



PHILADELPHIA
MUSEUM OF ART

FULL SPECTRUM

PRINTS FROM **THE BRANDYWINE WORKSHOP**

A RESOURCE FOR STUDENTS AND TEACHERS

**FULL
S P E C T R U M**

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INTRODUCTION

The exhibition *Full Spectrum: Prints from the Brandywine Workshop* celebrates the fortieth anniversary of Philadelphia's Brandywine Workshop and the workshop's gift of one hundred prints to the Philadelphia Museum of Art in memory of the Museum's late director Anne d'Harnoncourt. The workshop promotes printmaking as a fine art and supports the participation of visual artists and audiences of diverse ethnicities and nationalities. Cultural identity, political and social issues, portraiture, landscape, patterning, and pure abstraction are among the subjects highlighted in the exhibition, on view at the Museum from September 7 through November 25, 2012.

Twelve prints from *Full Spectrum* are featured in this resource designed for students and teachers. Through this resource, we hope to encourage them to explore issues of identity, both personal and cultural, as expressed by different artists. In addition, we aim to inspire an examination of works of art that reaches across academic disciplines, in alignment with the Common Core State Standards (www.corestandards.org). Finally, we'd like to shine a light on the Brandywine Workshop, an internationally recognized printmaking institution and art resource located in the city of Philadelphia.

This resource was developed primarily for use with high school students before, after, or instead of visiting the exhibition. Teachers may adapt the materials for younger groups.

THIS BOOKLET INCLUDES:

- Connections to educational standards
- An introduction to the Brandywine Workshop
- Information about twelve artists and artworks featured in the exhibition
- Curriculum connections with suggested projects and activities for each artwork
- Worksheet templates and printmaking activities for classroom use
- A glossary of art terms

THE CD INCLUDES:

- A PDF of this booklet
- A PowerPoint presentation with digital images of all twelve artworks and related looking questions to initiate classroom discussions
- A second CD will include Spanish translations of this booklet and the PowerPoint presentation.

Portions of this resource will also be available at www.philamuseum.org/education.

ACKNOWLEDGMENTS

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This resource was developed by Jean Woodley, School District of Philadelphia Liaison; and Barbara Bassett, The Constance Williams Curator of Education, School and Teacher Programs, both of the Museum's Division of Education and Public Programs. Brandywine Workshop founder Allan L. Edmunds, the Museum's Associate Curator of Prints and Drawings Shelley R. Langdale, and members of the *Full Spectrum* Education Advisory Committee provided invaluable support and insight.

Members of the Advisory Committee include:

Sandra Andino, Taller Puertorriqueño

Jean Broden, St. Hubert Catholic High School for Girls

Dennis Creedon, School District of Philadelphia

Rafael Damast, Taller Puertorriqueño

Allan L. Edmunds, Brandywine Workshop

Ah-Young Kim, Philadelphia Museum of Art

Rachel Loeper, Mighty Writers

Rebecca Mitchell, Philadelphia Museum of Art

Li Sumpter, Window Factory Arts

Emilee Taylor, School District of Philadelphia

Tessie Varthas, School District of Philadelphia

Steven Wills, Philadelphia Museum of Art

CONNECTIONS TO EDUCATIONAL STANDARDS

Both national and Pennsylvania educational standards served as guidelines throughout the development of this teaching resource. In particular, the looking, writing, and discussion activities align with the following Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects (see www.corestandards.org):

College and Career Readiness Anchor Standard for Reading

Standard 7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

College and Career Readiness Anchor Standards for Writing

Standard 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Standard 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Standard 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

College and Career Readiness Anchor Standards for Speaking and Listening

Standard 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Standard 2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Standard 4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Looking, writing, discussion, and production activities also align with the following National Standards for Arts Education (see www.arteducators.org):

Grade 9–12 Visual Arts Content Standards

Standard 2: Using knowledge of structures and functions. (Students know the differences among visual characteristics and purposes of art in order to convey ideas, and describe how different expressive features and organizational principles cause different responses.)

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

Standard 4: Understanding the visual arts in relation to history and cultures

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

Standard 6: Making connections between visual arts and other disciplines



WHAT IS THE BRANDYWINE WORKSHOP?

Founded by Allan L. Edmunds in 1972, the Brandywine Workshop is currently located at 728 South Broad Street on the Avenue of the Arts in Center City Philadelphia. It has dedicated itself to a three-part mission:

To create works of art

To make connections between people from diverse and often international backgrounds

To offer community-based educational opportunities

Working with local artists and hosting visiting artists-in-residence, the workshop offers a wide array of educational programming that actively engages multicultural artists and communities. Its many programs seek to train artists and art students in fine art printmaking, supporting artists and students of various backgrounds through a setting that is collaborative, experimental, and guided by high standards. The workshop serves local high schools, colleges, cultural institutions, and community groups, thereby teaching future generations of artists, curators, and art historians.

Brandywine Workshop's signature program is its Visiting Artist Fellowship, which has hosted nearly three hundred artists and has established an impressive collection of contemporary **prints** in the organization's archives. Each year, the workshop invites artists from across the United States (and sometimes from abroad), covering travel, accommodations, and other expenses for a one-week residency.

On a wider scope, the Brandywine Workshop has pioneered programs in art and culture across the United States, and has organized exhibitions for travel to many cities in the United States, Europe, the Middle East, Africa, and Latin America. Additionally, it has been a leader in the use of **offset lithography** (see glossary) as a fine art medium/technique.

To learn more about the Brandywine Workshop, visit www.brandywineworkshop.com.

MYSTIC SKY WITH SELF- PORTRAIT

1992

Color offset lithograph with
collage and construction

Image/sheet: 21 $\frac{1}{16}$ x 25 $\frac{1}{4}$ inches
(54.5 x 64.1 cm)

2009-61-72

LET'S LOOK

What kind of mood does
this work evoke? Happy, sad,
upbeat, threatening . . . ?

What objects has Saar included?

What meanings do you
associate with them?

What does this self-portrait
reveal about the artist?

What makes you think that?

What objects would you
put in your self-portrait?

What do they symbolize?



ABOUT THE PRINT

The artist Betye Saar's interest in spirituality and **symbolism** is evident in this artwork with its collaged shooting stars and cosmic array of imagery, including a pair of dice (fate/fortune), a flaming heart (spiritual love), an eye in a pyramid (God's all-seeing eye), and a floating mask (hidden identity and magic). Saar looks outward from the bottom corner, while an open hand (is it hers?) reaches toward the warmth of a red, blazing sun. A tiny moon and a sun as well as the Greek letter omega (the final culmination of all) mark her palm. Dynamic images of power and identity tilt and align across this orderly, personal universe.

"Curiosity

about the unknown

has no boundaries.

Symbols, images, place and cultures merge.

time slips away.

The stars, the cards, the mystic vigil

may hold the answers.

By shifting the point of view

an inner spirit is released.

Free to create."

—BETYE SAAR, 1998



BETYE SAAR

American

Born Los Angeles, 1926

Photograph by Jacob Wheeler. Courtesy of
Michael Rosenfeld Gallery LLC, New York, NY

ABOUT THE ARTIST

Betye Saar finds beauty and wonder in everyday objects that others might discard. For Saar, a bit of fabric, a broken toy, or a lost key is a treasure ripe with possibility. After studying art and design at the University of California and California State University, Saar focused on making **collages** and other **assemblages**, large and small. Politics, social norms, and issues of power—especially for women and people of color—became a topic in her work. She explores mystical **themes** in her artwork and often includes signs and **symbols** that stir emotions relating to identity and the sustaining power of memory.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Symbolic Self-Portrait

Symbols are crucial in communicating ideas. They can be representational or **abstract**. Brainstorm symbols that have personal meaning for you, and translate them into a collage to create a self-**portrait** made entirely of symbols.

