

CENTRE FOR THE ARTS



EDUCATION GUIDE
**PICTURE
THIS!**



EXPLORING THE VISUAL ARTS AND THE ROLE OF THE MUSEUM

This guide introduces your students to the basic principles of art appreciation while enabling students to strengthen their visual literacy skills. This guide can act as a standalone resource for you and or students or it can be paired with one of the following Alden B. Dow Museum of Science & Art programs:

- / Art Gallery Tour
- / Art & Science Connections Tour
- / Project Art Museum
- / Art Studio Workshop
- / Art Outreach Workshop

The activities included in this guide reach a variety of interdisciplinary learning objectives that encourage discussion among students and the development of new visual arts skills and techniques. The content can be adapted to fit a wide range of grade level expectations with minor adjustments.

LEARNING OBJECTIVES STUDENTS WILL:

- / Develop an understanding of the role of the museum in society
- / Learn about different career pathways in the visual arts
- / Demonstrate the ability to study and learn from famous artists to create artwork in a similar style
- / Show an understanding of the terms, artists, and vocabulary listed below and how they relate, explain, and differ from one another; terms include the elements of art and principles of design
- / Develop an appreciation for how an artist describes their artwork and their process

Curriculum Standards (GLCE) Introduced:

- Grade 1: ART.VA.II.1.1, ART.VA.II.1.2
- Grade 2: ART.VA.I.2.1, ART.VA.II.2.2, ART.VA.III.2.1, ART.VA.III.2.4, ART.VA.V.2.3
- Grade 3: ART.VA.I.3.3, ART.VA.II.3.2, ART.VA.III.3.4
- Grade 4: ART.VA.I.4.3, ART.VA.I.4.4, ART.VA.II.4.2, ART.VA.III.4.1
- Grade 5: ART.VA.I.5.3, ART.VA.I.5.4, ART.VA.II.5.2, ART.VA.III.5.1, ART.VA.III.5.4, ART.VA.V.5.2
- Grade 6: ART.VA.I.6.3, ART.VA.I.6.4, ART.VA.II.6.5, ART.VA.III.6.1, ART.VA.III.6.2, ART.VA.III.6.3, ART.VA.III.6.4, ART.VA.III.6.5, ART.VA.V.6.3
- Grade 7: ART.VA.I.7.3, ART.VA.I.7.4, ART.VA.I.7.5, ART.VA.II.7.5, ART.VA.III.7.1, ART.VA.III.7.4, ART.VA.III.7.5, ART.VA.V.7.2
- Grade 8: ART.VA.I.8.3, ART.VA.I.8.4, ART.VA.I.8.5, ART.VA.III.8.1, ART.VA.III.8.5, ART.VA.V.8.2
- High School: ART.VA.I.HS.3, ART.VA.I.HS.4, ART.VA>II.HS.3, ART.VA.III.HS.1, ART.VA.III.HS.3, ART.VA.III.HS.4, ART.VA.V.HS.2, ART.VA.V.HS.3



AN INTRODUCTION TO MUSEUMS

Did you know that the first museums opened to the public as early as 1759! Already, by the late 1800s, many countries around the world had their own museums filled with treasured artifacts. Why are museums important? What is their purpose? Museums are buildings that hold collections of objects that are found in nature or objects that are created by people. Museums have the important task of preserving (making sure things last a long time) their collections, ensuring that people are able to enjoy the objects for many years to come. Museums are also educational institutions. Many museums today focus on teaching their visitors more about the objects in their collections and the stories that those objects have to tell!

Museums don't always collect 'old' objects! Museums such as the Alden B. Dow Museum of Science & Art also collect contemporary, or new objects, including works of art. Museums, including ours, don't only show their own collections. They often borrow works of art from other museums or rent exhibits, called travelling or special exhibits. This allows people all over the country or even all over the world to experience unique objects, artworks, and displays without having to travel too far from home.

