



EDUCATORS GUIDE

Understanding the Vision: Learning from the Hewitt Collection of African-American Art

The Bank of America Collection Traveling Exhibition Program

Bank of America



Bank of Opportunity™

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Cover Credits:

Left: **Ann Tanksley**, *Canal Builders II*, 1989, oil on linen, 36" x 25 ½".

Right: **Romare Bearden**, *Homage to Mary Lou*, 1984, lithograph, 29" x 20".

Curator's Overview

The Bank of America Collection is one of the oldest and largest corporate art collections in the world, reflecting the diversity of artistic expression in America and internationally. As the company has grown in recent decades, the size and scope of the collection has also grown. Today, the Bank of America collection has been enriched with the art from more than three thousand legacy banks, each with a particular emphasis—regional, thematic, contemporary, or historical. From California come works by leading West Coast artists; from the Southwest, impressive Native American and Western art. Chicago hosts a critically acclaimed collection of many of the twentieth century's leading photographers. The New England collections contain important nineteenth-century landscapes as well as ledgers dating back to 1784. The original ledger entries note the holdings of patriots such as John Hancock, Paul Revere, and John and Abigail Adams.

Bank of America is deeply committed to supporting educational and cultural organizations; we are also dedicated to sharing this outstanding art collection. Through the Bank of America Traveling Exhibition Program, museums have the opportunity to mount exhibitions that have been curated from the company's extensive collection of paintings, prints, photographs, sculptures, and art objects free of charge. These exhibitions allow audiences to experience the extraordinary works of art from the Bank of America Collection, some of which have never been on view to the public.

The Hewitt Collection of African-American Art is one of a number of exhibitions now on tour. These exhibitions represent a diverse array of talents. They also represent Bank of America's commitment to build communities. Ken Lewis, chairman and CEO of Bank of America, expressed it best: "We believe, very simply, that it is the actions of individuals working together that build strong communities...and that business has an obligation to support those actions in the communities it serves."

We hope that this guide helps you and your students and the visitors to your museum have a greater enjoyment of these works of art and a deeper knowledge of the artists who created them.

Lillian Lambrechts, *Senior Curator and Senior Vice President, The Bank of America Collection*

Introduction



John and Vivian Hewitt. Courtesy of the Hewitt Archives.

The Hewitt Collection of African-American Art is regarded as one of the most significant collections of African-American art. The collection— assembled from 1949 to 1998 by John and Vivian Hewitt and purchased by Nations-Bank (now Bank of America)— consists of fifty-eight paintings, mixed-media works, prints, and drawings by twenty artists; fifty-four of these works are in the current exhibition.

Over more than half a century, the New York couple visited galleries, artists' studios, and exhibitions, collecting hundreds of paintings, etchings, and sketches. The Hewitts' means were modest (she was a librarian, he a medical journalist and freelance writer); at one point, they even took out a loan to buy the art they loved. Their vision, however, was exceptional: to create a space for art in their house and in their community. Through their collecting, the Hewitts became close friends with many of the artists, and by the 1970s, they were opening their home to showcase the work of Hale Woodruff, Ernest Crichlow, Alvin Hollingsworth, and J. Eugene Grigsby, one of Mrs. Hewitt's cousins.

The exhibition includes works by Romare Bearden, considered one of the greatest American artists of his generation, and Henry Ossawa Tanner, one of the first African-American artists to achieve acclaim in both the United States and Europe. Contemporary artists are also represented, among them Jonathan Green, a 1980s graduate of the School of the Art Institute of Chicago.

The Hewitt Collection of African-American Art offers not only important twentieth-century art but also a survey of African-American culture and society. It stands as a testament to the passion of the collectors, their close interaction with most of the artists, and their dedication, spirit, and courageous vision. At the end of the tour, Bank of America will donate the collection to the Harvey B. Gant Center for African-American Arts in Charlotte, North Carolina, where it will be permanently displayed.

This educators guide is designed to help educators encourage students to become engaged with art and to make the most of a visit to the Hewitt Collection of African-American Art.

Artists in the Exhibition

Charles H. Alston (1907–1977)

Romare Bearden (1912–1988)

John T. Biggers (1924–2001)

Margaret Burroughs (1917–)

Elizabeth Catlett (1915–)

Ernest Crichlow (1914–2005)

James Denmark (1936–)

Jonathan Green (1955–)

J. Eugene Grigsby (1918–)

Earl Hill (1927–1985)

Alvin C. Hollingsworth (1931–2001)

Ronald Joseph (1910–1992)

Jacob Lawrence (1917–2000)

Hughie Lee-Smith (1915–2000)

Virginia Evans Smit (1936–)

Ann Tanksley (1934–)

Henry Ossawa Tanner (1859–1937)

Ellis Wilson (1899–1977)

Frank Wimberley (1926–)

Hale A. Woodruff (1900–1980)

Artist Biographies and Selected Works

Charles H. Alston (1907-1977)

Born in 1907 in Charlotte, North Carolina, Charles Alston was an illustrator, educator, graphic artist, sculptor, and painter. He began his career in New York City, when he was employed by the Works Progress Administration (WPA), the government agency that put artists and others to work on public projects during the Great Depression. Alston was among the first African-American artists to execute a major mural project for the WPA. Under the influence of such significant muralists as Diego Rivera and Jose Orozco, Alston's mural style incorporated the dramatic, often geometric, forms and heavy black outlines around the figure that typified the endeavors of the Mexican social realist muralists. In *Woman Washing Clothes*, we can see the artist incorporating aspects of this mural style on a much smaller scale, but with the same result: a strong, bold figure captured in dramatic outline.



Woman Washing Clothes
ca. 1970
Oil pastel on paper

Like others in the middle years of this century, Alston experimented with abstraction. Alston once stated: “More often than not, the painting tells me what it is going to be. All of my paintings start very abstractly. I just throw some color on the canvas, push it around, and then sit back and relax and look at it, and various patterns become suggestive . . . it becomes a conscious thing.” Although his work in the Hewitt Collection is representational in style, we can see the influence of his abstract works in the loose strokes of oil pastel, the push-pull effect of complementary colors, the equal relationship of form, and his acknowledgement of the edges of the composition.

Romare Bearden (1912-1988)

Romare Howard Bearden—one of the premier American collagists of the twentieth-century—was born in Charlotte, North Carolina, in 1912. Although his family moved to Harlem in New York City in 1915, his childhood summers were spent in Charlotte. Bearden took art classes at Boston University and New York University, where he was the chief cartoonist and art editor of a monthly journal. Bearden earned his undergraduate degree in mathematics from New York University. After serving in the United States Army for three years, Bearden studied philosophy in Paris at the Sorbonne before returning to New York. From the mid-1930s through the 1960s, he was a social worker with the New York Department of Social Services, working on his art at night and on weekends.

Bearden primarily painted the people, often women, and places of rural North Carolina as he remembered them. He was also influenced by jazz, the blues, classical mythology, Chinese calligraphy, the African-American experience, and certain European artistic movements. In the early 1960s, he started to focus on collage. Bearden had been meeting with fellow African-American artists, in a group that came to be known as the Spiral Group, to discuss common aesthetic problems as well as the restrictions society imposed on their careers. During one of these meetings, a member suggested that they undertake a group project with cut-up photographs from magazines and newspapers. Although the others soon lost interest in the activity, Bearden actively pursued the collage technique to create works that incorporated imagery from popular culture. The collage technique allowed him to fracture space by varying the scale of the cutouts, to exaggerate the eyes or the mouths, and to use partial images of African sculpture. The collage technique allowed the artist to explore his interest in improvisation and jazz and also to reflect on the disjunctive nature of contemporary society.



Left: *Homage to Mary Lou*
1984
Lithograph



Right: *Morning Ritual*
1986
Collage with acrylic on plywood

John T. Biggers (1924-2001)

Born in Gastonia, North Carolina, in 1924, John Biggers was the youngest of seven children. Biggers grew up in a tight-knit family where the value of education was strongly emphasized. Following high school, Biggers attended the Hampton Institute (now Hampton University) in Hampton, Virginia. He intended to study plumbing, but during his first year there, he was influenced by his art instructor, Viktor Lowenfeld, who played a key role in Biggers' study of African-American art.



Family #1
1974
Charcoal on paper

Biggers' childhood in Gastonia, North Carolina, was a constant source of inspiration. He affectionately remembered the "richness in culture, music, the way people prayed and celebrated. That spirituality has been with me all my life." The emphasis that Biggers placed on tradition and lineage forms a strong element in *Family #1*. Father, mother, and child are presented within a series of circular forms, only highlighting the connection both physical and emotional between the three figures.

In 1949, Biggers moved to Houston, where he taught at Texas Southern University (then called Texas State University for Negroes) for thirty-four years. After a 1957 trip to West Africa, Biggers wrote *Ananse: The Web of Life in Africa*. This book remains an essential source for students of African-American art history because it was among the first texts to connect a contemporary black artist's life with the continent of his ancestors.

Margaret Burroughs (1917-)

Margaret Taylor Goss Burroughs was born in Rose Parish, Louisiana, in 1917. In 1920, her parents moved to Chicago in search of better economic, educational, and social opportunities. Burroughs exhibited her artwork during high school at local art fairs and, following her graduation from the Chicago Teacher's College, began teaching art in Chicago elementary schools. In 1948, Burroughs earned a master of fine arts degree from the Art Institute of Chicago.