Assemblage

Betye Saar is well known for her assemblages. Make a shoe-box assemblage based on your childhood memories. Arrange a display of drawings, photographs, or magazine pictures and objects inside the box to capture the spirit of your recollections. For more inspiration, look at assemblages by the American artist Joseph Cornell (1903–1972) as well as those by Saar (www.betyesaar.net).

LANGUAGE ARTS

List Poem

A list poem is made from a list of words. Create a list poem inspired by something you like, maybe

your favorite piece of music, food, sport, or emotion. Brainstorm nouns, verbs, adjectives, adverbs, and short phrases that describe it and why it is important to you. Remember to include details. Using the list, arrange the words and phrases into a poem. It can be any length and can rhyme or not.

In Your Opinion

Consider Saar's quote (page 8) about her artwork. In your opinion, does *Mystic Sky with Self-Portrait* reflect the spirit of her words? How? If not, why not?

SOCIAL STUDIES

Speak Out

In her artwork, Saar challenges the myths and stereotypes that she has faced as an African American woman. Explore her works (www.betyesaar.net) and see how she has expressed her political and social views. Research how the world has responded.

ISAIAH

1986

Color offset lithograph

Image/sheet: 29¹⁵/₁₆ x 21³/₄ inches
(76 x 55.2 cm)

2009-61-90



LET'S LOOK

Describe the colors, lines, and patterns in this print.

What objects, figures, words, and phrases can you find?

Isaiah Zagar is best known for his colorful public mosaics. How is this image like a mosaic?

What do you think he wanted to tell us about himself in this self-portrait? What does he say about the role of art in the world?

What words or phrases would you include in your self-portrait?

ABOUT THE PRINT

Isaiah Zagar created this self-**portrait** in 1986. As with his **mosaics**, he decorated this energetic **print** with vibrant colors and lively **patterns**. Turquoise and green horizontal stripes, layered with red flowers and leaves, create a playful **background**. Bold, red lines follow the contours of his bright yellow hair, eyes, nose, mouth, and beard. Look closely to find people, leaves, branches, flowers, hands, and even a coffee cup embedded within the picture. Zagar also included stamp-like texts, such as “Art is the center of the real world” and “Philadelphia is the center of the art world,” convictions that he has stated in his work for decades. These colors, patterns, images, and ideas become a part of Zagar’s face, hinting about the artist’s thoughts on identity and how he sees himself.

“Philadelphia is the center of the art world.

Art is the center of the real world.”

—ISAIAH ZAGAR



ISAIAH ZAGAR

American

Born Philadelphia, 1939

Photograph by Emily Smith

ABOUT THE ARTIST

Isaiah Zagar is best known for his colorful, public mosaics on buildings in Philadelphia and around the world. The mosaics are made with pieces of mirror, tile, glass, and a variety of other materials. A native Philadelphian of Jewish ancestry, he studied painting and graphics at Pratt Institute in New York City. As a young man, he spent three years as a volunteer with the Peace Corps in Peru, where he worked with and was inspired by folk artists. His largest artwork is Philadelphia’s Magic Gardens, a massive, mosaic-decorated art environment outdoors at 1020 South Street that covers half a city block.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Create a Personal Stamp

In his self-portrait, Isaiah Zagar included oval, circular, and rectangular images that look like the stamps in an international traveler’s passport, perhaps as a reference to his worldly travels. Create a design for your personal decal, logo, or stamp. What text or **symbol** will represent you best? As an extension, create a print from your drawing. (See pages 38–39 for printmaking directions.)

Create a Self-Portrait

Use symbols and text as well as photographs and pictures from magazines to tell your story. Incorporate a variety of shapes, colors, and textures. Execute your self-portrait in a **realistic** fashion using standard proportions or more abstractly as Zagar did in his portrait.

LANGUAGE ARTS

Persuasive Letter

Zagar has created murals all over Philadelphia. Write a persuasive letter advocating that a new mural be commissioned in your neighborhood. Cite important features about your neighborhood that should be publicly celebrated.

In Your Opinion

Think about Zagar’s quote (page 10) about his art. In your opinion, does *Isaiah* reflect the spirit of his words? How? If not, why not?

SOCIAL STUDIES

Develop a Plan

Working with fellow students, make a plan to select a site at your school where more student artwork could be exhibited. Ask for input from the faculty, staff, and parents. Strategize how to go about planning such an undertaking and how to evaluate its feasibility.

EL TÚNEL

1999

Screenprint printed in light tan and black inks

Image: 18 1/8 x 24 inches (46 x 61 cm);
Sheet: 21 3/8 x 27 1/2 inches (55.4 x 69.9 cm)

2009-61-57

LET'S LOOK

Describe this scene. What do you see?
Where is this taking place?
What is going on?

What kinds of emotions does this image evoke?
How does Miranda inspire these feelings?

Look closely at the details of the face.
Why might the artist have included so many eyes?

If this were a dream, what kind of dream would it be?
What might this masklike face want or be trying to tell you?



ABOUT THE PRINT

The tunnel, serving as a middle passage between thoughts and dreams, between one reality and the next, sets the scene for this **surreal print**. A masklike face looms large as a river flows into the deep beyond. With eyes scattered within its large eyes and flame-like hair, the transparent apparition in the **foreground** appears to possess an all-seeing power that must be met on its own terms. Little crystal shapes travel upstream toward the black night, as if to join the diamond-like points in the dark sky. Perhaps each little point represents a separate dream, thought, or soul floating out among the stars.

Ibrahim Miranda builds the image with strong black lines and shapes (ovals for the face and eyes, a triangle for the receding river). The tunnel's repeated curving lines give a soft rhythm and depth to the print, while borders hold everything in place.

"La obra El túnel es una especie de autorretrato, es una idea sobre la introspección y el aislamiento del ser humano."

(The work El túnel is a kind of self-portrait, it is an idea about the introspection and isolation of the human being.)

—IBRAHIM MIRANDA, 2012



IBRAHIM MIRANDA

Cuban

Born Pinar del Río, Cuba, 1969

Image courtesy of Graphicstudio/University of South Florida. Photograph by Will Lytch

ABOUT THE ARTIST

Ibrahim Miranda was born in Cuba. He graduated from the Instituto Superior de Arte in Havana in 1993. As a painter and printmaker, Miranda is inspired by Cuban culture and history as well as natural elements, especially water. In his artwork, Miranda asks what is real and what is not. He uses dreamlike **metaphors** to express feelings of isolation and to explore ideas about change and **metamorphosis**.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Depict a Dream

Ibrahim Miranda creates a kind of dreamlike vision in *El túnel*. Recall one of your dreams and illustrate it. Consider contrasting black and a light color like Miranda did in his print. As an extension, create a print from your drawing. (See pages 38–39 for printmaking directions.)

Make a Self-Portrait

Miranda often places visual images directly onto maps of Cuba as well as cities and places far away from Cuba. Make a self-**portrait** by first selecting a page from a newspaper or magazine that somehow relates to who you are as a person. Next, decide how to make your image work well on the background text or image.

LANGUAGE ARTS

Tell a Story

Imagine that this print is an image from a dream you are having. What is the story? What is happening now? What happened before this moment? What happens next? How are you reacting?

In Your Opinion

Consider Miranda's quote (page 12) about his artwork. In your opinion, does *El túnel* reflect the spirit of his words? How? If not, why not?

SOCIAL STUDIES

Cuban Culture

Cuban culture is a rich blend of African, European, and indigenous influences. Research how these different influences have shaped Cuban culture (art, dance, music, literature, and architecture) and history.