MUSEUM CAREERS

CURATORIAL TEAM

The curatorial staff of a museum oversees the actual collection and how that collection, or even travelling exhibits, are displayed. Conservators and archivists are responsible for the care and preservation of the objects held in the collection. Registrars work with archivists and curators to make sure that all items in the museum are accounted for, maintaining detailed records about the condition of items. Exhibit designers and preparators help bring the exhibits on view to life by arranging displays, hanging works of art, and designing the layout of the entire exhibit.

MARKETING

The marketing team has the important role of making sure that people throughout the area, state or even country know about all of the events, programs, and exhibits that are happening at the museum. The marketing team includes people who specialize in social media, creating posts, stories and sharing pictures. Communications and public relations managers, who make sure that the mission of the museum is shared through stories, articles and during interviews. Graphic designers not only design posters, signs and brochures but they also may help with the design of an exhibit. Other marketing responsibilities include creating emails, updating the museum's website, and creating printed materials.

EDUCATION

The education team is responsible for the creation of materials, such as this guide, for schools, families, children and adults. They develop field trip workshops, tours, and special presentations. They also create public programs that are open for all visitors that include hands-on activities, demonstrations, classes, and lectures. Public programs are designed for the youngest learners, including visitors that are only one year old, all the way up to adult learners. Education teams usually consist of a director who oversees all of the education offerings as well as curriculum specialists, school visit and public programs managers, and outreach managers. The museum also depends on educators and volunteers who work with visitors to make sure they have a fun and educational experience while at the museum.

FACILITIES AND SECURITY

Museums are typically very large buildings and they require a lot of work to keep them running. Every museum has a team that is dedicated to making sure that exhibits remain in working order, that the facility remains clean, and that air conditioning, heating and electricity are properly running. Facilities team members often have a range of experience that enable them to tackle small and large repair jobs throughout the building. Facilities teams often include security guards who are responsible for making sure that the objects on view are safe and protected.

DEVELOPMENT

Most museums are non-profit organizations. That means that they serve the public through their services or goods. While museums make some of their money from ticket and program sales (the money you pay when you visit), most of the money that museums depend on to run or operate are from grants, donations, and sponsorships. The development team is responsible to make sure the museum has these resources by communicating with companies, individuals, and foundations, by writing grants (asks for money for specific purposes) and much more.

FINANCE

Museums cost a lot of money to run! Between all of the programs that they run, the exhibits that they produce, the staff that work there, and everything in between, every museum has a finance team that makes sure that budgets are created, bills are paid, and that all of the money the museum earns and spends is accounted for at the end of the year.

DIRECTORS AND PRESIDENTS

Every museum has a director or president that is responsible for developing and carrying out the big picture for the museum. They work with the museum's board of directors to develop a vision for the future and to make sure that the museum and its staff stay on track. Most importantly, museum directors and presidents are focused on you! They want to make sure that the museum can continue to provide amazing experiences to all of its visitors.



EXTENSION ACTIVITY

Have students research one of the careers within the museum field listed on the previous page. They should investigate education pathways, the use of creativity within their chosen career, and additional skills needed to successfully fill a position.

WHAT ROLE DO YOU PLAY?

Museums may have some rules when you visit them, such as not running or not touching the objects on display. While these rules are often not very fun, they do serve a very important purpose. You actually play a very large role in protecting the objects that are on display in a museum! Think about what happens when you touch a window or mirror in your home. You leave smudges! Your fingers actually contain oils that can damage an object if you touch it. Museums also ask that you are careful when moving around the gallery spaces. This is because objects like paintings, vases, or those displayed in cases are very fragile. It is very easy to accidentally bump into something and damage it if you are running.

You also play another, important role for museums. Museums such as the Alden B. Dow Museum are very grateful to have visitors that can enjoy the art and objects on display. The biggest role that you can play is learning different strategies for looking at the art and objects that are shown there. Throughout this guide, there are a range of activities that will help you and your students learn more about ways they can view and study art and objects by asking questions, learning important vocabulary, and creating art!

QUESTIONS TO ASK ABOUT ART

A number of the activities that are included in this guide are geared towards encouraging students to examine famous works of art. The following guiding questions can serve as a way to encourage discussion and visual inquiry.

