype paper. Quickly have students place their transparency film on top of the cyanotype paper. Follow the exposure and development instructions for the specific brand of cyanotype paper.

3. Connect

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, upload and store lesson plans, and create galleries of images for classroom use.

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

THE PHYSICS OF SOUND: LOUVIERE + VANESSA

Mandala: Students will use mathematical concepts such as pattern, symmetry, balance, radius and diameter to create their own unique mandalas.

Art Activity for Grades 2+

Read more about how Louviere + Vanessa's images were made here:

<https://www.sciencefriday.com/articles/seeing-the-patterns-in-sound/>

Materials:

Plain paper

Pencils

Erasers

Rulers

Colored pencils (if the images are to mimic Louviere + Vanessa, select neutrals)

Compass (optional)

1. Observe & Discuss

Video:

Cymatics: Turning Sound into Art talks about sound waves and cymatics:

<https://www.youtube.com/watch?v=qHhVGWj5q5Y> (less than 4 minutes)

Resonance Experiment! (Full Version - With Tones) could be helpful for students see a cymatics experiment done on screen: <https://www.youtube.com/watch?v=1yaqUI4b974> (8 minutes)

Vocabulary to discuss:

Mandala

Pattern

Balance

Radius

Radial Symmetry

Diameter

Circumference

Have students look at Louviere + Vanessa's *Spectrographs from all 12 photographs of sound* and pick which images show radial symmetry and balance to reinforce comprehension of the concepts.

Introduce the idea of a mandala, show an example of one and connect the vocabulary to the image.

2. Create

Step 1: Pass out blank paper, rulers, erasers and pencils and have students make a dot in the center of their paper.

Step 2: Next, ask students to measure 1/2" from each side of their center dot. Place a dot a 1/2" above, below, left, right and diagonally. Each dot represents their measurement.

Step 3: Now have students measure 1" from each of the 1/2" dots and mark the new measurement with a dot.

Step 4: The next group of dots will be 1 ½" from the 1" dots. Mark all points.

Step 5: When students are finished measuring and marking their dots, have them connect the dots forming straight lines radiating from the center point using a ruler. When completed, have students connect the all the 1/2" dots together, all the 1" dots together and all the 1 ½" dots together. This will create three circles. Students can use a compass if they wish.

Step 6: Once the lines and circles are drawn, students may begin to fill in the outlined "compartments" with shapes created by the students. The important things to emphasize is the creation of repetition and pattern. If students place a teardrop in one compartment, they should add a teardrop to each compartment of that row within that circle, so an even pattern is created.

3. Connect

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, upload and store lesson plans, and create galleries of images for classroom use.

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

THE PHYSICS OF SOUND VOCABULARY

Balance refers to the arrangement of elements. Balance can be either formal symmetrical, informal asymmetrical or radial.

Circumference is the linear distance around a circle. The circumference would be the length of the circle if it were opened and measured end to end.

Constructive interference is the interference of two or more waves of equal frequency.

Cymatics describes how specific sound vibrations physically move matter in a way that can be visually seen.

Destructive interference happens when waves come together in a way that completely cancels each other out.

Diameter is a measurement of a straight line passing from side to side through the center of a circle.

Mandalas are designs created by making balanced, geometric patterns that repeat around a center point.

Longitudinal Waves move forward and backward on the same axis (along which the sound travels).

Pattern is a design, symbol, or motif that is repeated.

Radial Symmetry is symmetry around a central axis. A good example of radial symmetry is a starfish or a tulip flower.

Radius is a measurement of a straight line from the center to the circumference of a circle or sphere.

Reflection occurs when waves bounce back from a barrier they cannot pass through.

Standing Wave (sometimes called stationary wave) is a combination of two waves moving in opposite directions, each having the same amplitude and frequency.

Symmetry is when two or more parts are identical after a flip, slide or turn. The simplest type of Symmetry is "Reflection" (or "Mirror").

Vibration is the periodic back-and-forth motion of the particles of water, air, or an elastic body or medium.

Wave interference occurs when two waves that are traveling in opposite directions meet.

QUICK AND EASY PHOTOGRAPHY ACTIVITIES

Worms and Birds: Explore Point of View

Teachers can use whatever cameras are available: point and shoot digital cameras, Polaroids or even student camera phones. Have students take photos from the point of view of a worm's eye and then from a bird's eye point of view. While viewing the photos, student can discuss how having a different perspective creates a different image and feeling.

iPhone-ography: Utilize smartphones as a creative tool (for middle and high school students)

1. Send students on a Photo-scavenger Hunt with a list of thematic items based on the curriculum, i.e. a list of adjective, adverbs for English class, specific items related to history unit, etc.
2. Have students create a Neighborhood Map. Have students taking photos of a specific neighborhood, then glue the prints to paper to create a paper map. Finally, have students draw specific streets and features to connect the photos.
3. Have students "write" a Photo Story. First have students take 10 photographs. After printing the photos, have students glue the prints to poster board to create a story board. Have the class look at the storyboard and try to "tell" the story (orally or in writing) using only the images as "clues."

Xerography: No cameras? No problem! Use a copier machine to reproduce and manipulate photographic images in multiple ways.

1. Change the images from black and white to color using markers.
2. Give students an image cut in half, have them glue that to a white sheet of paper and draw the other half of the image using their imaginations.
3. Combine images and writing. Have students write about an image using a marker on clear sheet protectors. Layer the writing over the image and then make a photocopy of both.