(Margaret Burroughs, continued)

In addition to teaching, painting, and printmaking, Burroughs wrote and illustrated children's books. Her first book, *Jasper the Drummin' Boy*, was published in 1947. In 1961, Burroughs and her husband co-founded the first African-American history and culture museum in their Chicago home. It was called the Ebony Museum of African-American History (renamed the DuSable Museum in 1968). Burroughs traveled the globe, including making numerous trips to Africa, where she broadened her knowledge of indigenous cultures.

Elizabeth Catlett (1915-)

Born in the District of Columbia in 1915, Elizabeth Catlett was influenced by artists such as Lois Mailou Jones and Mexican muralist Diego Rivera. She graduated from the State University of Iowa in 1940 with a master of fine arts degree in sculpture, becoming the first person in the school's history to earn a master's degree in that field. Since then, Catlett has been awarded six honorary doctoral degrees.

Catlett lived and taught in a variety of places, including New York, before moving to Mexico in 1946 to study wood sculpture and pre-Columbian art. The influence of Mexican as well as African-American culture is clearly visible in her work. While in Mexico, she became affiliated with the *Taller de Grafica Popular* (Popular Graphic Arts Workshop), a cooperative founded to produce high-quality graphic art that was affordable to all Mexican citizens. Many of the members of the cooperative were muralists who sought to create art that addressed the social, political, and economic issues of the people of Mexico. Catlett is as well known for her political views as she is for her art. She became a Mexican citizen in 1962. She lives in both New York City and Cuernavaca, Mexico.

Ernest Crichlow (1914-2005)

Ernest Crichlow was born in Brooklyn, New York, in 1914. He joined the Harlem Artists Guild in the 1930s and worked alongside Jacob Lawrence, Charles Alston, and Aaron Douglas. The Artists Guild was supported by the Works Progress Administration (WPA), which provided employment for many artists during the Depression. For Crichlow, the WPA was



Woman in a Blue Coat
ca. 1948
Oil on canvas

(Ernest Crichlow, continued)

essential to the formation of many careers of African-American artists. He said that the WPA was “the greatest stimulant the American art scene had ever had. It meant something to be an artist then. The WPA was our haven and offered us a real entrée into what was happening. We had a lot of hope . . . Before that, very few of us had anything resembling a real art education.” Crichlow was always a strong advocate for black artists. In 1969, he, Romare Bearden, and Norman Lewis jointly founded the Cinque Gallery, an institution devoted to the advancement of black artists.

Primarily a figurative painter, Crichlow concentrated on people who lived in his Brooklyn neighborhood. He stated, “I try to show all of the emotions . . . I’m interested in clarity.” In *Woman in a Blue Coat*, arguably his most important painting, a confident, self-assured woman is depicted. Unlike later works by the artist that deal directly with societal limitations placed on blacks, this work celebrates the depth of emotions conveyed by her countenance. This is an image controversial for its confident nature and its simplicity and for its disavowal of the political world beyond the frame. The slice of life quietly elevated the subject to heroic stature at a time when the everyday lives of African-American women were not typically considered worthy of representation.

James Denmark (1936-)

James Denmark was born in 1936 into a family of artists in Winter Haven, Florida. He studied visual arts at Florida Agricultural and Mechanical University in Tallahassee, a historically African-American college. Although he excelled in academics, he supported himself with an athletic scholarship and graduated with high honors. Following his graduation, the college offered him a position teaching in the art department, where he began working intensively with a variety of materials, synthesizing them into complex collaged compositions. Denmark’s technique is reminiscent of his grandmother’s quilts, in which she used a variety of nontraditional materials to create innovative visual forms.

Jonathan Green (1955-)

Jonathan Green was born and raised in Gardens Corner, South Carolina. He first found support for his interest in the arts at Beaufort High School, near Gardens Corner. When he left the state in the early 1970s to study at the School of the Art Institute of Chicago, his acute historical awareness and propensity for documentation were already evident in his paintings and works on paper. Since 1982, when he earned his Bachelor of Fine Arts degree at the Art Institute of Chicago, Green’s work has progressed, integrated, and recorded essential elements of American culture comparable to that of other master artists, such as Edward Hopper, Elizabeth Catlett, Romare Bearden, and Jacob Lawrence.

Green has established himself as the painter of the Southern black experience. His focus on the Gullah culture of South Carolina and the African culture with which it is so closely connected has garnered much popular and critical attention. His images of the Gullah have been informed by his recollections of the traditions preserved in this community and, in particular, the communal activities of work and worship. Recognizing Green’s outstanding and extensive documentation of Southern culture and traditions in his work, the University of South Carolina awarded Green an honorary doctoral degree in fine art in 1996.

J. Eugene Grigsby (1918-)

Born in 1918 in Greensboro, North Carolina, Eugene Grigsby was prompted by his mentor, Hale Woodruff, to study African, Hispanic, Native American, and European art sources and styles. He was selected by the Museum of Modern Art to represent the United States at the 1958 Brussels Universal and International Exposition.



Specters
1970
Oil on canvas

In addition to his career as an accomplished artist, Grigsby is known for his commitment to arts education in America. As an internationally recognized and award-winning art educator for almost fifty years, Grigsby has influenced thousands of students, and his roles as both artist and educator are inseparable. In 1988, he earned the designation National Art Educator of the Year from the National Art Education Association, and in 2007, he was given an award by the Congressional Black Caucus Spouses.

Many of Grigsby's works visualize the struggles and triumphs of African-Americans. While on sabbatical from teaching in 1972, Grigsby traveled to Africa. His *African Journey* series evokes both painful and positive histories of the connection between continents including the African Diaspora, slave ships, and the dissemination of artistic traditions to new generations in new lands.

Earl Hill (1927-1985)

Born in New York in 1927, Earl Hill spent much of his youth in Bells Mill, a small town in rural Virginia. He returned to New York to attend New York University, where he studied art with Hale Woodruff. He graduated in 1951 with a degree in education and went on to obtain his master's degree from the City College of New York in 1960. Hill taught art appreciation in public schools in New York, Baltimore, and the Virgin Islands while continuing to study painting at a variety of institutions.

Hill's work from the 1960s emphasizes the humanity of ordinary individuals and their experiences. His work features figures isolated by a nonspecific background engaged in an everyday activity such as gardening, sitting, or quiet thinking. There is no content to distract the viewer from the figure that fills the frame. Hill retired from teaching in 1984, a year before his death.

Alvin C. Hollingsworth (1931-2001)



Left: *African Village*
ca. 1978
Oil and India ink on canvas



Right: *Waiting #2*
ca. 1977
Oil and acrylic collage

Born in Harlem in 1931 and raised in a tenement, Alvin Hollingsworth drew upon his New York urban experiences for many of the images and themes that animate his work. By the time he graduated from the High School of Music and Art, Hollingsworth was a successful cartoonist, working on syndicated comics such as *Superman and Batman*. He majored in art at the City College of New York, graduating Phi Beta Kappa in 1956. To supplement his income, he executed paintings to order, sometimes making sixteen or more of the same image and also taught at a junior high school in the Bronx. After earning his master's degree in 1959, Hollingsworth had his first solo exhibition in 1961 at the Ward Eggleston Gallery, New York. Throughout his career, Hollingsworth explored the experiences of African-Americans. His work also engaged broader historical trends, including figurative expressionism and assemblage.

Ronald Joseph (1910-1992)

Ronald Joseph was born in the British West Indies in 1910. His mother, a charwoman, gave him to a young couple named Theophilus and Henrietta Joseph. At the age of ten, Ronald Joseph moved with his foster parents to New York City, where he attended public school and distinguished himself as a talented draftsman. During the early 1930s, Joseph attended the Pratt Institute for three years while living with his foster parents. During the 1930s and 1940s, Joseph participated in many exhibitions of African-American art, the Works Progress Administration mural project, and the Harlem Artists Guild.

Following service in the United States Air Force during World War II, Joseph traveled to Peru and Paris to study, supported by a Rosenwald Fellowship and the GI bill. Although he was working in the dominant post-war style of Abstract Expressionism, Joseph received little critical attention and was forced to work menial jobs to survive. In 1956, he borrowed money from a friend and moved to Belgium. It is only in recent years that historical and critical interest have been focused on Joseph. The three works of art in the Hewitt Collection date to the period immediately before his departure for Belgium.

Jacob Lawrence (1917-2000)

Born in Atlantic City, New Jersey, in 1917, Jacob Lawrence moved to New York with his family during the height of the Harlem Renaissance. During the 1920s and 1930s, Harlem became the center of black life, as many African-Americans moved to New York seeking respite from racial prejudice and decent jobs with decent pay. The Harlem Renaissance was a time of artistic, cultural, and social reflection on the impact of race and the role of the African-American in the United States.

Lawrence's parents enrolled him in an after-school program in the basement of a local public library, where he came in contact with two notable African-American artists, James Lesesne Wells and Charles Alston. He went on to study at the American Artist's School, where his talent was recognized and he was encouraged to develop his own artistic vocabulary. Using angular forms and vivid coloration, Lawrence worked in the genre of social commentary and historic painting. He was influenced by his own surroundings as well as by artists of such disparate styles as Pablo Picasso, Francisco Goya, and also Josef Albers, with whom he worked at Black Mountain College of Art in North Carolina. In 1972, Lawrence moved to Seattle, where he taught at the University of Washington. Among his major works is *The Migration of the Negro*, a series of sixty panels painted in 1941; the series was jointly purchased by the Phillips Collection, Washington, D.C., and the Museum of Modern Art, New York.