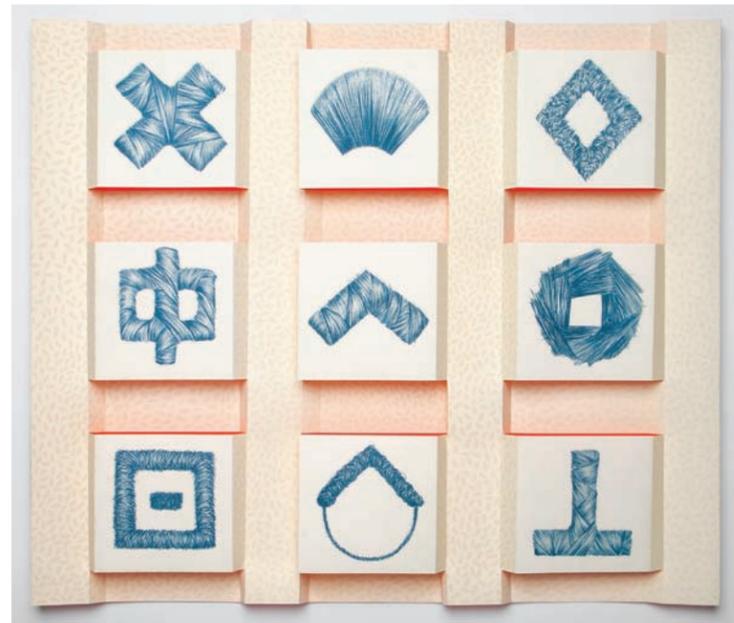
CROSS CULTURAL PICTOGRAMS

1992

Color offset lithograph
paper construction

Overall: 21½ x 25¼ x 1⅞ inches
(54.6 x 64.1 x 2.9 cm)

2009-61-38



LET'S LOOK

How would you describe the shapes in this print? How are they arranged?

What meanings would you give the shapes? Why do you think Hom made them look as if they are wrapped with hair or fiber?

Hom often reflects on her experience as a Chinese American in her art. The pictogram for "center" is one of the characters used for the word "China" (*jung guo*). Why might the artist place this word off to the side?

How could it relate to her experience growing up as a Chinese American?

ABOUT THE PRINT

To create this work, Mei-ling Hom printed nine pictograms, or **symbols**, on paper, which she then cut and folded into a shallow 3-D construction. The symbols appear to be wrapped in blue fiber and displayed in a "gallery" of rectangles and squares. An orange paper background adds energy, and **symmetry** brings balance to the work.

Pictograms are a form of picture writing. Early cave drawings, Egyptian hieroglyphics, and Chinese **calligraphy** are based on picture symbols. In this work, Hom included invented symbols and the Chinese character for "center" (middle row, left), also used for the word "China" (*jung guo* or "center country"). She created the symbols to express her experience in American schools, where she had little opportunity to explore her heritage. "My American education taught me Latin, French, and Spanish before I sought out Chinese-language classes in college." These images, wrapped with strands of various textures, reflect her quest to weave the threads of her heritage with her own unique persona.

"I hope to resolve the conflict of a hyphenated cultural identity and to gain a deeper understanding that may give my American artmaking a resonance of my Chinese heritage."

—MEI-LING HOM



MEI-LING HOM

American

Born New Haven, 1951

ABOUT THE ARTIST

Primarily a sculptor, Mei-ling Hom is recognized for her versatile approach to making art. She was formerly based in Philadelphia, where she taught at Community College of Philadelphia. Hom's installations and community-arts collaborations examine the complexities of her life as a woman, an artist, and an American of Chinese descent. Hom's *China Wedge* (1994), a forty-foot-long public sculpture made of 22,000 white porcelain cups, bowls, and spoons, is installed in the Pennsylvania Convention Center in Philadelphia.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Identity/Pictorial Design

People's names and homes are part of their identity. Design a pictorial drawing featuring your initials and some part of your home address, adding colors that have significance for you. Stress the design elements.

Abstract Symbols

Create a gallery of six personal **abstract** symbols that express who you are. Consider making the gallery in 3-D. Use the color, shape, balance, and texture symbolically as Mei-ling Hom did but in your own terms. For more inspiration, look at the artwork of Xu Bing (xubing.com), who was born in China in 1955.

LANGUAGE ARTS

What Would You Ask?

What questions would you ask Hom if you could talk with her about her work and her life? What do you want to know and why? Do research to prepare relevant questions.

In Your Opinion

Consider Hom's quote (page 14) about her artwork. In your opinion, does *Cross Cultural Pictograms* reflect the spirit of her words? How? If not, why not?

SOCIAL STUDIES

Standardized Symbols

Research the development of the International Organization for Standardization (ISO) and the history of modern-day communication through pictograms. ISO symbols are everywhere—at airports, in museums, at the Olympics. Look up the officially accepted set of ISO symbols, and then create a new pictogram for your school or home that clearly communicates a helpful idea without words.

Compare and contrast ISO's symbols and Hom's pictograms. Are they intended to serve the same purpose? Track your findings on a Venn diagram. (See page 35 for a template.)

AND THEN . . . YOU JUST SMILE

2003

Color offset lithograph
Image/sheet 21¹/₁₆ x 21¹/₂ inches
(54.8 x 54.6 cm)
2009-61-11

LET'S LOOK

What words would you use to describe the mood of this work?

How do the colors, lines, and shapes contribute to the mood?

What kind of music does this artwork remind you of? Why?

Imagine the kinds of sounds you would hear in this work. What lines and colors would be loud, soft, high, low, short, or long?

What colors, lines, and shapes would best fit your favorite music?



ABOUT THE PRINT

The title of this **print**, *And Then . . . You Just Smile*, sounds like the refrain of an old song. Can you see how the artist Moe Brooker moved his hand in one direction and then another? It seems as if he drew this work quickly, freely, and with vigor, imbuing it with an air of spontaneity and freshness. First impressions aside, this **abstract** image is structured the way great jazz compositions and improvisations are—controlled but also free. Pink and yellow rectangles fill two thirds of the space, contrasting with the darker shapes stretching across the bottom. A puff of light blue, like a little cloud in the sky, draws the eye upward. In the center, light and dark yellow squares recede into the **background**. To complete the work, the artist drew thin lines zipping across the center **foreground**, all straight except for the blue one bouncing through the air with rhythm and exuberance. The layering of colors, various lines, and forms seems to describe the interrelation of sounds and notes coming from different instruments as they are played together.

“Painting is about making visible a thought or idea.”

—MOE BROOKER



MOE BROOKER

American
Born Philadelphia, 1940

ABOUT THE ARTIST

Moe Brooker was raised and educated in Philadelphia. He received his bachelor of fine arts (BFA) and master of fine arts (MFA) degrees from Tyler School of Art at Temple University, and is currently a professor at Moore College of Art and Design. A celebrated artist and renowned educator, Professor Brooker has taught in numerous places, including Europe and Asia. Many cultural and personal influences have shaped his work but none more than his African American heritage. He looks to music for inspiration, especially jazz and sacred song. Music conveys **mood** and meaning through rhythm and notes, while his abstract paintings, drawings, and prints communicate those ideas with color, line, and shape.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Visual Expression

Explore visual expression by creating an abstract painting, drawing, or print. While listening to various music selections, paint or draw to the rhythm, energy, and mood. Discuss why particular colors, shapes, lines, and other elements capture the feel of the music. As an extension, create a color monoprint based on your drawing. (See page 38 for directions.)

Compare and Contrast Artworks

Both Moe Brooker and Vincent D. Smith (see pages 32–33) have created prints that evoke music and sound. Compare and contrast these prints. What kind of music does each evoke? How does each artist convey these feelings and sounds? Which has more resonance for you? Why? What type of music or musical event would most inspire you to make an artwork? Track your findings on a Venn diagram. (See page 35 for a template.)