1. What is going on in this artwork?
2. What objects, shapes or colors do you see?
3. What mood does the artwork have?
4. Which area is emphasized by the artist? Why do you think they chose to emphasize this area?
5. How does your eye move through this artwork?
6. How did the artist use the elements of art and principles of design?
7. How would you describe this artwork to someone?
8. Why do you think the artist created this artwork?
9. What do you think the artist is trying to say?
10. Does this artwork remind you of anything?
11. What do you like and/or dislike about this artwork?



VOCABULARY

Analogous Colors / A group of colors that are near each other on the color wheel. For example, red, orange, and yellow are analogous colors.

Balance / A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are symmetrical and asymmetrical.

Color / An element of art made up of three properties: hue, value, and intensity.

Complimentary Color / Color pairs that contrast with each other more than any other color. When placed next to each other, they appear brighter. Complementary colors are positioned on opposite sides of the color wheel. For example, yellow and purple are complementary colors.

Emphasis (contrast) / A way of combining elements to stress the differences between those elements.

Form / An element of art that is three-dimensional and encloses volume; includes height, width AND depth (as in a cube, sphere, or cylinder). Form may also be free flowing.

Gradation / A way of combining elements by using a series of gradual changes in those elements such as large shapes to small shapes or dark hues to light hues.

Harmony (unity) / A way of combining similar elements in an artwork to accent their similarities (achieved through use of repetition and subtle gradual changes)

Hue / Name of color (i.e. blue)

Intensity / Quality of brightness and purity (high intensity color is strong and bright; low intensity is faint and dull)

Line / an element of art defined by a point moving in space. Line may be two- or three-dimensional, descriptive, implied, or abstract.

Movement / A principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the work of art.

Primary Color / A color that cannot be made from a combination of other colors. Primary colors are red, yellow, and blue.

Proportion / A principle of design that refers to the relationship of certain elements to the whole and to each other.

Rhythm / A principle of design that indicates movement, created by the careful placement of repeated elements in a work of art to cause a visual tempo or beat.

Secondary Color / A color created from a combination of two primary colors. Secondary colors are purple, orange, and green.

Shape / An element of art that is two-dimensional, flat, or limited to height and width.

Space / An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art.

Tertiary Colors / A color created by mixing equal parts of one primary color with one secondary color. The six tertiary colors are: yellow-orange, red-orange, red-violet, blue-violet, blue-green, and yellow-green.

Texture / An element of art that refers to the way things feel, or look as if they might feel if touched.

Value / The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray. Hue's lightness or darkness (a color's value changes when white or black is added (light blue or dark blue).

Variety / A principle of design concerned with diversity or contrast. Variety is achieved by using different shapes, sizes, and/or colors in a work of art.



PROCEDURE

1. Color wheels are an important tool for artists. Show students an image of the color wheel, point out examples of primary colors, secondary colors and tertiary colors.
2. Now, have students replicate the sample color wheel, complementary color chart and analogous color chart included below. You may also choose to print the worksheet on cardstock instead. Once they have finished, they are ready to fill in their wheels.
3. Use the sample completed color wheel as a guide, having students fill in primary colors first followed by secondary colors.
4. Once their color wheel is complete, have students select their three favorite complementary color pairs. Complementary colors will be directly across from each other on your color wheel. Paint complementary colors using the completed sample wheel as a guide.
5. Finally, have students select their three favorite analogous color trios. To do this, select one color and paint the oval or circle at the bottom of the paper. Then, paint the squares on either side with the colors that appear on either side of the selected color on the color wheel (as shown in the example below).
6. Have students keep their color wheels handy as they complete future works of art!

ACTIVITY #1

Students will create a 12-hue color wheel with acrylic or tempera paint using only the three primary colors. Students will learn more about complementary color pairs and analogous colors.