Hughie Lee-Smith (1915-2000)



Signaler II
1983
Oil on canvas

Hughie Lee-Smith was born in 1915 in Eustis, Florida. During his adult years, Lee-Smith taught at prestigious schools such as the Art Students League in New York and the Studio-on-the-Canal in Princeton, New Jersey. He was an artist in residence at Howard University in Washington, D.C., in 1970. Shaped by the Great Depression and the Works Progress Administration artists of the late 1930s, Lee-Smith's earliest work was influenced by social concerns and a longing for a better, more democratic ideal for the future of America. He was the product of an era of concern, in which African-Americans sought intellectual and cultural ideals that would "uplift" people.

Virginia Evans Smit (1936-)



Harlem Games
ca. 1964
Woodcut

Virginia Evans Smit was born in Philadelphia, Pennsylvania, in 1936. After earning a degree in art education at Morgan State College (now Morgan State University), Smit enrolled in the Master of Fine Arts Program at the University of Pennsylvania, where she was awarded the prestigious Thornton Oakley Creative Achievement Award for her student work. This recognition, says Smit, encouraged her to consider a career as a professional artist. Since 1996, Smit has been working on monotypes and mixed media works that focus on personal family history and the African Diaspora.

Ann Tanksley (1934-)

Ann Tanksley was born in Pittsburgh, Pennsylvania, in 1934. She is a graduate of the Carnegie Institute of Technology (now Carnegie Mellon University) and has studied in New York at the Art Students League and Parsons School of Design. Although she first exhibited in the late 1960s, it was not until the 1980s and 1990s that she gained significant recognition, receiving popular and critical attention for her series inspired by the writings of Zora Neale Hurston.

Tanksley has a sensitive eye for form and style. She has studied French and Caribbean art as well as the work of other African-American artists. She utilizes color, line, and perspective to create a dramatic image that underscores content. Her graphic style incorporates flat areas of intense color that emphasize line and form, prompting comparisons to the work of Paul Gauguin and Henri Matisse. Tanksley's loose brushwork adds vigor and energy to her compositions.

Henry O. Tanner (1859–1937)

Henry Tanner was born in Pittsburgh, Pennsylvania, in 1859. He received his initial training at the Philadelphia Academy of Fine Art, where he studied under Thomas Eakins. In 1889, Tanner settled in Atlanta, Georgia, for a short period and established a portrait photography studio. Also, during this period, he traveled to Highlands, North Carolina, in search of subject matter and commissions. These ventures failed, and Tanner subsequently settled in Paris, where he enjoyed a certain freedom from the racial prejudices back in the United States.

Tanner first traveled to North Africa in 1908 and made a subsequent trip in 1912. He was attracted to the area by Orientalism, popularized in French art and literature of the latter part of the nineteenth century. After a visit to Tanner's studio in the wake of his trip to North Africa, one writer described Tanner's new canvases as having "a more spiritual,

Henry O. Tanner, continued)

dreamlike quality.” Likewise, these North African works demonstrated the artist’s growing fascination with, as he put it, “total expression in a pervasive luminosity.”

In his work, Tanner sought to extend beyond the documentation of the black experience by focusing on more universal, often religious, themes. African-American leaders, such as Alain Locke, often criticized him for not touching on a mature “portrayal of the Negro subject.” Tanner and his work today have reached a new level of popularity owing to the complexity of his persona as a cosmopolitan expatriate painter and his enduring legacy as an inspirational figure for African-American artists.

Ellis Wilson (1899–1977)



Haitian Camion
1953

Oil on composition board

Ellis Wilson was born in 1899 in Mayfield, Kentucky. While he was working odd jobs to help support his family or attending classes at the local segregated school, Wilson made sketches of the day-to-day activities of the people living in Mayfield. In 1944, Wilson was awarded a Guggenheim Fellowship to conduct local studies of the Negro in the South, the West Indies, and Africa. Wilson drew scenes from the lives of ordinary African-Americans in the South, often focusing on the theme of labor, including workers in Kentucky clay mines, on Georgia turpentine farms, and on Southern tobacco fields. The paintings of Charleston, South Carolina, street scenes, and the fishing activities of the Gullah people, who live on Edisto and Beaufort islands off the coast of South Carolina and Georgia, provided the strongest indication of Wilson’s maturing style. Beginning in 1952, Wilson spent time in Haiti, immersing himself in the lives of local citizens.

Frank Wimberley (1926–)

Born in 1926 in Pleasantville, New Jersey, Frank Wimberley studied fine arts at Howard University in Washington, D.C., with Lois Mailou Jones, James Porter, and James Wells. Early in his career, Wimberley was influenced by the combination of energetic abstraction and formal structure in the work of Jackson Pollock and Stuart Davis. Wimberley’s collage *Seventy-Eight* incorporates newspapers, labels, and colored paper, all retaining letters of the alphabet. Wimberley collages similar forms and shapes in different media to simultaneously emphasize similarity and difference. He uses acrylic as both a binding agent and an expressive medium in his works. Bits of cardboard, found objects, and folded paper remain recognizable as three-dimensional forms, creating tension between tangible presence and pictorial illusion. Since 1969, Wimberley has exhibited his work in nearly a hundred solo and group exhibitions.

Hale A. Woodruff (1900–1980)

Born in Cairo, Illinois, in 1900, Hale Woodruff was raised in Nashville, Tennessee, and enrolled in the John Herron Art Institute in Indianapolis in 1920. During a 1926 trip to Paris, Woodruff became enamored with the work of Pablo Picasso and Paul Cézanne. As with other artists who were influenced by Cubism, Woodruff incorporated the movement's interest in African art into his own paintings. One of the main influences on Woodruff during the 1920s was the cultural criticism of Alain Locke and in particular Locke's book *The New Negro* (1925). This anthology of essays discussed the importance of African forms for white artists but suggested that African-American artists should shy away from such co-opting. Instead, artists of color should draw on their own African heritage, thus creating a "more accurate" art.

When Woodruff returned to the United States, his style changed and reflected the representational qualities of Social Realism and Regionalism. He accepted a position as the first art instructor at Atlanta University, where his interest in Regionalism flourished. In 1963, along with fellow artists Romare Bearden and Charles Alston, Woodruff co-founded the Spiral Group, an association of sixteen African-American artists who joined together in New York City during the 1960s to explore their common cultural experiences as black artists.



Charles H. Alston
Woman Washing Clothes
ca. 1970
Oil pastel on paper
30½" x 20½"



Romare Bearden
Homage to Mary Lou
1984
Lithograph
29" x 20"



Romare Bearden
Morning Ritual
1986
Collage with acrylic on plywood
20" x 6¾"



John T. Biggers
Family #1
1974
Charcoal on paper
32" x 23"



Ernest Crichlow
Woman in a Blue Coat
ca. 1948
Oil on canvas
20" x 16"



Ernest Crichlow
Waiting
ca. 1965
Lithograph
19½" x 14"



Ernest Crichlow
Girl with Flowers
ca. 1979
Acrylic on composition board
31" x 21"



Ernest Crichlow
The Balcony
1980
Collage and acrylic on paper
15" x 20"



James Denmark
Untitled
ca. 1983
Watercolor
14" x 10"



J. Eugene Grigsby
Specters
1970
Oil on canvas
17" x 22"



Alvin C. Hollingsworth
Waiting #2
ca. 1977
Collage with oil and acrylic
12" x 9"



Alvin C. Hollingsworth
African Village
ca. 1978
Oil and India ink on canvas
13" x 17"



Hughie Lee-Smith
Signaler II
1983
Oil on canvas
9" x 12"



Virginia Evans Smit
Harlem Games
ca. 1964
Woodcut
18½" x 20½"



Ellis Wilson
Haitian Camion
1953
Oil on composition board
19¼" x 29"

Curriculum-based Units

Learning to Look

Grades: K - 12

The Looking to Look Lessons make use of Visual Thinking Strategies (VTS) and are designed to give students an opportunity to explore and discuss art objects. VTS emphasizes observation and thinking about the multiple meanings contained in art and, through questions and facilitated discussion, teaches the basic skills—careful examination and reflection—to support a lifetime of looking.

VTS can be learned quickly. As teacher, you project images and ask a few open-ended questions formulated to elicit thoughtful responses from your students. It is important to give ample opportunity for all students to speak about what they see and express their opinions. You paraphrase students' answers, assuring them that you understand and accept their contributions, and meanwhile ensuring that the whole class hears each comment. You also acknowledge comments by continuously pointing to whatever students mention, which keeps students' eyes focused on the image. You ask students to explain their interpretive comments by citing evidence in the picture. Throughout, you try to remain neutral, accepting what students see and say in order to encourage full exploration. VTS is about their looking more than about information or “right answers.”