LANGUAGE ARTS

Analysis and Dialogue

If two distinctly different lines (or shapes or colors) in Brooker's print could have a conversation, what would they say to each other? Create a dialogue between them. Have them introduce themselves to each other, and explain why the artist put them in the scene.

In Your Opinion

Consider Brooker's quote (page 16) about his artwork. In your opinion, does *And Then . . . You Just Smile* reflect the spirit of his words? How? If not, why not?

SOCIAL STUDIES

Brooker has said that the neighborhood where he grew up could be a dangerous place. He later added, “Artwork allowed me to say a lot about the world around me in a safe way.” Think about challenging issues in your world. How can you address these concerns through art, writing, or music?



FAMILY ARK ABOUT THE PRINT

1992

Color offset lithograph triptych

Image/sheets (three joined):
29 3/8 x 49 1/2 inches (74.6 x 125.7 cm)

Left panel (image/sheet):
29 3/8 x 13 1/8 inches (74.6 x 35.4 cm)

Center panel (image/sheet):
29 3/8 x 21 1/8 inches (74.6 x 54.8 cm)

Right panel (image/sheet):
29 3/8 x 13 1/8 inches (74.6 x 35.4 cm)

Side panels: 2009-61-7a,b

Center panel: Philadelphia Museum of Art:
Purchased with the Print Revolving Fund,
1999-122-2

JOHN BIGGERS (American, 1924–2001) was an accomplished draftsman, printmaker, and visual storyteller. *Family Ark* is a grand story divided into three sections, a triptych, that Biggers designed to be shown altogether, with the center panel on its own, or with the side panels paired together. Elements of **symmetry**, **geometry**, and **pattern** appear everywhere. Symmetrical in design, the scene is composed like a balanced scale with a kneeling boy at the fulcrum. Hathor, the Egyptian goddess of love and protection (known by her horned headdress), is also positioned in the center, above the boy. She alone faces forward as she extends her embrace to all. At the core, John Biggers's message is both personal and epic: the family unit, the foundation of human society, bonded together in spirituality and love, remains strong and will prevail.

"The role of art is to express the triumph of the human spirit over the mundane and the material."

—JOHN BIGGERS

ABOUT THE CENTER PANEL

John Biggers designed *Family Ark* so that the three panels of the triptych could work alone or in combination. The orange-red of the center panel helps distinguish it as the centerpiece.

Men stand, women sit, and children kneel in still reverence before an altar elaborately decorated with African motifs. **Abstract** and **geometric**, the figures seem more like icons than humans, even in their overalls and bare feet. Arms extend to include every family member. Visually, the scene is complex. Geometric shapes overlap, and circles repeat within more circles. Surfaces are lush with lines and shadows, light and dark. Patterns are drawn flat in some places but given the illusion of depth and **perspective** elsewhere.

In addition to mythological references, Biggers included everyday things in his work, but he gave them new meaning as **symbols** of life, death, and regeneration. A small wash pot and scrubboard, front and center in the **foreground**, may serve as a **metaphor** for motherhood or the act of spiritual cleansing. In *Family Ark*, ceremonial African combs stand like tall columns or decorative banners across the **background**. A soft orange-red, the color of clay from the earth, adds a sense of warmth to this sacred space.

LET'S LOOK

What are some of the things you notice? Look again. What more do you see?

Circles and ovals are repeated throughout this image. Where do you see them? How do the large circles and ovals help connect the center image with the side images?

LOOK CLOSELY AT THE CENTER PANEL

This artwork is a triptych (composed of three sections put together). Focus on the center panel. How many figures can you find? What is their relationship? What are they doing? What makes you think that?

Find Hathor, the Egyptian goddess of love and protection, known by her horned headdress.

Find Osiris, the Egyptian god of the underworld and cycles of nature and regeneration. He is stretched out in his long, barred coffin.

How do these two gods' qualities relate to the idea of family?

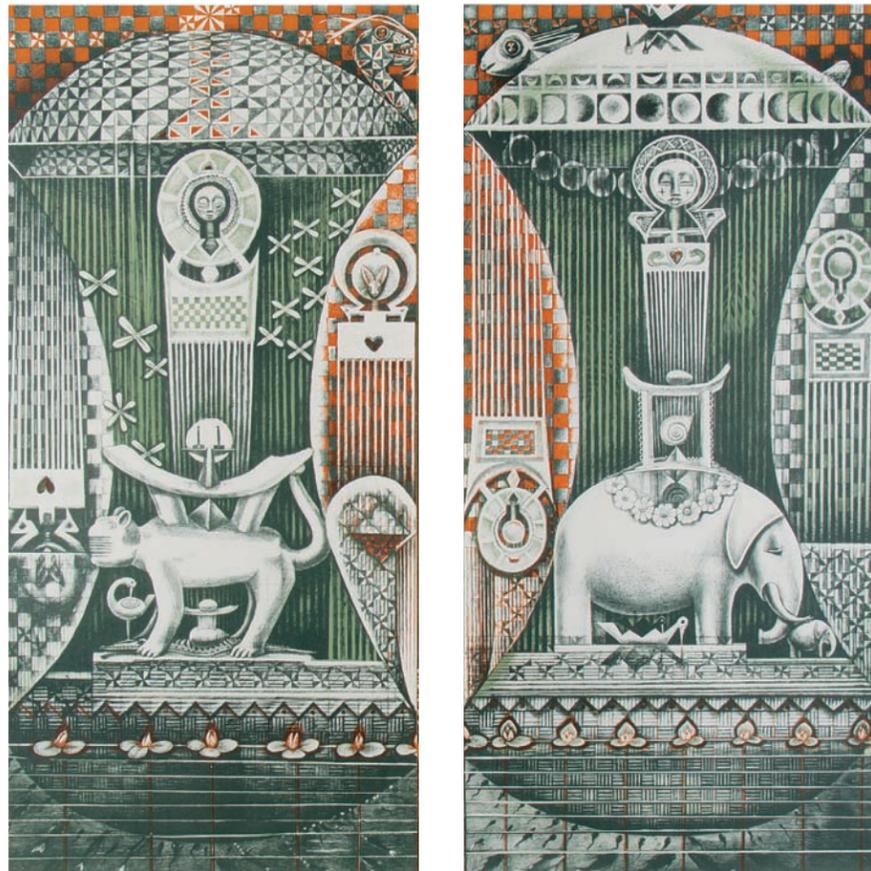
Biggers placed oversized African ceremonial combs across the background of this panel (and the side panels too). Can you find five?

LOOK CLOSELY AT THE "FAMILY ARK" SIDE PANELS

Biggers included a leopard and an elephant bearing thrones on their backs. In African mythology, the leopard is associated with courage and ferocity, the elephant with dignity, wisdom, and patience. How does the way they are drawn help express those traits?

How do the panels come together to express ideas about family?

How does this African American artist celebrate his African heritage in this print?



ABOUT THE LEFT AND RIGHT PANELS

The side panels fit together to form a diptych (two panels). The leopard in the left panel stands with a ceremonial seat fit for royalty on its back. An elephant stands in the right panel. In African mythology, animals are often given exaggerated human traits, some good and some not. One of the animals here is associated with courage and ferocity while the other one possesses dignity, wisdom, and patience.



JOHN BIGGERS

American

Born Gastonia, North Carolina, 1924; died Houston, 2001

Photograph by Earlie Hudnall

ABOUT THE ARTIST

John Biggers was born in North Carolina, where he learned about hard work and the importance of family at an early age. After his father's death, he helped his mother support the family, and he always remembered her strength and courage. By 1954, Dr. Biggers had earned a PhD in education from Pennsylvania State University. Renowned as an educator and author, he is best remembered as a muralist who created public works that honor the richness of African American culture and celebrate his African heritage.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Symbols

Paint, draw, or print a large family tree that represents you and your genealogy. Make and attach symbols that reflect something about you and members of your immediate and extended family.