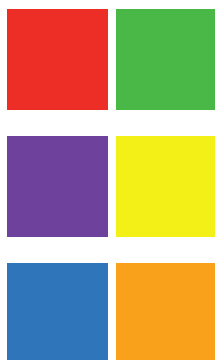
MATERIALS

- / Cup with water
- / Paint brush
- / Paper towel
- / Red acrylic or tempera paint
- / Yellow acrylic or tempera paint
- / Blue acrylic or tempera paint
- / Mixed media paper
- / Drawing board
- / Foam or plastic plate for palette
- / Pencil

COLOR WHEEL



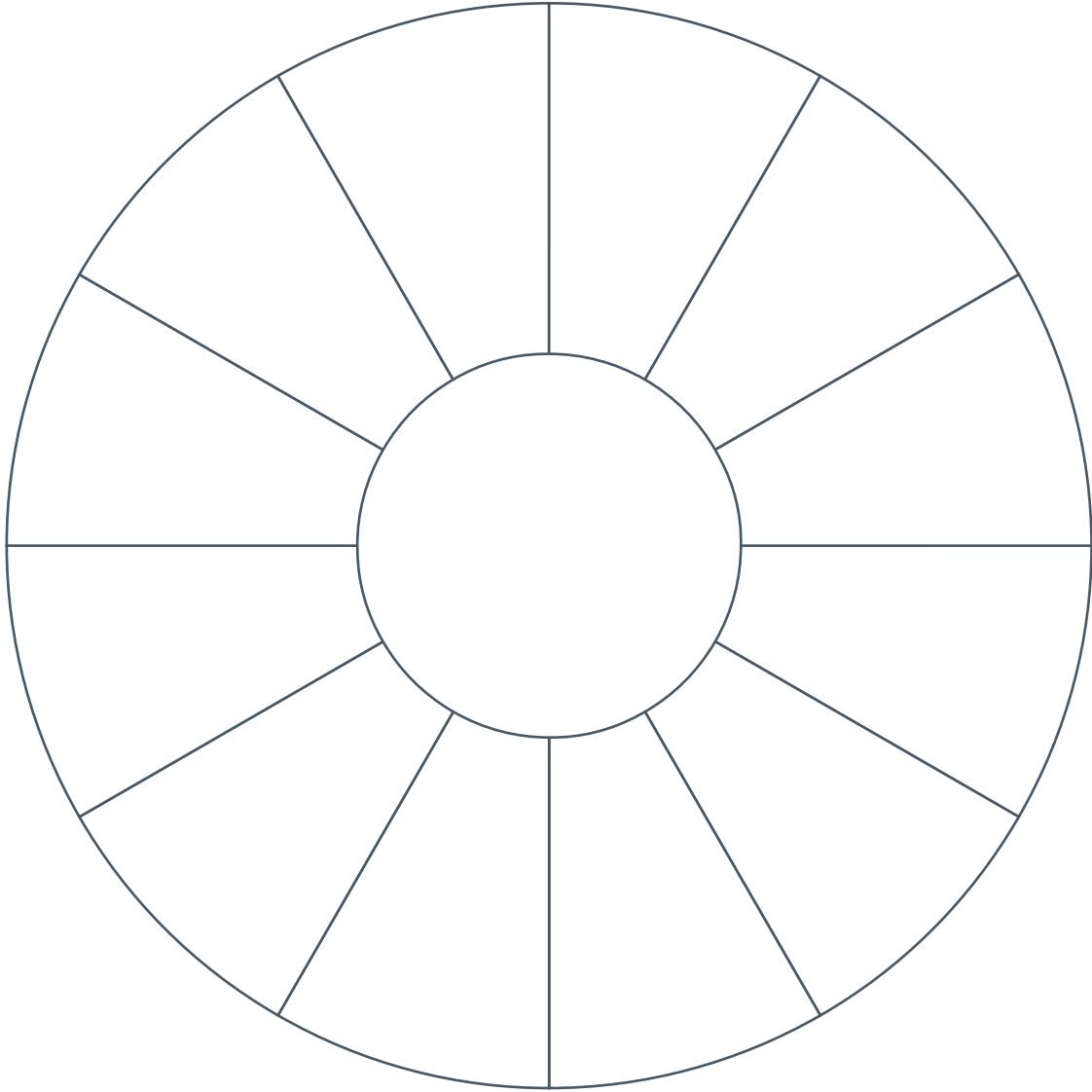
COMPLEMENTARY COLOR PAIRS



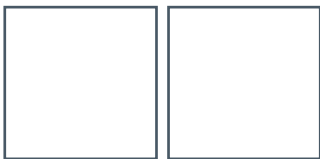
COMPLEMENTARY COLOR PAIRS



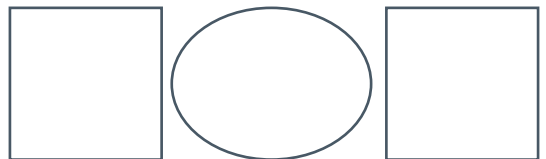
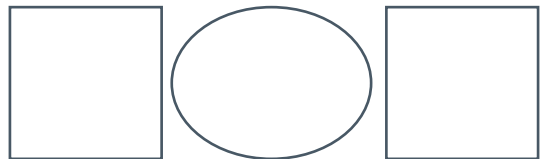
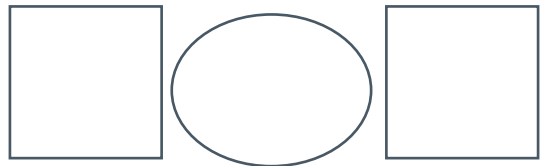
COLOR WHEEL



COMPLEMENTARY COLOR PAIRS



COMPLEMENTARY COLOR PAIRS





EXPLORING LINE & COLOR

ACTIVITY #2

Students will create their own self-portrait using washable paint and oil pastel inspired by Pablo Picasso's Imaginary Portrait series.

MATERIALS

- / Washable or tempera paint: red, yellow, blue, white
- / Black oil pastel (black permanent marker can be substituted)
- / Cardboard cut into 12" by 9" rectangle
- / Water
- / Paintbrush
- / Plate or palette

WARM-UP

Late in his career, 87-year-old Pablo Picasso had packages of art supplies delivered to his studio on the French Riviera. The supplies were wrapped in cardboard for protection. Picasso was inspired by the large cardboard panels leaning against his wall and decided they would make a wonderful canvas for painting. Picasso created twenty-nine 'imaginary portraits' in colorful gouache on the cardboard panels. Many of these portraits represent famous individuals, including Balzac, Shakespeare and others. Later, these paintings were turned into lithographic prints.

Use the guiding questions listed in the introduction to explore two of Picasso's Imaginary Portraits with students. Pay close attention to his use of line, color and shape. Look at examples of Picasso's portraits below. What do you notice about them? What colors do you see? Do they look like photographs of real people or do they look like something from his imagination? What types of lines do you see? What types of shapes do you see? These portraits are abstract, which means that it is art that does not represent or look like our everyday world. He also only used primary colors (red, blue, yellow), secondary colors (orange, purple, etc.), black, and white paint.