PREPARATION

- Before you begin, read all the lesson plans. Make a schedule of what lessons you intend to do when
- Study the images provided for the Learning to Look Lessons. Become thoroughly familiar with what is depicted. Ask yourself the questions contained in the lesson plans as you study the images so that you look at them in the ways that your students will in class
- Memorize the questions and other instructions; become familiar and comfortable with them so that each of the lessons flows smoothly
- Think about the various response mechanisms that are recommended during the Learning to Look Lessons: pointing, using encouraging body language and facial expressions, and paraphrasing

Learning to Look

Image List

Grades K–4

Lesson 1:	Image 1.1 Ernest Crichlow <i>Girl with Flowers</i> ca. 1979 Acrylic on composition board 31" x 21"	Image 1.2 Romare Bearden <i>Homage to Mary Lou</i> 1984 Lithograph 29" x 20"
Lesson 1:	Image 2.1 Ellis Wilson <i>Haitian Camion</i> 1953 Oil on composition board 19¼" x 29"	Image 2.2 Alvin C. Hollingsworth <i>African Village</i> 1978 Oil and India ink on canvas 13" x 17"

Grades 5-8

Lesson 1:	Image 1.1 Ernest Crichlow <i>The Balcony</i> 1980 Collage and acrylic on paper 15" x 20"	Image 1.2 Ernest Crichlow <i>Waiting</i> 1965 Lithograph 19½" x 14"
Lesson 1:	Image 2.1 Virginia Evans Smit <i>Harlem Games</i> 1964 Woodcut 20½" x 18½"	Image 2.2 Romare Bearden <i>Morning Ritual</i> 1986 Collage with acrylic on plywood 20" x 6¾"

Grades 9–12

Lesson 1:	Image 1.1 Alvin C. Hollingsworth <i>Waiting #2</i> 1977 Oil and acrylic collage 12" x 9"	Image 1.2 J. Eugene Grigsby <i>Specters</i> 1970 Oil on canvas 17" x 22"
Lesson 1:	Image 2.1 James Denmark <i>Untitled</i> ca. 1983 Watercolor 14" x 10"	Image 2.2 Hughie Lee-Smith <i>Signaler II</i> 1983 Oil on canvas 9" x 12"

Learning to Look

Lesson 1

PRE-VISIT
LESSONS

Grades: K – 12

Starting the Lesson

Introduce your class to the idea of looking at and talking about art, particularly if this is an unfamiliar activity. Indicate that it involves examining works of art and discussing what meanings they might have. Mention that the students will look at images in the classroom and that they will visit the museum.

Show the first image specified in the Image List for the particular grade level. Give students a moment to look in silence before you invite them to speak.

Asking the Questions

After the students have examined a work for a moment, ask a question that initiates observations and implies there is an underlying meaning in the picture.

What's going on in this picture?

Whenever students make a comment that involves an interpretation (a comment that goes beyond identification and literal description), ask them to point out what makes them think as they do. Respond first by paraphrasing the answer, and then ask:

What do you see that makes you say that?

Remember to ask this question every time a student gives an opinion—even when you understand the student's reason for giving this opinion. Encourage students to defend their statements as a matter of routine. Older students may soon learn to anticipate this question, at which point you can refrain from asking.

Invite a range of comments by continuously asking:

What more can we find?

Even if there are already many hands in the air, articulate this question so that all students continue to probe pictures for more observations and insights.

Note: *We recommend using these questions exactly as written, so that both you and the students quickly memorize them. Each addresses a different and important aspect of looking.*

Responding to Students' Comments

Listen carefully to what students say. Point to what they mention in the image, or ask them to do so if you do not see what they are referring to. Use encouraging body language and facial expressions as a means of acknowledging that you are listening and care about what they think.

Respond verbally to each comment as well by paraphrasing. Repeat what is said only if an idea is very short and simple. In paraphrasing, it's as if you were saying, "What I hear you saying is . . ." Change the wording *but not the meaning* of what is said. Try to be both accurate and complete. This proves you have listened, understood their points, and valued students' thoughts. It also ensures that everyone hears each comment expressed in two ways and validated by the teacher. This has a profound impact on students' willingness to speak up and on both their language and thinking development.

Accept each comment as equal to all others, including repetitious answers and ones you feel are inaccurate. This process is about thinking, not about right answers. If you allow time, students will often discard the "far out" ideas through discussion and debate. Meanwhile, they will learn to observe, to reason, and to articulate their own thoughts.

If students ask questions about anything, respond by asking, "Does anyone know the answer?" If no one responds, ask, "Can we figure this out?" If that is not possible, ask, "Where might we look for that answer?" If they do not know of any source, tell them how you would find the answer to the question yourself. Maybe someone will take on the project of seeking the answer. This keeps the whole process very active, shows that thinking solves many problems, and maintains the teacher's role as facilitator of learning, rather than as the source of information.

Repeat this process with the next picture.

Ending the Lesson

It is often fun to quickly preview the images for the next lesson. Also, tell the students what you particularly enjoyed about their discussions. Don't try to summarize or to establish a consensus, but rather leave them with the sense that they did well *and* that there is always more to be found in works of art.

Remember to let all willing students speak, encouraging the quieter ones but never forcing them to talk. Much of the learning at this stage comes through the process of verbal expression.

Learning to Look

Lesson 2

Starting the Lesson

Think about how you want to sharpen or refine your ability to ask the questions and handle responses. Re-read Learning to Look Lesson 1.

Display the first image for this lesson. Ask students to look in silence for a few moments.

Asking the Questions/Responding to Students' Comments

Repeat verbatim all questions from Learning to Look Lesson 1. Use the same response mechanisms. For best results, keep the images in the sequence presented; they have been put in this order to help students feel comfortable.

Remember to respond to each student's comments by listening to them carefully and paraphrasing what they say. Point to the details they mention, or ask them to do so if you do not see what they see. Let them get up from their seats in order to do this.

Ending the Lesson

Closure to these discussions is not recommended, in part because students enjoy them and know they are getting something from them. The experience itself is meaningful. And it is also important to acknowledge that meaning in art is open-ended. By not summarizing or suggesting a consensus, you stress this openness and encourage students to think in terms of continuing their search. If you feel that some concluding activity is necessary, ask the students what they might like to remember or tell their families.

Don't be surprised if there are a variety of answers that are not always logical to you. It is the nature of art to be open to interpretation, and students appreciate this. As beginning viewers, they tend to see things from their own, often idiosyncratic, viewpoint. They enjoy the fact that different opinions are possible. In class discussions, a consensus will usually develop about the meaning of a picture that is in keeping with the artist's intentions. Silly responses are eventually discarded, in part because students are asked to ground their answers in evidence. Sometimes, however, it is the "off-the-wall" comment that turns out to provoke the most interesting, deepest thinking.

Planning the Museum Visit

At the end of the second looking class, let your students know that they will be visiting the museum soon. Discuss the visit and ask them to recall any museums they have visited. Tell them about your first museum experience.

Writing about Art

Grades: 5–12

PRE-VISIT
LESSONS

Grades: 5 – 12

Writing Lesson

This assignment asks students to write about an image they have discussed. It gives them a chance to make choices and to work on their own. It is best to do this writing activity after the second looking lesson. And it is best with students in Grades 5-12, optional in earlier grades.

Writing is one way to obtain concrete evidence of what your students are learning from the things the class has been discussing. How do students' writing skills compare to their ability to speak in class? How do they think when you do not prompt them with questions and without the insights of other students?

Starting the Process

Students will write about one of the images they have discussed in class. Print out an enlarged copy of each picture. Circulate the enlargements. Let students select the one they want to write about. Then make additional copies of the selected images and give students each a copy of their chosen piece to study as they write.

If you can only print or copy in black and white, review the images again with students before they start to write. Then, give each a black and white copy of the chosen image for reference.

Ask students to put the title of their image at the top of a blank piece of writing paper, along with their name and the date.

Write on the board:

*What's going on in this picture? Write what you see that makes you think that.
Keep looking and thinking about what more you can find.*

Let students start to write. Give them as much time as they need. Collect their writing. See below for suggestions about how to respond to the students' writing.

Responding to Student Writing

Feel free to comment on their writing as you usually do. Point out strengths before making any suggestions. Support students' effort and process: Have they tried, worked hard, thought well? Make sure to comment on:

- **Observations:** How many, how varied, how complex?
- **Conclusions they draw:** Do they see just one or a number of possibilities?
- **Evidence they supply to ground their observations and opinions:** I think this because . . .

- **Evidence of speculation:** It might be . . . It could be . . . Maybe it is . . .

Formulate criticisms as questions. For example:

What other details could you add?

Or

What other possibilities could you explore?

If time permits, give students an opportunity to revise their writing on the basis of your comments.

Visiting the Exhibition

Grades: K-12

ONSITE
LESSON

Grades: K - 12

Starting the Lesson

When you arrive at the museum, assemble your class in the space provided. Perhaps museum staff members will greet your class when you enter. Either you or they can then outline the itinerary of the visit to the students. If this is the first visit for your students, let them take some time getting used to being there. Students may be visually stimulated and want to explore. Such curiosity is natural and desirable. If possible, let students observe the different kinds of spaces and collections available to them for the future.

When students go into the galleries to look at the Hewitt Collection of African-American Art, let them first take a quick look at the art around them before asking them to focus on any image chosen for discussion.

Ask students to sit in front of a work they are going to discuss. Before they are seated in such a way that all can see, ask them to take a good look at the image to be discussed, both from a somewhat close distance and from further away.

Asking the Questions/Responding to Students' Comments

Start with a picture the students have already talked about in class and ask:

Are you surprised by how this looks?

This will encourage the students to compare the work in front of them to what they remember or expected. From then on, use the familiar questions to guide the rest of the discussion. These questions will engage the students in the same ways they did in class. If questions come up, and they are more likely to arise here than in the classroom, respond as recommended before:

How can we find the answer to that question?

Students may want to refer to the labels near each of the works as sources of information, and this is reasonable. However, museum labels often talk about things outside the image itself, such as facts concerning the artist's life. If students read the labels, direct them back to the work of art to find evidence to support the label's claims.

Ending the Class

At the conclusion of the visit, compliment the students on their insights. Ask students to recall some of what they saw and discussed so that they can tell family members about their visit to see the Hewitt Collection of African-American Art.