Diptych/Triptych

Create a **narrative** diptych or triptych that illustrates a family tradition or event. Include objects, colors, patterns, or shapes that symbolize the occasion and its significance to you. The two or three panels should relate to each other in topic and style. How will they fit together?

LANGUAGE ARTS

Mythology

Research the ancient Egyptian gods Hathor and Osiris. Imagine what they think about being included in *Family Ark*. What might they say?

In Your Opinion

Consider John Biggers's quote (page 18) about his artwork. Does *Family Ark* reflect the spirit of his words? How? If not, why not?

SOCIAL STUDIES

Research an Artist

Biggers honored African and African American cultural traditions from Egypt to the West Coast. Until his death in 2011, the Nigerian artist Prince Twins Seven-Seven also celebrated African culture, especially Yoruba art and music, but with a modern touch. Research why Prince Twins Seven-Seven was given the UNESCO Artist for Peace Award in 2005. What do you think Biggers would feel about this achievement?

ARTISTIC PERSPECTIVE

2001

Color offset lithograph

Image (irregular):
20¾ x 28½ inches (51.8 x 72.4 cm);
Sheet: 22 x 29¾ inches (55.9 x 75.6 cm)

2009-61-68



LET'S LOOK

Start with the water.

What do you see?

Now look at the land. How many US states can you identify?

Which state seems to be the most important? How did the artist express that?

The artist included small, circular pictures that highlight art and attractions in Texas. Can you identify any of them?

What does this map reveal about the artist's point of view about Texas?

If you were going to make a map about your city or state, what would you highlight?

ABOUT THE PRINT

This image is all about Texas. The state is colored yellow to distinguish it from the neighboring areas, which are more pink, brown, or blue.

The map does not name Texas cities or roads; instead round insets indicate various sculpture sites around the state.

What's wrong with this picture? Texas is presented accurately, including the art sites, but everything else should be questioned.

This tongue-in-cheek artwork challenges geography as we know it. Here, Texas stretches north to Illinois and west to California. The blue Gulf of Mexico and Atlantic Ocean are shifted westward, their waters teeming with aquatic life, mythological beings, and vessels from assorted historical eras. Out of scale, Texas extends north and south, seemingly beyond the map's edges. New Mexico and Arizona are reversed, and Mexico appears only below California. With humor, *Artistic Perspective* confirms that an individual's point of view shapes and informs how she or he sees the world.

"A growing concern for the survival of nature and a need to understand the relationship of people to the landscape has encouraged me to explore nature-related themes."

—ANNA MARIE PAVLIK



ANNA MARIE PAVLIK

American

Born Pittsburgh, 1952

Photograph by Richard Rosen

ABOUT THE ARTIST

Anna Marie Pavlik spent most of her early years in Minnesota. In college she earned a degree in studio arts and later earned a degree in mechanical engineering. As a printmaker, Pavlik explores **themes** about nature and how people relate to the environment. Maps and other views of natural sites are frequently incorporated into her work as she seeks to draw attention to "the irreplaceable value, sublime beauty and mystery found within our natural environment." When she made the **print** *Artistic Perspective*, she was living in Texas. She currently lives and works in Kentucky.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Point of View

Use a computer to make a brochure that points out important features of your state, city, or neighborhood, emphasizing those you think are most essential. Pavlik visited some of the places she highlighted in her print and used a guidebook about historic sites and art in Texas to pick out others. Do online research to find out more history, art, and attractions you might want to include in your brochure.

Scale

Imagine yourself feeling very large or very small in a space, either physically or psychologically. Create a drawing, painting, collage, or print that expresses how you feel. The work could be **abstract** or **realistic**.

LANGUAGE ARTS

Point of View

What does the artist's fanciful map reveal about her perspective on Texas? Cite evidence from the image.

In Your Opinion

Consider Pavlik's quote (page 22) about her artwork. Does *Artistic Perspective* reflect the spirit of her words? How? If not, why not?

SOCIAL STUDIES

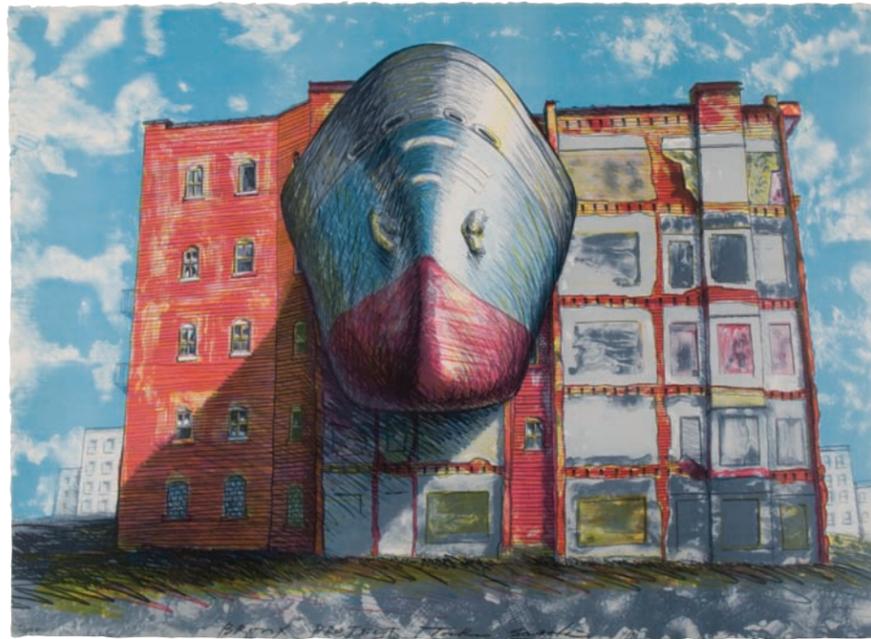
Find the Facts

Find an accurate map of the United States and compare it to Pavlik's. What is the same? What is not? What's the most distorted feature about Pavlik's map? Track your findings on a Venn diagram. (See page 35 for a template.)

BRONX PROJECT

1991

Color offset lithograph
Image/sheet: 21¾ x 30 inches
(55.3 x 76.2 cm)
2009-61-75



LET'S LOOK

What do you see? What do you think? What do you wonder?

Look at the buildings. How can you tell that no one lives here anymore? What else makes this scene seem lonely and isolated?

Where are you standing in this picture? Did the artist want you to feel big or small? How did he make you feel that way?

Why would the artist have put a boat into a building?

Toshio Sasaki emigrated from Japan to the United States to go to art school in New York. How might this image reflect his feelings and experiences?

ABOUT THE PRINT

With a bright blue sky and lacy clouds overhead, a building stands alone in an empty lot in the Bronx, a borough of New York City. In this dreamlike scene, the protruding prow of a large ship, placed high against the wall, casts a dark shadow. A **mood** or sense of isolation prevails. Who once lived in this abandoned building?

Where did everyone go? What stories played out in these spaces where only brick, paint, and bits of wallpaper remain? Finally, what about the boat, up high and dry and out of water?

In 1974, when Toshio Sasaki arrived in the United States, the Bronx was in social turmoil. Sasaki saw the devastation. Property was being abandoned and destroyed. People, especially the poor, were displaced and their communities destroyed. As a recent immigrant, Sasaki experienced loneliness and a loss of community and family. In 1991, while making *Bronx Project*, Toshio Sasaki looked back to a time when he was like a ship out of water.