Cyanotypes: Create camera-less photographic prints

Cynotype, or blue-print, photographic paper is easily available for purchase and developed using only water. Using the photocopy machine, create negatives by copying images onto transparent film sheets made for laser printers (available on Amazon or office supply store). Student writing can also be copied onto the transparent sheets and layered over the images or objects to create a cyanotype prints that combines text and images together.

Resources for Photography Activities:

Resource for building simple pinhole cameras: *From Pinhole to Print* by Gary Fabri, Malin Fabbri and Peter Wiklund

Photo activity book directed at kid with lots of camera phone ideas: *Go Photo: An Activity Book for Kids* by Alice Proujansky

Instructions for developing cyanotype prints:

<https://cyanotypestore.com/store/how-to-make-sunprints-printing-and-toning-instructions.html>

Instructions for making pinhole lens for DSLR camera:

<http://anttila.ca/michael/pinholelens/>

PHOTOGRAPHY TERMS

Abstract is an artwork that is comprised of shapes and colors.

Aperture is the size of the opening in the camera's lens. Aperture is measured in f-stops. A small f-stop, such as f/1.8, refers to a lens that is wide open letting in plenty of light, while a large f-stop, such as f/22, refers to a lens with a very narrow opening that lets in much less light. Aperture is one of the three factors in photography that determines an image's exposure or how light or dark an image is. Aperture also effects depth of field or how much of an image is in focus. A smaller f-stop will result in less depth of field, while a larger f-stop results in greater depth of field.

Archival Inkjet Print refers to a photograph produced from a conventional negative or a digital file, by a digital Inkjet printer.

Archival Pigment Print is a type of printing used by artists and photographers to make high quality prints, sometimes referred to as "giclee prints." These come from digital printers, very fine drops of ink are printed on paper.

Aspect Ratio is the ratio of height to width of an image. 8x10 and 4x5 images have an equal aspect ratio, but a 4x7 image is wider. A photographer can change the aspect ratio before taking a photo or crop the photo when editing.

Candid Photography is spontaneously capturing moments, usually without the subjects' knowledge.

Composition is the placement or arrangement of visual elements in a work of art, distinct from the subject.

Conceptual Art is art in which the idea presented by the artist is considered the focus of the artwork.

Contact Print is when a photograph is created by placing the negative directly on the photographic paper.

Depth of Field refers to how much of an image is in focus. The camera will focus on one point, but there are many areas in front of and behind that one point that stay sharp or become blurry. Traditionally, portraits have a short range of distance in focus resulting in soft unfocused background, or shallow depth of field. Landscape photos usually have a large range of distance in focus, or large depth of field.

Digital C-prints are the result of printing a digital file on full color photographic, silver-based paper. The photograph is created by exposing the paper with light sources (such as lasers or LEDs) and then processing the exposed paper with traditional chemistry.

Exposure refers to how much light is captured in an image. When the camera's sensor or a filmstrip is exposed to light, an image is created. A dark photo is considered underexposed, while a light photo is considered overexposed. A photographer can control exposure through aperture, ISO and shutter speed.

Fine Art Photography generally refers to scenes that have been set up or manipulated to reflect the artist's vision.

Focal Point is the point at which lines converge in a work of art.

Focus is the position at which rays of light from a lens converge to form a clear and sharply defined image on a focal plane. A photographer can manipulate the distance between the lens and the subject to make light rays converge to form a focused image. A camera can focus on multiple points, or one selected point.

ISO determines the camera's sensitivity to light. A lower ISO number means that the camera isn't very sensitive to light, which is better for shooting in the daylight. A higher ISO number means that the camera is very sensitive to light, which is better for shooting in low light. However, higher ISO numbers result in grainy photos that have less detail. ISO is balanced with aperture and shutter speed to get proper exposure.

Landscape is an image of the land, nature or outside; genre of art.

Large Format Photography refers to the size of a photograph. Large format cameras use sheet film sized 4x5" or larger.

Narrative is a spoken or written account of connected events; a story

Pinhole Camera is a camera with a pinhole aperture and no lens.

Photogravure is an image produced from a photographic negative transferred to a metal plate and etched in.

Photojournalism is conveying the news through photographs.

Portraiture Photography are images focused on a person's mood or expressions.

Shutter Speed determines how fast or slow the camera's shutter opens and closes to let light in and take a photo. Shutter speed is written in seconds, for example 1", or fractions of a second, e.g. 1/200. The longer the shutter stays open, the more light is let in. However, if anything moves while the shutter is open, it will become blurred, or if the camera is moved the whole image will be blurry. Therefore, tripods are necessary to stabilize an image shot with a longer shutter speed.

Single Lens Reflex or SLR Cameras use a single lens to form an image and a mirror or prism system that reflects the image into the viewfinder. This reflection allows the photographer to see in the viewfinder exactly what will be captured in the photograph. Digital Single Lens Reflex or DSLR cameras use the same reflection system but are digitally operated.

Wet-plate Collodion refers to a historical photographic process where a photo-sensitive solution is applied to a glass or metal surface and then exposed using a camera to create a one-of-a-kind image. A tin-type is an example of this process.

Wide Angle Lens refers to a lens that has a wider field of view than a normal lens, allowing it to fit more in the frame. Some wide-angle lenses cause edge distortion and if the lens is wide enough the image will become a circle (fish eye).