Once you are back at school, you might ask students to reflect on this series of lessons by asking:

What are the questions we have been using to help us examine works of art?

What can we learn from looking at art?

How might you continue to look at art on your own?

Making Art

Grades: K–12

POST-VISIT LESSONS

Grades: K – 12

In this section, you will find art-making lessons designed for Grades K–2, 3–4, 5–8, and 9–12. We recommend conducting the Learning to Look Lessons and, if appropriate, the Writing about Art Lesson before tackling these, to make a more complete experience for the students. Discussions of the images will also help prepare students for the brainstorming that accompanies the process of making art.

These art-making lessons were created to be developmentally appropriate in terms of both motivation and technique. The projects and processes have been tested with students of the ages for whom they are suggested. All of the lessons present manageable processes. The key is organization. However, if you are unfamiliar with art-making processes, you may want to work or consult with a visiting artist or your school (or district) art specialist for help in carrying them out.

You are the best judge of your student’s abilities and interests. Scan all the lessons. Adopt media and projects to suit the needs of your students. For instance, you may find it desirable to approach the middle school mural collaboration using the chalk/milk technique described in the Grades K–2 lesson instead of collage. However, it is inadvisable to use techniques for students below the suggested grade levels. The most important thing to consider is the motivation and thought processes you are engendering in your students. One measure of success with all classroom art making is to see at the end that all students feel successful, having created something unique and meaningful to them.

A Note on Motivation

Motivating your students is a very important part of the art-making process. It creates a framework for creative expression. Either leaving options completely open, as in “Draw anything you want,” or being too specific, as in “Draw a picture of your family eating dinner,” can be intimidating or stifle creativity. Depending on their age, previous art-making experiences, and general confidence, students will often hesitate to participate in an art-making activity or will fall back on copying an image from popular culture—or even another student’s work.

We recommend that you facilitate a discussion to generate many ideas. Validate each idea by writing it on the board. Probe for detail. This type of motivation stimulates thinking about personal experiences that can be recalled and visualized. We have seen this process move students beyond any initial reluctance.

It is also a good idea to interact individually with students as they work. Ask them about their drawings. “Tell me about your picture” you might say, and then follow up with questions that probe for further detail, helping students figure out what is needed to fully illustrate their experience. For older students, ask additional questions about the choices they make to convey their ideas: “What did you do to make that apparent?” “Have any of your ideas changed as you were working?” Interacting with your students as they work also provides an opportunity for you to help them think through any technical difficulties they encounter.

Art-Making Lesson for Grades K–2

POST-VISIT
LESSON

Grades: K – 2

Theme: Family Activities

Time required: 45 minutes

OBJECTIVES

- Students create individual drawings depicting family activities, using colored chalks on fabric
- Students use a brainstorming process to generate ideas for subject matter
- Students share and discuss their drawings

MATERIALS LIST

- Several boxes of colored chalks in assorted sizes ranging from sidewalk chalk to the size used for writing on chalkboards (Note: Crayola makes assorted brightly colored chalks in class-sized boxes, available through art supply sources listed on the Resources page)
- 1 box of powdered milk (enough to make 2 gallons when mixed)
- 1 medium-sized clean bucket
- Water
- Muslin fabric (without sizing), 1 one-foot square per student plus several squares for testing and “mistakes”
- Work surfaces that can be wiped clean with a sponge (don’t work on top of newspaper)
- 1 smock or apron per student
- Clothesline and clothespins

Set-up

Cut the muslin for each student. Use pinking shears if possible to make an edge that won’t fray. In the bucket, mix a gallon of powdered milk according to the directions on the box. Rinse the muslin in clean water and wring out each piece. Place each, one at a time, in the bucket, allowing all to circulate freely and absorb the milk. Having the fabric uniformly wet will allow it to absorb the milk evenly. While the muslin is soaking in the milk, place a variety of chalks on each table. Set up one area for test pieces of fabric. String the clothesline and place the clothespins nearby. (Note: *Try this procedure from beginning to end to be sure you are familiar with the process before introducing it to your students.*)

Step 1

Explain to the students that they will be drawing with chalk on wet fabric. Tell them that the fabric has been soaked in milk and that you have done this because when the milk dries, it will make the chalk stick to the fabric. (Note: *Milk is a “fixative” and will make the chalk permanent. You could demonstrate this concept by drawing a line with the chalk on the dry fabric and showing the students how it smudges and rubs off. Remind them of this later when their chalk/milk drawings are dry and show them how rubbing the chalk doesn’t make it smudge.*)

Take your test pieces of fabric from the milk bucket and gently squeeze the milk out. (Don’t wring them out this time. It is important that the fabric be moist.) Lay the wet fabric out flat on the tabletops, spreading each piece with your hands and removing air bubbles as you do. (If the edges curl up, the pieces are not wet enough.) Have the students try drawing lines on the test pieces so they can get a feel for this medium. Show them that they may have to hold the fabric in place with one hand as they draw with the other. Demonstrate the variety of lines they can get with a small piece of chalk as compared to a large one.

Step 2 – Motivation

Facilitate a class discussion about family activities. The family can be defined as anyone the students feel to be part of their family or foster family. This might include parents, guardians, grandparents, siblings, aunts, uncles, or any other extended family members.

Ask the students questions such as:

What do you enjoy doing most with your family?

What is one thing you like to do that someone in your family taught you to do?

Keep initial questions open-ended in order to solicit a broad range of ideas. Brainstorm ideas and write each comment on the board or on a large sheet of paper that everyone can see.

As students share ideas, ask them follow-up questions to probe for descriptive details and to stimulate their visual memories. For example, a comment such as “I like to go to the zoo with my family” might be followed up with “What does it look like there?” “What do you expect to see there?” “What do you wear when you go there?” etc.

Step 3

Now remove the remaining squares from the milk, again squeezing but not wringing. Pass out the squares. Help students spread them flat on their tables and tell them to work. As they do, encourage them to cover the entire piece of cloth with their drawings. When they are finished, hang the chalk drawings on the clothesline to dry. When they are dry, you may want to iron them individually, so they are flat for mounting.

Step 4

Facilitate a discussion of the students’ drawings. Start by asking who would like to share their drawings. Have the student volunteers hold up their drawings and ask them:

What’s going on in your picture?

Note: Young children may tell stories about their pictures that cannot easily be discerned by looking at the pictures. By pointing something out in the child's drawing and naming it, you run the risk of misinterpreting. It is better to let the child tell you what is going on. This process will also give you a window into the child's thinking.

Extensions

- Finished chalk drawings can be sewn together to create a class picture book or quilt
- Drawings can be glued onto stiff paper to make a cover for individual books that students each create about their family

Art-Making Lesson for Grades 3 and 4

POST-VISIT
LESSON

Grades: 3 – 4

Theme: Family Activities

Time required: Two 45-minute sessions and one 20- to 30-minute session

OBJECTIVES

- Students learn one printmaking process
- Students make multiple prints from one printing plate
- Students use a brainstorming process to generate ideas for subject matter
- Students create individual drawings

MATERIALS LIST

- 1 6" x 9" Styrofoam printing plate per student (plates are available through NASCO Arts & Crafts, listed on the Resources page)
- 1 6" x 9" sheet of newspaper per student (plus a few extra sheets for "mistakes")
- 1 8½" x 11" sheet of white paper per student
- 2 8½" x 11" sheets of colored paper per student
- 1 #2 pencil per student (those with rounded, not sharp, points work best)
- 1 roll of masking or Scotch tape
- 1 16-ounce container of black water-based printing ink
- 3 or 4 tongue depressors, plastic knives, or spatulas for removing ink from the container
- 2 8½" x 11" (approximate size) pieces of thick Plexiglas (These serve as surfaces on which to spread out ink from the container. The size is not critical, but they cannot be too small or flimsy. You can often find scrap Plexiglas at a framing store)
- 4 rubber brayers (rollers) for applying the ink to the Styrofoam printing plates
- Clothesline and clothespins for hanging the prints to dry (floor space or a flat countertop will also work)
- Newspaper
- 1 smock or apron per student

SESSION 1 (45 minutes)

OBJECTIVES

- Students brainstorm ideas for drawings of favorite family activities
- Students create pencil drawings of their favorite family activities

Step 1

Tell the students they will be making prints and ask them if they know what that means. Explain to them that by making their drawing on a printing plate, which they will ink and then use to print their images, they will be able to make many copies of the same drawing without redrawing it each time. Ask them if they can think of anyplace where we see the results of printmaking everyday (i.e., T-shirts, posters, newspapers, books, artists' prints, etc.).

Step 2 – Motivation

Facilitate a class discussion about family activities. The family can be defined as anyone the students feel to be part of their family or foster family. This might include parents, guardians, grandparents, siblings, aunts, uncles, or any other extended family members.

Suggested questions for starting the discussion:

What do you enjoy doing most with your family?

What is something you enjoy that someone in your family taught you to do?

Keep these initial questions open-ended in order to solicit a broad range of ideas. Brainstorm ideas and write each comment on the chalkboard or on a large sheet of paper that everyone can see.

As students share ideas, ask them follow-up questions to probe for descriptive details and to stimulate their visual memories. For example, “I like to go fishing with my uncle” might be followed up with “What do you wear when you go fishing?” or “Where do you and your uncle go fishing?” and “What does it look like there?” etc.