"I believe that the challenge is to expedite a new cultural awareness and foster cross-cultural dialogue through an accessible visual language."
—TOSHIO SASAKI, 1998



TOSHIO SASAKI

Japanese

Born Kyoto, Japan, 1946;
died Nagakute, Japan, 2007

ABOUT THE ARTIST

Toshio Sasaki was born in Kyoto, Japan. He came to New York City to attend the Brooklyn Museum Art School. A sculptor, Sasaki was dedicated to making public works that were accessible to everyone. He is best known for a 332-foot-long, concrete wall relief called *The First Symphony of the Sea* at the New York Aquarium at Coney Island, completed in 1993. He was also one of eight finalists in the design competition for the National September 11 Memorial in 2003.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Landscapes

Photograph the architecture and surroundings of your neighborhood. Create a montage to capture the culture of the environment. Include things that are beautiful and things that some might find less attractive.

Express an Emotion

Create a drawing, painting, **print**, or **collage** of an object that captures an emotion or feeling that everyone experiences, such as excitement, loneliness, or joy. Emphasize the emotion with colors, shapes, lines, and textures. What else will you include? The work can be a **realistic** or **abstract** representation.

LANGUAGE ARTS

Lune Poem

In *Bronx Project*, the artist selected two objects (an abandoned building and a ship) as **symbols** of loneliness. Create a lune poem about this print or about a particular place or event that is important to you. (See page 36.) Include details about the print, place, or event and the feelings the artist or you experienced.

In Your Opinion

Consider Toshio Sasaki's quote (page 24) about his artwork. In your opinion, does *Bronx Project* reflect the meaning of his words? How? If not, why not?

SOCIAL STUDIES

Interview

There are many reasons why people leave their birthplace to live in a new and unfamiliar place. Interview someone you know who found a new homeland. Write their story as an oral history.

BEYOND THE YEAR 2000

1993

Color offset lithograph and screenprint paper construction with foam core board

21 $\frac{1}{8}$ x 30 $\frac{1}{16}$ x $\frac{1}{2}$ inches
(54.9 x 76.4 x 1.2 cm)

2009-61-96



LET'S LOOK

What kind of place is this? What do you see? What would you hear? What time of day might it be?

What mood or feeling does this image have? How do the shapes, lines, colors, and textures help create that mood?

How does the artist create a sense of movement?

De Guatemala had a strong interest in ancient Mayan art, culture, and mythology. She often described the natural world in her work as being inhabited by gods and deities. How does she make these treelike forms appear to be alive?

ABOUT THE PRINT

Joyce de Guatemala created this **print**, *Beyond the Year 2000*, in 1993. In the image, tall tree trunks and branches stretch upward against a brilliant turquoise-blue **background**, which fades in intensity from left to right. The bark has been scraped away, revealing the golden interior color and leaving a **pattern** of curved lines along the surfaces. Inspired by shapes found in Mayan sculptures, silver half- and quarter-circles adorn the two larger tree forms in the **foreground** (which are **collaged**) and the thinner branches behind them. Bending and swaying, it's as if these forms are on stage performing for us, suggesting the inner life of the gods, deities, or dynamic elements of wind and water.

"My work requires that the viewer take time to see rather than just look."
—JOYCE DE GUATEMALA, 1982



JOYCE DE GUATEMALA

Guatemalan

Born Mexico City, 1934;
died Philadelphia, 2000

ABOUT THE ARTIST

Joyce de Guatemala was born in Mexico, grew up in Guatemala, and moved to Pennsylvania in 1975. Defying gender and cultural stereotypes, she welded steel and sawed wood to create her sculptures, which have been exhibited around the world. Her forms were often inspired by ancient Mayan art and architecture. She had a strong interest in mythology and described her works as being inhabited by gods, deities, and natural elements of wind, earth, and water.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Patterns and Textures in Nature

Make a close-up photograph or drawing of an object in nature (plant, bark, rock, water) by zooming in on its **patterns** and textures. The specific identity of the object may be lost. As an extension, make a print based on your photograph or drawing. See pages 38–39 for printmaking techniques.

Nature Sculpture

Joyce de Guatemala made sculpture based on nature. Gather natural materials (and perhaps other materials) to create a 3-D sculpture based on an element of nature such as rain, wind, or sun. What will the theme be? Will you place it outdoors or inside? What color(s) will it be?

LANGUAGE ARTS

Fib Poem

Create a Fib poem inspired by this artwork. A Fib poem is similar to haiku but based on the Fibonacci number sequence. Often found in nature, the

Fibonacci sequence begins with the numbers 0 and 1; each subsequent number is the sum of the previous two: 0, 1, 1, 2, 3, 5, 8 . . . The typical Fib poem is a six-line, twenty-syllable poem, and the syllable count per line follows the Fibonacci sequence: the first and second lines each contain one syllable, the third line has two, the fourth has three, the fifth has five, and the sixth line has eight. See page 37 for a worksheet.

In Your Opinion

Consider de Guatemala's quote (page 26) about her artwork. In your opinion, does *Beyond the Year 2000* reflect the spirit of her words? How? If not, why not?

SOCIAL STUDIES

Mayan Culture

De Guatemala was inspired by Mayan culture and its focus on nature. Research Chac and Yum Kaax, the Mayan rain god and the Mayan lord of the forest, their significance in ancient Mayan civilization, and why their names still have meaning today.

WATCHING

1989

Color offset lithograph

Image/sheet: 21½ x 30 inches
(54.9 x 76.2 cm)

2009-61-33



LET'S LOOK

What words would you use to describe the bird? What is it doing? What could it be thinking? What makes you say that?

What is going on in the background?

What has happened here? What might happen next? What clues does the artist give you?

What do you think the bird's role in this story is?

Grajales's work is often about the environment and people's impact on it. What messages might she be sending in this artwork?

ABOUT THE PRINT

Billowing smokestacks, turbulent clouds, a fiery red horizon, and a deserted highway fill this barren **landscape**. What has happened? One living creature is around to tell the story. With the energy of a character from a computer animation, a lone bird (is it an eagle?) draws attention to its plight and to the destruction of the world that it inhabits. According to Grajales, "The birds in my work are a vision from my dream world . . . [they] represent the conflict in our environment between nature and man's tools of destruction." Grajales creates a stark contrast between the bird and nature and the man-made threats to them. Drawn in stippled, multicolored **patterns** and textures, the bird and landscape are presented almost as one. Although the bird dominates the **foreground**, the hard-edged monumentality of the giant stacks and the sharp curve of the never-ending, dark road make their harmful impact on the environment clear.

"The earth is worth saving and . . . our destinies and that of the animals are intertwined."

—ELIZABETH GRAJALES, 1991



ELIZABETH GRAJALES

American

Born New York City, 1952

ABOUT THE ARTIST

Elizabeth Grajales, an artist of Latino heritage, studied drawing and painting at Arizona State University, where she was profoundly influenced by the mountainous setting and accompanying wildlife. She is best known for her **mosaic** panels *When the Animals Speak*, which were made for Penn Station in New York City and installed in 1998. Many millions of commuters have seen these murals that depict animal groupings and include birds, deer, bears, and lions. Grajales hopes that the images will give pleasure to the viewers as well as stimulate discussion about the environment and humans' impact on nature.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

The Beauty of Nature

Elizabeth Grajales says the beauty of the Superstition Mountains of Arizona, where she studied drawing and painting, has influenced her work. According to an Apache legend, a hole leading down into the lower world is located in the Superstition Mountains. Winds blowing from the hole are said to be the cause of severe dust storms. Create a work using patterns and colors from torn magazines to create a **collage** that depicts this belief.

Compare and Contrast Artworks

Grajales and Hock E Aye Vi Edgar Heap of Birds (see page 30–31) have both created works of art that draw attention to issues important to them. Compare and contrast their **prints**. How are they similar? How are they different? Track your findings on a Venn diagram. (See page 35 for a template.) Discuss why each artist may have chosen to represent their issue in the way that they did.

LANGUAGE ARTS

PowerPoint Presentation

Working in a small group, research, document, and find images online to make a PowerPoint presentation about an environmental issue important to you. Make an oral presentation to the class.