PROCEDURE

1. Now, it is time for students to create their own portraits. They will need to decide who is going to inspire their portrait. Will they create an imaginary portrait of their favorite storybook character, pet, friend, or family member? Once they have decided on a subject (the person you will paint), have students take a close look at a photograph of their subject. What shapes do they see in their clothing and face?
2. Once they have decided on their subject, they can begin painting! Start by painting shapes for the person's head, hair, and clothing. Make sure they experiment with using different primary colors!
3. Have students set their painting aside to dry. After it has dried, use a black marker or oil pastel to add details! Have students think about adding patterns to the clothing, adding eyes, eyebrows and a mouth. Just remember, this is an imaginary portrait! Facial features do not need to be placed where they would be in real life!



Pablo Picasso, *Portrait Imaginaire-21.2.69* and *Portrait Imaginaire-22.2.69*



ACTIVITY #3

Students will explore the work of Claude Monet. They will use his work as inspiration to create their own studies of light and shadow.

MATERIALS

- / Charcoal
- / Mixed media paper
- / Drawing paper
- / Fine tip sharpies
- / Black watercolor paint or India ink
- / Water
- / Water cups
- / Paint brushes
- / Simple shape forms
- / Objects for still life
- / Spot lights with stands
- / Construction paper
- / Markers
- / Pens

WARM-UP

Explain to students what Impressionism is. When did artists begin working in this style? What were the focuses of this movement? What do they notice about Monet's Haystacks? How do shadows change? Are different colors predominant depending on the season? Identify and describe how Monet has incorporated 3 elements of art and 3 principles of design.