Step 3

Give each student a sheet of newspaper and a pencil. Ask the students to think about the discussion you just had and to draw a picture showing one activity they enjoy sharing with their family. Tell them this is the drawing they will make into a print. Suggest that they draw fairly large, as tiny details will be difficult to transfer and to see in a print. Ask them not to use words (they will come out backwards when printed) but to describe their activity through their drawings. Have them write their names on the back of their drawings when they are finished.

Step 4

When the students are finished with their drawings, give them a Styrofoam plate and attach the drawing to the plate by placing a small piece of tape at the top and a small piece at the bottom. (If you use too much tape, when the children remove it, they might tear their plates.) Ask them to trace over the lines of their drawing, pressing carefully but firmly with their pencils in order to transfer the lines into the Styrofoam plate below. Let them know that if they press too hard they could make a hole in the plate, too lightly and they won't be able to see their drawing when printed. After they have finished this step, ask them to remove the paper and go over the lines directly on the Styrofoam plate one more time with their pencils to be sure they are deeply indented and that they have not left anything out. If students do not complete their drawings or tracings, let them finish at the beginning of the next session.

SESSION 2 (45 minutes)

OBJECTIVES

- Students learn one printmaking process
- Students make multiple prints from one drawing

Note: We recommend trying this entire process yourself before introducing it to your students. This will give you an opportunity to understand and anticipate any challenges. This process may sound complex, but it is very manageable and very exciting for students. If you are not an art specialist, you may want to discuss the process with a specialist in your school or district. The key is organization.

Set-up

Before class starts, cover one long table with newspaper and tape it down. Create your "printing stations" by setting out the sheets of Plexiglas, each with one brayer. Have your supply of 8½" x 11" sheets of paper, container of ink, and tongue depressors on the opposite side of the table. Hang the clothesline low enough for the children to hang their work on it and have a bin of clothespins nearby.

Students who did not finish transferring their drawings to their plates during the last session can finish now.

Step 1

When students are ready, ask them to come to the printing table two at a time. Place about a tablespoon of ink on each of the Plexiglas surfaces and show the children how to roll it out on the Plexiglas with a brayer. It should sound "tacky." The process should only take a minute. Now have students again roll the brayer on this inky surface to pick up the ink they just spread. Then let them roll the inked brayer evenly on the Styrofoam plate over their indented drawing until they have an even coat. This should only require a few strokes. (If they repeat it too much or take too long, the ink will begin to dry and pull at the plate.) As soon as they have an even coat of ink on the Styrofoam plate, have them put the brayer down. Lift their Styrofoam plate up while you put a clean sheet of newspaper on the table beneath the area in which they have been working. Then have them place the plate, ink side up, on the clean work area. Then have them choose a piece of paper, white or color, to place squarely on top of their plate. Once they have done this, have them

roll over the top of the paper with a clean brayer. (If you do not have a clean brayer, they can rub the paper very gently but evenly with their hands.) When this step is finished to your satisfaction, the children can gently pull the paper off of their plates and discover their prints!

As the children each have a turn, they leave the printing table and hang their print on the clothesline. Repeat the process as time allows so that each student has at least two prints by the end of the session, perhaps on different colors of paper.

Extensions

- Prints can be mounted on colored construction paper for display
- Prints can be reduced by 50 percent on a copy machine and used to make note cards or covers of a simple book

SESSION 3 – REFLECTION (20 to 30 minutes)

OBJECTIVES

- Students reflect on their art-making process
- Students share their finished prints and related stories

Step 1

Students share their prints with the class.

- Facilitate a discussion of the student's prints
- Start by asking who would like to share their prints
- Help the student volunteer by holding up the student's print while asking:

What's going on in your picture?

What did you do to show us that?

Would you do anything differently next time?

Step 2

At the end of this sharing, ask the class:

What did we learn by doing this?

Art-Making Lesson for Grades 5–8

POST-VISIT
LESSON

Grades: 5 – 8

Theme: Self-Portraits and Collaborative Mural

Time required: Three 45-minute sessions

OBJECTIVES

- Students work individually to create a collage self-portrait
- Students work collaboratively to create a mural containing each of their self-portraits
- Students work with a variety of media to create works of art
- Students discuss, write, and make artwork about themselves

SESSION 1 (45 minutes)

OBJECTIVES

- Students create self-portraits using a collage technique
- Students use a group brainstorming process to generate ideas for individual work
- Students develop individual ideas using journals

MATERIALS LIST

- Provide all students with a photograph of themselves. This can be an actual photograph, a photocopy of an actual photograph, or a digital image. You can use a school portrait or you can ask students to bring in a photograph from home. If you are taking the photographs in class, it is a great opportunity for the students to take pictures of each other. Have them pay attention to the size and pose of their “subjects”
- A variety of magazines for the class to share (these will be cut apart)
- An assortment of scrap papers, including a variety of colors, textures, etc.
- Any other scrap materials you find interesting and appropriate
- 1 glue stick per student
- 1 pair of scissors per student
- One 8½” x 11” piece of a file folder or card stock per student (the approximate weight and stiffness are what is important)
- Student journals

Set-up

Pass out the glue sticks, pairs of scissors, and piece of file folder/card stock to each student. Place the remainder of materials in a central location.

Step 1

Tell students they are going to create a self-portrait using the technique known as collage and that this portrait will become part of a collaborative class mural to be displayed in the school. This is an opportunity to tell others something about themselves.

Step 2 – Motivation

Have students brainstorm ideas for portraits of themselves by answering these or similar questions orally and by writing in their journals:

What do you want people to know about you?

What do you look like?

What kinds of things do you like to do alone? With your family? With your friends?

Do you look/feel different with your friends than you do when you're with your family?

Do you look or dress differently when you're posing for a picture or just playing? If so, how?

Start this as a brainstorming activity with the class, writing down all ideas in a place where everyone can see them. As students share ideas, ask them follow-up questions to probe for descriptive details and to stimulate their visual memories. Continue on an individual basis with students working in their journals.

Step 3

Taking into consideration the things the students have just brainstormed, ask them to create a portrait of themselves doing something they enjoy doing with family, with friends, or alone. Introduce them to the photographs, magazines, and other materials they have to work with. Tell them they will make their collages on the stiff card stock. Suggest that they start with some part of their original photograph, digital image, or photocopy (enlarged or reduced). This could mean using their face but creating their body from other materials or scrap papers. Show them how they can cut around the outside edges of a figure or shape before adding it to their collage. Encourage them to do this rather than simply gluing down the page of a magazine. Show them how they can overlap images to place things in front of or behind other objects.

Remind them to make their choices carefully and mention again that the self-portraits will eventually become part of a group mural.

Step 4

When they have completed their collage portraits, have the students cut around the outer edges of them as they did with the individual images so they are left with a portrait that is no longer a rectangle.

SESSION 2 (45 minutes)

OBJECTIVE

- Students work individually and collaboratively to create a group mural

MATERIALS LIST

- 1 8½" x 11" piece of scrap paper per student
- 1 #2 pencil per student
- Student journals
- One large wood panel for the group to work on together. This should be ½" thick (thinner wood may warp) and have one smooth side for painting. Ideally, it should be "primed" by painting one coat of white paint over the smooth surface and letting it dry before starting the mural. The size of the wood can be determined by the size of your class and space available in the school for displaying the finished mural. Be sure there will be enough room for all of the self-portraits to be included. (Note: *Other materials such as foam core board can also work as the base for your mural. If you are choosing something else, be sure it is thick enough not to warp when wet paint is applied. Foam core board would need to be rigid and about 1" thick*)
- Acrylic (water-based) paint in a variety of colors or at least red, blue, yellow, black, and white. (Note: *Paint by the pint or gallon is often on sale at hardware stores; just be sure it is water-based*)
- Paint brushes in a variety of sizes. Stiff brushes will work best. (Note: *Paint brushes can be purchased very inexpensively in quantity at the hardware store or from a school supply vendor. See the Resources page*)
- Plastic containers for paint. Small and shallow containers (like those that margarine comes in) work well
- Plastic containers to hold water for cleaning brushes. Small buckets work well
- Pallets for mixing paints. Cookie sheets with sides work well, as do large plastic storage container lids
- 3 or 4 sponges or cloth rags to absorb excess water from brushes after cleaning
- 1 smock or apron per student
- Newspaper

Set-up

Before class starts:

- Place the board in a central location leaning against a wall at an angle or on a table. Cover the surface below with newspaper to protect from paint spills.
- Place small amounts of each color of paint in separate containers
- Fill buckets with water for rinsing brushes
- Put a small and a large brush with each color of paint
- Have pallets available for mixing colors
- Place sponges or rags by each bucket of water
- Return the students' portraits to them

Step 1

Introduce the session by telling students they will be creating a group mural as an environment for their collage portraits. Remind students that they will be collaborating with each other in creating the mural. The objective is to have a finished mural that everyone has contributed to and feels part of. This process will involve negotiation and compromise.

Step 2 – Motivation

Lead a discussion with the class. Start by asking for volunteers to share their portraits. As students stand in front of the class with their portraits, ask them:

What's going on in your picture?

What can you tell us about where the action is taking place?

Create a list for everyone to see that incorporates the different types of environments needed to include everyone. These will likely divide out to create general groupings—home, school, parks, streets, etc. (Note: *As the facilitator, you will need to take general responsibility for the composition of the finished mural. After hearing the group discussion, the general components of the mural should be clear.*)

Step 3

Ask students to begin a practice sketch on the scrap paper of something they would like to add to the group mural based on the discussion you just had. This might be a house, tree, park, street, building, etc. This is also an opportunity for them to reflect on their portraits and do further writing in their journals, thinking more about their environments.