In Your Opinion

Consider Grajales's quote (page 28) about her artwork. In your opinion, does *Watching* reflect the spirit of her words? How? If not, why not?

SOCIAL STUDIES

Concept Proposal for an Environmental Mural

Research environmental issues such as air, water, and land pollution and their impact on ecosystems. Sketch and write notes based on research, and then create a proposal for a mural that expresses the importance of conservation and protection of natural resources.

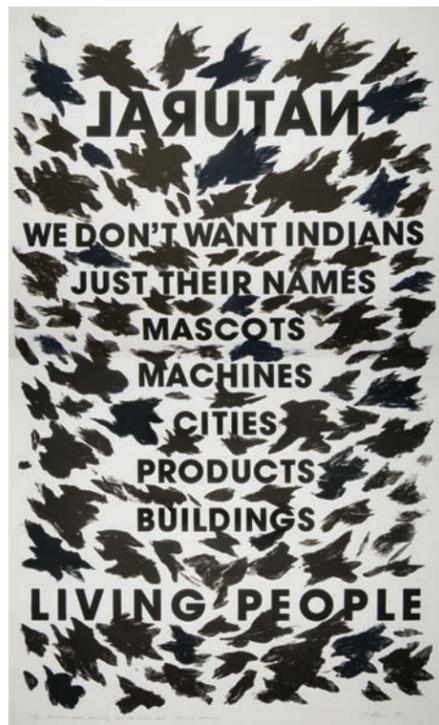
TELLING MANY MAGPIES, TELLING BLACK WOLF, TELLING HACHIVI

1989

Screenprint

Image/sheets (two joined), approximately:
72 15/16 x 45 1/8 inches (183.7 x 114.4 cm)

2009-61-35a,b



LET'S LOOK

Read all the words in the print.

What is the artist saying?

Now look at how the artist has written the words and what he has surrounded them with.

Why has he written "natural" in reverse and "living people" so large?

Dark, abstract shapes, which the artist calls "magpies," fly in and around the text. What feelings do they add to the image? What sounds would these birds make?

This print is six feet tall. Why might the artist have chosen to make it so large?

What do you think Heap of Birds believes about the popular use of tribal names today? What do you think?

ABOUT THE PRINT

The title of this **print** refers to the important role of oral history in Native American culture. Many Magpies/Heap of Birds is the artist's great-great-grandfather, a Cheyenne chief. Black Wolf is the artist's great-grandfather, and Hachivi (Hock E Aye Vi) is the artist.

This six-foot-tall work, composed of black text printed on white paper, is filled with contrasts: fluttering **abstract** shapes encircle rows of bold text; most of the words are read left to right, but "NATURAL" is written in reverse. According to Heap of Birds, the dark shapes are magpies in flight.

This print raises many questions. Is it right to take tribal names to promote sport teams or to sell products? Are indigenous cultures and people acknowledged or given the respect they deserve? Are people today living in harmony with each other and with nature? The first and last lines of text suggest what Heap of Birds believes. What do you think?

"Before any truly sweeping social justice for Natives in America can be forthcoming, a stunning reality must be projected of the true existence of Native Americans."

—HOCK E AYE VI EDGAR HEAP OF BIRDS



HOCK E AYE VI EDGAR
HEAP OF BIRDS

Native American (Cheyenne)

Born Wichita, Kansas, 1954

Photograph courtesy of the artist

ABOUT THE ARTIST

Hock E Aye Vi Edgar Heap of Birds was born in 1954 in Kansas. After graduating from college, he studied art in Philadelphia and London, and is now Professor of Native American Studies at the University of Oklahoma in Norman, Oklahoma. An educator, sculptor, painter, and printmaker, Professor Heap of Birds uses words, tribal names, dates, color, and **symbols** to honor the culture and heritage of native peoples across the land.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Express Yourself!

Use the power of art to speak out and express your opinion or point of view about an issue in your school or community. Plan and design a poster with text that creatively conveys a message. Use traditional media or graphic design software to create your poster using design principles.

Calligram (Shaped Poem)

Draw the outline of a symbol, map, or object that you associate with your ancestry. Fill in the silhouette shape with words or phrases that you associate with that object. Keep design principles in mind as you develop the text.

LANGUAGE ARTS

Mythology

Research the Cheyenne creation story of the magpie and buffalo race. Compare the Cheyenne myth with a creation story from a different place, such as China or

Africa. What main points are common to both? Track your findings on a Venn diagram. (See page 35 for a template.)

In Your Opinion

Consider Heap of Birds's quote (page 30) about his artwork. In your opinion, does *Telling Many Magpies*, *Telling Black Wolf*, *Telling Hachivi* reflect the spirit of his words? How? If not, why not?

SOCIAL STUDIES

The United States-Dakota Conflict

Research the historical event that occurred between the United States military and the Dakota nation in 1862. Who was Chaska, and why is he still remembered today? Express your opinion about the incident in a persuasive essay, or make a poster to express your opinion. Heap of Birds remembered the Dakota with his artwork *Building Minnesota* (1990). Research the work, and present your findings to the class.

JONKONNU FESTIVAL

1996

Color offset lithograph
Image/sheet: 21 1/8 x 29 3/4 inches
(54.8 x 75.6 cm)
2009-61-80



LET'S LOOK

What is the mood of this scene?
How do the lines, shapes, and colors as well as the people and costumes help create this feeling?

How many instruments can you find? What other kinds of sounds might you hear?

Smith includes a clock near the center of the scene. What are some of the different meanings it could have?

How would you feel as a spectator or performer in this festival?

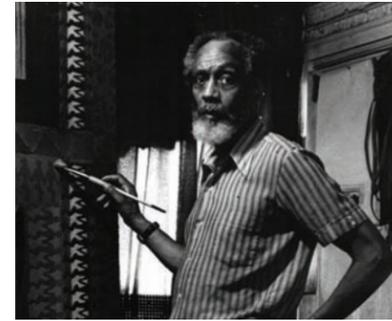
ABOUT THE PRINT

This **print** depicts a celebration of Jonkonnu, an annual masquerade and dance tradition dating back to the time of African slavery in the seventeenth century. It's associated with Jamaica and other islands in the Caribbean, as well as some southern areas of the United States. Usually held around Christmastime, Jonkonnu provided enslaved people the opportunity to abandon their harsh labors for a day of festivity, parading with music and dance drawn from their African origins.

Hear the music! Feel the rhythm! Move to the beat! In this image, Smith captures the energy of African folk dance. The momentum begins at the top of this image and grows as marchers strut with their arms, feet, and hips in motion. Pulsating with rhythm, drama, and wit, Jonkonnu is a mimed performance with each character in elaborate costume. Cowhead, a main role, is recognized by its long horns; here, it strides across the **foreground** on stilts. With undulating lines, jazzy **patterns**, and bright colors, *Jonkonnu Festival* celebrates a cultural tradition that helped sustain a people through difficult times of oppression centuries ago.

*"And when I thought of myself as a painter,
I dreamed of myself as a great painter."*

—VINCENT D. SMITH, 1999



VINCENT D. SMITH

American

Born New York City, 1929;
died New York City, 2003

ABOUT THE ARTIST

From the time he was a boy in Brooklyn, Vincent D. Smith was inspired to draw and paint. Preferring **narrative** subjects, Smith often depicted stories of African American life, including **themes** from the civil rights movement that he witnessed in the 1960s and 1970s. Although based in New York, Smith traveled extensively through Africa, the Caribbean, and Latin America. The artist often used vibrant colors and stylized figures set against **patterned backgrounds**.

CURRICULUM CONNECTIONS

Suggested Topics for Art Projects, Group Discussion, and Independent Writing

ART

Mixed Media

Think about a festival or street celebration that you and your family may have attended, read about, or seen on TV. Combine paint and **collage** materials to make a lively mixed-media composition that graphically captures the festival and energy with bright colors, lines, and shapes.