PROCEDURE

1. Using charcoal on drawing paper, students will begin their explorations into light by drawing simple geometric forms placed under a spotlight. These should be quick sketches. They should use the charcoal to create areas of light and shadow. Have students focus on one side of their shape at a time.
2. Once they have finished their first light study, rotate the lights slightly or adjust the angle of the light. Have students create another light study. How have the areas of light and shadow changed? Do they see any new shapes or patterns in the light?
3. Continue to alter the angle of the light 2-3 more times so students can capture a range of light and shadow effects.
4. Once students have finished, discuss how light impacted what the objects looked like. Refer back to Monet's haystacks series during the discussion.
5. Once students have created their studies, they should select an area outside of their school or even in their own back yard. Students should create their own landscape painting of this area during different seasons and times of day to see how light and shadow may be impacted. This extension can connect with science standards regarding the observation of different seasons.



Claude Monet. *Wheat Stacks (End of Summer)*. 1890-91, oil on canvas. Art Institute of Chicago, Chicago, Illinois.



Claude Monet. *Grainstacks, Snow Effect*. 1890-91, oil on canvas. National Gallery of Scotland, Edinburgh, Scotland.



EXPLORING FORM & COMPOSITION

ACTIVITY #4

Students will explore the works of Louise Nevelson as they create their own assemblage sculptures using found objects.

MATERIALS

- / Acrylic or washable tempera paint
- / Brushes
- / Hot Glue
- / School glue
- / Tape
- / Found Objects (or recycled materials)
- / Cardboard (5x7 or 6x8 size)

WARM-UP

Louise Nevelson was a Russian born artist. Nevelson began attending art classes in the United States in the 1930s at the Art Students League of New York. In 1941, she had her first solo exhibition. Nevelson would become internationally famous for her wooden assemblages. An assemblage is a work of art made by grouping found or unrelated objects. Part of her trademark was covering these assemblages in black or white paint.

Pass out examples of Louise Nevelson's Assemblage artwork. Have students write down the 5 objects/items they see in her sculpture.

PROCEDURE

1. Now, students are ready to create their own Nevelson-inspired assemblage work. Have students begin sorting through their found objects. They will want to arrange them on their piece of cardboard.
2. Once students have arranged their assemblage, they may begin taping or gluing them together. If hot glue is used, it is recommended to set up a hot glue station where an adult can glue objects to their work under the student's direction.
3. Finally, have students select one color of paint. They will now paint their entire sculpture with that color. Set aside to dry thoroughly.



Louise Nevelson, *Night Personage Presence*. 1968, Wood painted black and formica. Private Collection.



ASSESSMENT & REFLECTION: CREATE A MINI EXHIBIT

Now that students have explored the role of the museum, have investigated the work of three prominent visual artists, and have strengthened their use of art terminology, they will be tasked with creating their own mini art exhibit.

First, students should select three of their favorite works of art that they created. Works can be related to this guide or projects they have created in the past. They should critique their own works of art utilizing the elements of art and principles of design. Does their work have visual interest? Does it show balance or contrast? Does their work have a clear message? How do their works relate to their experiences?

If students would like, they may choose to modify their works before their final exhibition.

Now, students will need to write an artist statement for each piece. In their statement they should include:

- / Who or what inspired them to create this work of art?
- / What personal meaning does this work of art have for them?
- / What materials did they use to create this work? How did the materials impact the final product?
- / What elements of art and principles of design did they focus on when creating this work?
- / What else should a visitor know if they were to view this work in a museum?

They will also need to create a label for their work. A label should include the following information:

- / Name
- / Title of the Piece
- / Medium (or materials used)
- / Date created
- / Size

Once students have created their accompanying materials, they can hang their exhibit. With the teacher's assistance, they should hang their works in the classroom. They will want to hang their artist's statements and labels next to their works. Students should explore all of the works of art on view once the exhibit is complete, keeping in mind proper museum etiquette. They should practice using art terminology when discussing the work of fellow students.



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