Start calling students up to paint on the large mural by asking who is prepared to add _____. Start with large structures. Be sure each student has an opportunity to add something. Be sure the entire board is covered. Don't add small details yet. After the above is accomplished, stop for the day and allow the paint to dry.

SESSION 3 (45 minutes)

OBJECTIVES

- Students add their individual portraits to the group mural
- Students finish the group mural

MATERIALS LIST

- 1 glue stick per student
- Small pieces of scrap mat board or foam core board (You can usually find this for free in a framing store. You will need to pre-cut ½" - to 1"-square pieces for your students to use. These do not have to be exact)
- Oil pastels (available in any of the school supply catalogues. See the Resources page)
- Class mural
- Individual collage portraits

Set-up

- Place the painted mural in a central location, laying it down horizontally
- Pass out the student portraits and glue sticks

Step 1

Tell students they will be adding their portraits to the group mural. Show them that by gluing several small pieces of mat board together and placing their portrait on top of the stack they can raise it up from the picture plane, creating what is called a relief. Let them know that they will need to make several stacks of pieces of board and, depending on the size of their portraits, place the stacks in two or three locations under their portraits to make them sturdy. Tell them not to use more than five or six pieces in each stack. Students do not have to use the same number. When placed on the mural, the variety will add greater dimension to the finished piece. (Note: *Be aware that those sticking out further from the picture plane may appear to take on more importance.*)

Step 2

When the glue appears to have dried, have the students gather around the group mural with their portraits and discuss placement of the portraits onto the mural. Allow each student to glue his or her portrait onto the mural.

Step 3

At this point, allow individual students to go back to the mural with paint or oil pastels to add the final details.

Step 4 – Reflection

Lead a discussion with the group in front of the mural, asking:

What did you learn by doing this?

Is there anything you would do differently next time?

Art-Making Lesson for Grades 9–12

POST-VISIT
LESSON

Grades: 9 – 12

Theme: Constructing Identity/Self-Portraits

Time required: Number of class sessions is based on instructor's discretion

OBJECTIVES

Students explore some of the ways in which the media (advertising, television, and Internet images) define them, how that differs from who they believe themselves to be, and how that influences who they think they should be.

- Students create a self-portrait that is a composite of who they are
- Students explore what and who defines their identity/self-image
- Students explore how identity/self-image is constructed

HOMEWORK PREPARATION

Introduce students to the idea that during the next few weeks they will be creating a self-portrait. Let them know that their self-portraits will be a composite of who they are, not necessarily a physical likeness. In preparation, ask the students to brainstorm in their journals and to create a list of 25 things that make them who they are.

As they do this, have them consider the following:

- Physical features
- Physical appearance (what you wear/how you present yourself)
- Ethnic background
- Neighborhood
- Family: Whom do you consider to be part of your family and how does that affect you?
- Beliefs: Are there particular social, religious, or political issues that are important to you? How are those issues reflected in your thinking and actions?
- Talents
- Career aspirations
- Self-concept: How you feel about yourself?
- Personality: How do you present yourself to your family? To your friends? Is there any difference?
- Special interests: What are you attracted to?
- Dreams: If you could change things about yourself, what would they be?

Session 1

OBJECTIVES

- Students work collectively to consider how the media represent young people
- Students consider how their own self-concept compares to the images of young people in media
- Students re-examine how artists in the Hewitt Collection represent people
- Students decide what medium might best suit the creation of a self-portrait
- Students produce a self-portrait

MATERIALS LIST

- Have an assortment of magazines, advertising images, video clips, etc., that come from publications your students read or watch

Step 1

Have students work in small groups and ask them to choose three or four advertising images that attracted them and that either market a product to people their age or use people their age to sell something.

Have the students focus on one of their choices. Brainstorm as a group and record a list of ten things the image is telling them. Repeat this exercise with a second image. Sometimes it is easier for students to see what the image is saying if they imagine switching the gender, race, or age of the person being depicted. If students try this, does it tell them anything else?

Ask each group to share one of their images/lists with the entire class. Facilitate any discussions that arise by paraphrasing student comments and probing for clarity and detail of thought.

Step 2

Facilitate a discussion with questions such as:

- How do the lists you just created differ from the lists generated as homework?
- How are the lists the same?
- How do images from popular culture define young people as individuals, as teenagers in general, as a generation?
- How does that definition of young people differ from who you believe yourself to be?
- How does it influence who you think you should be?

Step 3

Re-examine the Hewitt Collection images discussed earlier. Facilitate a further discussion by asking: “What do you think the artist was interested in conveying about this person, or these people?”

Then ask the students to consider where the artist was positioned to create each of these works. How does that affect the way we as viewers perceive the image? As students begin to plan their own self-portraits, ask them to think about how their composition and point of view as an artist will affect the message they are trying to convey.

Step 4

Considering all of the above, have students create a self-portrait that they feel is a true reflection of who they are and/or how they want to be seen in the world. Students choose the media and the format that will be most appropriate for their portraits. Their portraits can take the form of representational images, with or without text, symbols, etc. Examples might include clay sculpture, relief or tiles, book structures, painting, collage, photography, video, digital media, drawing, printmaking, etc. This assignment will most likely take several weeks to complete and could occur during class time, as a homework assignment, or as a combination of the two.

Session 2 – Reflection and Assessment

OBJECTIVES

- Students reflect on the process and the product of their self-portrait projects through journal writing
- Students share and discuss their finished projects with the class

HOMEWORK

Prior to coming to class, students should have finished their self-portraits and have written about them in their journals. Some things to have your students consider in this exercise:

- Why did you choose to do your self-portrait using the media and format you did?
- Did these choices help you to convey your message?
- As you reflect on this process, have your thoughts or feelings about yourself changed in any way?
- How do you see yourself now in relation to the way the media represent young people?

IN CLASS

Ask students individually to share their work with the class. As they do, facilitate the discussion by asking:

- What is going on in your work?

- What did you do to show us that?
- What did you learn by doing this?
- Would you do anything differently next time?

Ask students also to think about how their own self-concepts differ from how media represent young people.

- What can we learn from thinking about how you are represented?
- How can art help us influence how others see us?

Note: *Additional information and lesson plan ideas related to understanding and deconstructing advertising images can be found by doing an Internet search using the keyword “media literacy.”*

Reference

Gude, Olivia. *Investigating the Culture of Curriculum*. In *Real-World Readings in Art Education: Things Your Professor Never Told You*, eds., Dennis Fehr, Kris Fehr, and Karen Keifer-Boyd (New York: Falmer Press, 2000).

Vocabulary

Acrylic paint: Paint made from pigments and a plastic binder. Acrylic paint is water-soluble when wet but becomes strong and water-resistant when dry. It dries faster than oil paint.

Artist: A person who is skillful in creating works of art.

Collage: A work made by gluing materials such as paper scraps, photographs, and cloth onto a flat surface. Although it is basically two-dimensional, it may have a sculptural effect.

Color: One of the basic elements used by artists to create an image. The primary colors are red, yellow, and blue, and these can be mixed to create other colors. Complementary colors are colors that are opposite one another on the color wheel. Red/green, blue/orange, yellow/violet are complementary colors.

Composition: The way in which an artist places forms, shapes, colors, and light and dark areas in a work of art. Artists use composition to direct the viewer's eye to the most important elements of a work of art.

Fixative: A solution put onto a dry medium to prevent the medium from smudging.

Line: One of the basic elements used by artists to create an image. In a work of art, lines can be short or long, thin or thick, straight or curved, continuous or interrupted, horizontal, vertical or diagonal. Lines can create an image, form an outline, suggest textures or shadow, and depict patterns.

Lithograph: A print, produced by pressing an etching plate, covered with ink, onto paper or cardboard.

Mat board: A thick paperboard used to add dimension to artwork.

Medium: The material used to make a work of art. Examples include oil, watercolor, pencil, pen and ink, and pastel.

Mural: A large painting that covers a wall. It can be painted directly onto the wall or onto wood, paper, or canvas to be attached to the wall.

Museum: A place where works of art are collected, preserved, and displayed for education and pleasure.

Oil paint: Paint made from a mixture of powdered color and oil. Oil paintings are usually done on canvas material that has been stretched over a wooden frame.

Oil pastel: A painting and drawing medium in the form of a stick. Oil pastels are made from ground pigments mixed with oil and wax.

Painting: A two-dimensional work of art composed of paint on a canvas, paper, or board.

Palette: A rectangular or oval-shaped flat surface used for mixing colors.

Portrait: A work of art depicting a specific person or animal. A self-portrait is a portrait of oneself.

Primer: An undercoat of paint applied to prepare a surface—it reduces absorbency and ensures adhesion of subsequent coats.

Printmaking: The process of transferring an inked image from one surface (from a plate or a block) to another (usually

paper). It allows a work of art to be recreated in great quantity from a single image.

Relief: A work of art in which shapes project out from a flat background.

Shape: The outline of a figure or form. Shapes can be geometric (rectangles, triangles, and circles, etc.) or organic (irregular).

Texture: The way something feels to the touch. Texture can be real, as in the smoothness of a bronze sculpture or the bumpiness of thick oil paint on a canvas. Texture can also be implied or imagined, as in painted illusions of the softness of a kitten's fur or the prickly quality of hay.

Watercolor: A type of paint made from a mixture of powdered pigments (colors) with a binder and water. Watercolor paintings are usually done on heavy paper. Watercolor paint is transparent, meaning that the surface beneath is visible.

Hewitt Collection Checklist

(Dimensions are given in inches; height precedes width.)