Read and Compare

Read Amy Little's *Jonkonnu*, a children's book based on the sketchbook of American artist Winslow Homer. Set in Virginia after the American Civil War, it captures a rare US version of the Jonkonnu festival. Compare and contrast the illustrations in this book with Vincent Smith's print. Track your findings on a Venn diagram. (See page 35 for a template.)

LANGUAGE ARTS

On-the-Scene Report

Play the role of a TV reporter at the scene of Smith's *Jonkonnu Festival* in Brooklyn, New York, in 1996. Write your report of the event for the local station. Make sure to interview the participants and the onlookers as well as summarize the action and **mood** of the crowd.

In Your Opinion

Think about Smith's quote (page 32) about his artwork. In your opinion, does *Jonkonnu Festival* reflect the spirit of his words? How? If not, why not?

SOCIAL STUDIES

Slavery

Research the triangular route of the African slave trade. Find out when slavery ended throughout the Caribbean compared to the United States.

Jonkonnu

Research this festival. What are its roots? How was it celebrated? What was its significance?

LUNE POEM

TITLE OF THE POEM

WORDS THAT CAPTURE FACTS ABOUT THE WORK OF ART
OR A PLACE/EVENT IN YOUR LIFE

WORDS THAT DESCRIBE THE FEELING OR MOOD OF THE WORK OF ART
OR A PLACE/EVENT IN YOUR LIFE

LINE 1: THREE WORDS FROM YOUR FACTS BOX

LINE 2: FIVE WORDS CONNECTING LINES 1 AND 3

LINE 3: THREE WORDS FROM YOUR FEELING OR MOOD BOX

STUDENT NAME

WHAT INSPIRED THIS POEM

FIB POEM

TITLE OF THE POEM

WORDS AND PHRASES THAT CAPTURE FACTS AND FEELINGS
ABOUT THE WORK OF ART

ONE SYLLABLE

ONE SYLLABLE

TWO SYLLABLES

THREE SYLLABLES

FIVE SYLLABLES

EIGHT SYLLABLES

STUDENT NAME

WORK OF ART THAT INSPIRED THIS POEM

PRINTMAKING ACTIVITY FOR THE CLASSROOM

MONOPRINTING WITH WASHABLE MARKERS

SUPPLIES

Watercolor markers
Styrofoam meat trays or
Scratch-Foam boards from
an art supply store
Scissors
Drawing or printing paper
cut slightly larger than the
Styrofoam “plate”
Cookie tray
Clean cellulose sponge
Newspaper or kraft paper
to cover work surface

This printmaking approach requires few materials and no printing press so it can be employed in a regular classroom setting.

Monoprinting is a simple printmaking process where an image is drawn or painted and then printed onto paper. In this version, students draw on water-resistant Styrofoam plates with watercolor markers to create their prints. Emphasis should be placed on the use of colors and mark-making.

PROCESS

1. If you are using Styrofoam meat trays, cut off the edges so you have a flat surface.
2. Create a sketch or choose a drawing made during one of the curriculum activities in this resource.
3. Draw the image onto the Styrofoam tray or Scratch-Foam board using magic markers. (Remember that the final printed image will be the reverse of this drawing.)
4. Put a sheet of the drawing/printing paper in the cookie tray and then dampen it by wiping it with a slightly moist sponge. Paper should not drip or have water sitting on it.
5. Gently place the damp sheet of paper on top of the marker design. Lightly rub the paper with your hand to transfer the image.
6. Pull the paper off the plate and allow the print to dry.

PRINTMAKING ACTIVITY FOR THE CLASSROOM

STYROFOAM PLATE PRINTS

This printmaking approach requires few materials and no printing press so it can be employed in a regular classroom setting.

In this no-press printing technique, students draw an image into a Styrofoam plate and then make a print from the image. The lines drawn on the plate will not print. Rather, the areas left raised on the Styrofoam plate will print. Emphasis should be placed on lines and linear textures and the large flat areas that will print.

PROCESS

1. If you are using Styrofoam meat trays, cut the edges so you have a flat surface.
2. Create a sketch or choose a drawing made during one of the curriculum activities in this resource.
3. Draw the image onto the Styrofoam tray or Scratch-Foam board using a pencil. (Remember that the final printed image will be the reverse of this drawing.)
4. Place a small amount of ink on the cookie tray or Plexiglas sheet.
5. Roll the brayer/roller up and down and side to side across the cookie tray/Plexiglas to allow it to pick up the ink evenly. Roll until the ink comes up in little points.
6. Once the brayer/roller is inked, roll it back and forth across the Styrofoam plate. Try to get an even coating across the plate.
7. Once the plate is inked, place a sheet of paper on top of it. Lightly rub your hand or a wooden spoon over the surface of the paper.
8. Remove the paper and set it aside to dry.
9. Repeat the process for more prints.

SUPPLIES

Paint or ink
Styrofoam meat trays or
Scratch-Foam boards from
an art supply store
Scissors
Pencils
Drawing, construction, or
printing paper cut slightly larger
than the Styrofoam “plate”
Soft rubber brayers (found
at art supply stores) or small
paint rollers if brayers aren’t
readily available
Cookie tray or a piece of
Plexiglas to roll the ink out on
Newspaper or kraft paper
to cover work surface

GLOSSARY

abstract	Art in which the representation of objects and ideas is expressed with simple visual elements such as lines, shapes, and colors; art in which there is little or no attempt at pictorial representation or narrative content	narrative	A story that is told in detail; a representation of an event or story
assemblage	A work of art made from a collection of objects	offset lithograph	A print made using a lithographic plate in which the inked image is transferred (offset) onto the smooth rubber cylinder of an offset printing press, which in turn transfers the image from the cylinder onto a sheet of paper.
background	The part of a scene that appears farthest from the viewer	pattern	A decorative design composed of elements in a regular arrangement
calligraphy	An elegant form of handwriting. In East Asia, calligraphy is done with a brush and ink and is considered the highest art form.	perspective	A viewer's visual angle, or location, in relation to the subject of a painting
collage	A technique in which pieces of fabric, paper, or objects are glued onto a surface	portrait	An image of a person (or group or people), usually showing the face
foreground	The parts of a scene that appear closest to the viewer	print	Commonly, a work of art that can be reproduced by making multiple copies from a single printing plate
geometric	Having the straight or curving lines or shapes used in geometry	realistic	Figures and scenes that appear in everyday life; lifelike; naturalistic
landscape	A picture representing natural inland or coastal scenery	screenprint	A print made from a stenciled image created on a fine-mesh screen fixed tautly on a frame. The screen is laid facedown on a sheet of paper, and printing ink is spread over the screen and forced through the open areas of the mesh with a rubber blade, transferring the image to the paper underneath.
lithograph	A print created by drawing an image with a crayon or other greasy medium on a limestone slab or a metal plate. The stone or plate is damp when the oily printing ink is applied—making use of the fact that grease repels water—so that the ink adheres only to the greasy areas to be printed. The inked image is then transferred to paper when the stone or plate is run through the printing press.	surreal	An image or situation having the unreal, fantastic, or hallucinatory quality of a dream
metamorphosis	A complete change of physical form, structure, or substance	symbol	Something chosen to represent something else in a work of art or a story, especially an object, animal, or sign that stands for an idea, person, or emotion
metaphor	A picture or symbol used to represent an idea or feeling	symmetrical	Composition that is identical on the right and left sides, or on the top and bottom
mood	A distinctive atmosphere, setting, or feeling	theme	A subject, topic, or idea that recurs in or pervades a work of art or literature
mosaic	A technique of creating patterns and images using tiles, pieces of stone, glass, or other material. Mosaics are often placed on walls, ceiling, or floors.		

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