Charles H. Alston (1907–1977)

Woman Washing Clothes, ca. 1970
Oil pastel on paper
30½ x 20½

Romare Bearden (1912–1988)

Harlem Street Scene, ca. 1973
Offset lithograph
30 x 24
(not on tour)

Homage to Mary Lou, 1984
Lithograph
29 x 20

Morning Ritual, 1986
Collage with acrylic on plywood
20 x 6¾

Jamming at the Savoy, ca. 1988
Lithograph
22 x 30

John T. Biggers (1924–2001)

Family #1, 1974
Charcoal on paper
32 x 23

Family #2, 1975
Lithograph
26 x 20

Twins of Morning, 1975
Lithograph
26 x 20

Margaret Burroughs (1917–)

Warsaw, 1965
Linocut
17 x 13¾

Elizabeth Catlett (1915–)

Head of a Woman, 1967
Lithograph
19⅝ x 14½

Ernest Crichlow (1914–2005)

Woman in a Blue Coat, ca. 1948
Oil on canvas
20 x 16

Waiting, ca. 1965
Lithograph
19½ x 14

Ronnie, 1965
Lithograph
20 x 13

Boy in a Green Field, ca. 1979
Acrylic on composition board
31½ x 21

Girl with Flowers, ca. 1979
Acrylic on composition board
31 x 21

The Sisters, 1979
Serigraph
26¼ x 40

Suburban Woman, 1979
Collage and acrylic on paper
19¾ x 15

Woman in a Yellow Dress, ca. 1980
Collage with tempera on paper
22 x 17

The Balcony, 1980
Collage and acrylic on paper
15 x 20

Street Princess, 1982
Serigraph
38⅝ x 26¼

James Denmark (1936–)

Head, 1973
Collage on board
20 x 14¼

Daily Gossip, ca. 1975
Collage on Masonite panel
8½ x 7

Untitled, ca. 1983
Watercolor
14 x 10

Two Generations, 1984
Offset lithograph
(not on tour)
28 x 22

Jonathan Green (1955–)

Easter, 1989
Acrylic on paper
11¼ x 7½

Folding Sheets, 1989
Acrylic on canvas
20 x 15¾

J. Eugene Grigsby (1918–)

Abstraction in Red and Black, ca. 1963
Oil on canvas
26 x 34

Black, Brown, and Beige, 1963
Oil on canvas
20 x 30½

J. Eugene Grigsby (*continued*)

Specters, 1970
Oil on canvas
17 x 22

Inner View, ca. 1978
Lithograph
26 x 19

The Enchantress, ca. 1979
Lithograph
20¼ x 15

No Vacancy, ca. 1979
Woodcut
21¾ x 16½

African Journey: The Bridge, ca. 1981
Serigraph
22 x 30

Earl Hill (1927–1985)

Weight of the World, 1967
Watercolor
9½ x 5¾

Beulah's World, 1968
Oil on composition board
24 x 30

The Presence, 1974
Oil on wood
20 x 7
(not on tour)

Alvin C. Hollingsworth (1931–2001)

Family Tree, ca. 1977
Lithograph
26 x 22

Tomorrow, ca. 1977
Oil and India ink on canvas board
15 x 12

Waiting #2, ca. 1977
Collage with oil and acrylic
12 x 9

African Village, ca. 1978
Oil and India ink on canvas
13 x 17

Ronald Joseph (1910–1992)

Still Life, 1950–1954
Mixed media on paper
17½ x 22
(not on tour)

Two Musicians, 1952–1955
Lithograph
32 x 24

The Family, ca. 1953
Mixed media on paper
23¾ x 18⅞

Jacob Lawrence (1917–2000)

Playing Records, 1949
India ink on paper
23 x 18

Hughie Lee-Smith (1915–2000)

Signaler II, 1983
Oil on canvas
9 x 12

Virginia Evans Smit (1936–)

Harlem Games, ca. 1964
Woodcut
18½ x 20½

Ann Tanksley (1934–)

Harvest of Shame, 1979
Oil on composition board
24 x 18

New Wave, 1987
Monotype
10½ x 6

Canal Builders II, 1989
Oil on linen
36 x 25½

Henry Ossawa Tanner (1859–1937)

Head of a Man, recto, ca. 1900
Pencil on paper
9¼ x 8¾

Head of a Man, verso, ca. 1900
Pencil on paper
9¼ x 8¾

Seated Figure, ca. 1900
Pencil on paper
9½ x 9¼

Gate in Tangiers, ca. 1910
Oil on canvas
18¼ x 15

Ellis Wilson (1899–1977)

Haitian Camion, 1953
Oil on composition board
19¼ x 29

Frank Wimberley (1926–)

Seventy-Eight, 1978
Mixed-media collage
19½ x 16

Hale A. Woodruff (1900–1980)

Country Church, 1935
Linocut
12 x 12¼

Two Torsos, ca. 1977
Charcoal on paper
27¾ x 20

Sentinel Gate, 1977
Oil on canvas
40 x 30

The Card Players, 1978
Oil on canvas
36 x 42¼

National Standards

National Visual Arts Standards (Learning to Look Lessons)

Standard 1: Understands media, techniques, and processes related to the visual arts

Standard 3: Knows a range of subject matter, symbols, and potential ideas in the visual arts

Standard 4: Knows a variety of historical and cultural contexts regarding characteristics and purposes of works of art

Standard 5: Understands some of the implications of intention and purpose in particular works of art. Understands how various interpretations can be used to understand and evaluate works of visual art

National Language Arts Standards (Learning to Look Lessons)

Listening and Speaking

Standard 8: Uses listening and speaking strategies for different purposes. Uses criteria to evaluate own and others' effectiveness in group discussions and formal presentations (e.g., accuracy, relevance, and organization of information; clarity of delivery; relationships among purpose, audience, and content; types of arguments used; effectiveness of own contributions)

Viewing

Standard 9: Uses viewing skills and strategies to understand and interpret visual media. Uses a range of strategies to interpret visual media (e.g., draws conclusions, makes generalizations, synthesizes materials viewed, refers to images or information in visual media to support point of view, deconstructs media to determine the main idea)

National Language Arts Standards (Writing about Art Lesson)

Standard 1: Uses the general skills and strategies of the writing process. Writes descriptive compositions (e.g., uses concrete details to provide a perspective on the subject being described; uses supporting detail [concrete images, shifting perspectives and vantage points, sensory detail, and factual descriptions of appearance])

Standard 2: Uses the stylistic and rhetorical aspects of writing. Uses precise and descriptive language that clarifies and enhances ideas and supports different purposes (e.g., to stimulate the imagination of the reader, to translate concepts into simpler or more easily understood terms, to achieve a specific tone, to explain concepts in literature)

Standard 3: Uses grammatical and mechanical conventions in written compositions

National Standards for Visual Arts (Art-Making Lessons for Grades K–4)

Content Standard 1: Understanding and applying media, techniques, and processes

Achievement Standard 1:

c. Students use different media, techniques, and processes to communicate ideas, experiences, and stories

d. Students use art materials and tools in a safe and responsible manner

Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard 3:

b. Students select and use subject matter, symbols, and ideas to communicate meaning

Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard 5:

c. Students understand there are different responses to specific artworks

National Standards for Visual Arts (Art-Making Lesson for Grades 5–8)

Content Standard 1: Understanding and applying media, techniques, and processes

Achievement Standard 1:

b. Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas

Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard 5:

c. Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures

National Standards for Visual Arts (Art-Making Lesson for Grades 9–12)

Content Standard 1: Understanding and applying media, techniques, and processes

Achievement Standard 1:

a. Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks

b. Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard 3:

a. Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life

Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard 5:

c. Students reflect analytically on various interpretations as a means for understanding and evaluating works of art

Resources: Art Supplies for Schools

Blick Art Materials

PO Box 1267
Galesburg, IL 61402-1267
Tel: 1-800-828-4548
Fax: 1-800-621-8293
www.dickblick.com

Nasco

Tel: 1-800-558-9595
www.enasco.com
Fort Atkinson, Wisconsin
Fax: 1-920-563-8296
Modesto, California
Fax: 1-209-545-1669

Sax Arts & Crafts

2725 S. Moorland Rd.
New Berlin, WI 53151
Tel: 1-800-558-6696
Fax: 1-800-328-4729
www.saxarts.com

School Specialty

Tel: 1-888-388-3224
Fax: 1-888-388-6344
www.schoolspecialty.com
PO Box 1579
Appleton, WI 54912-1578
PO Box 8105
Mansfield, OH 44901-8105

About the Authors

Philip Yenawine has been engaged in museum education for over thirty years, ten years as director of education at The Museum of Modern Art (MoMA) in New York City. He writes about art and is author of several books, all addressing issues germane to beginning viewers, including children. He is currently co-director (with cognitive psychologist Abigail Housen) of Visual Understanding in Education, a nonprofit educational research organization that develops and studies programs that teach teachers to use art to teach thinking. He holds a master's degree from Goddard College and was named Museum Educator of the Year by the National Art Education Association (NAEA) in 1991 and won the NAEA award for distinguished service in 1993.

Lisa Blackburn is associate educator and head of studio programs at the Detroit Institute of Arts in Detroit, Michigan. She manages on- and off-site studios as well as studio programming for the general public, community outreach, and school groups. She gives workshops and consults locally and nationally on studio practice in museums. She holds a master of arts degree from Vermont College and has received awards locally and nationally, including a Presidential Citation from the National Art Education Association in 1994.

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