Great and Mighty Things
outsider
art
from the Jill and Sheldon Bonovitz Collection
March 3–June 9, 2013
A RESOURCE FOR STUDENTS AND TEACHERS

Division of Education and Public Programs | PHILADELPHIA MUSEUM OF ART
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INTRODUCTION

The exhibition “Great and Mighty Things”: Outsider Art from the Jill and Sheldon Bonovitz Collection, on view from March 3 to June 9, 2013, and this accompanying teacher resource celebrate the innovation and creativity of self-taught artists. The artists featured here did not know each other, and they differ in race, age, gender, and cultural background. They lived in rural and urban areas, in different parts of the United States. However, each artist communicated compelling ideas through powerful imagery. Each had a unique artistic voice that speaks to us directly, confidently, and poetically. Inventive and determined, each of these artists took everyday materials—often those that others discarded—and created remarkable works of art.

This resource was developed for K–12 classroom teachers to use with their students before, after, or instead of a visit to the exhibition. Works included appeal to diverse students and offer rich connections with the art, language arts, social studies, science, and math curricula.

We hope that you enjoy exploring these works of art with your students, looking closely together and talking about your responses to what you see. We also hope that the stories of the artists and their creative spirits will inspire you. We invite you to listen to the artists’ voices and to embark on a journey to discover your own.
THE JILL AND SHELDON BONOVTIZ COLLECTION

The exhibition “Great and Mighty Things” is formed from the collection of Jill and Sheldon Bonovitz, Philadelphia residents who have been collecting work by self-taught artists for the past three decades. Since the early 1980s, the Bonovitzes have been drawn to the work of these artists because of their unique use of found materials, unexpected compositions, and expression of everyday life in America.
ACKNOWLEDGMENTS

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The exhibition is sponsored by Comcast Corporation and Duane Morris. Generous support for the exhibition is also provided by The Pew Charitable Trusts, Capital Solutions, Credit Suisse, William B. Dietrich Foundation, Dolfinger-McMahon Foundation, Christian R. and Mary F. Lindback Foundation, Christie’s, PNC Bank, Marguerite and Gerry Lenfest, Jeanette Lerman-Neubauer and Joe Neubauer, Ralph and Suzanne Roberts and Brian and Aileen Roberts, Erik and Tammy Bonovitz, Christopher Bonovitz and Kate Dunn, John Alchin and Hal Marryatt, Steve and Gretchen Burke, Christina and Lance Funston, Lynne and Harold Honickman, Dr. Sankey V. Williams and Constance H. Williams, Catherine R. and Anthony A. Clifton, Marjorie and Jeffrey Honickman, John J. Medveckis, Mrs. J. Maxwell Moran, Lisa S. Roberts and David W. Seltzer, Peggy and Ellis Wachs, Margie and Bryan Weingarten, and other generous individuals. Support for the catalogue is provided by Jill and Sheldon Bonovitz.
CONNECTIONS TO EDUCATIONAL STANDARDS

Both national and Pennsylvania educational standards served as guidelines throughout the development of this teaching resource and helped determine the suggested classroom activities. In particular, the activities align with the following Common Core State Standards (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 techniques, well-chosen details, and well-structured event sequences.

Standard 10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

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.

National Standards for Arts Education

The activities also align with the following National Standards for Arts Education (see www.arteducators.org):

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 6: Making connections between visual arts and other disciplines.
ABOUT THE SCULPTURE

With his mouth open and eyes wide, Lynx seems to let out a fierce roar. His head is cocked slightly, with two large ears perched atop his bright orange, spotted body. His wooden form is accented by spiky teeth, sharp claws, marble eyes, and whiskers made from sisal, a plant whose strong fibers are used to make twine.

Archuleta carefully chose the most appropriately shaped wood for each of his sculptures. For Lynx, he used a solid log for the torso, and attached arms, legs, heads, and a tail with nails and glue. To smooth out the joints, the artist covered his sculptures with a mixture of sawdust and glue, which gave them a rough and sandy texture. Once he constructed the body, Archuleta covered his animals with layers of brightly colored paint.

Archuleta drew inspiration for exotic creatures like Lynx from the pages of *National Geographic* and other natural history magazines. Instead of cuddly companions, Archuleta’s animals are clearly wild and lively creatures, plucked right out of their natural habitats.
ABOUT THE ARTIST

Felipe Benito Archuleta’s colorful and lively animal sculptures helped to establish a new woodcarving tradition in the artist’s native New Mexico. Instead of creating religious sculptures like many santos carvers in his community, Archuleta decided to make animals. He began his artistic career by carving a pair of oxen from cottonwood, which sparked his interest in carving animals big and small. He taught his woodcarving techniques and style to his son Leroy, who became a highly respected artist as well. Contemporary New Mexican artists continue to draw inspiration from Archuleta to create bold and colorful animal sculptures.

CURRICULUM CONNECTIONS

ART

Animal Portraits
Choose an animal and make a portrait that shows off its most important qualities. Research your chosen animal to learn more about its behavior, habitat, and physical features, and incorporate those into your drawing.

Animal Sculptures
Archuleta assembled his animal sculptures using many pieces of wood. Make your own animal sculpture with paper towel and toilet paper tubes. Use tempera paint, raffia, and string to add details like whiskers, claws, and fur.

LANGUAGE ARTS

Haiku Poems
Write a haiku poem based on Lynx. A haiku consists of three lines with five, seven, and five syllables, respectively. First brainstorm a list of words to describe the sculpture, and use them as a word bank to create each line of your poem. The lines do not have to rhyme.

SOCIAL STUDIES

Woodcarving in New Mexico
Archuleta inspired other artists in New Mexico to create lively wooden animal sculptures. Research the New Mexican woodcarving tradition that Archuleta started, and how it is both different from and similar to the santos tradition of religious carvings.

SCIENCE

The Lynx
Research lynxes to learn more about them. Where do these animals live? What do they eat? What are their characteristics and behaviors? Make a poster to present your findings to your class.

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
Imagine this sculpture outside on a breezy summer day. As the wind blows, the creation begins to come alive, colors turning faster as stripes and lines cascade into a fantastical blur. Like many of David Butler’s yard art sculptures, Large Whirligig with Three Critters is constructed from found materials. To create his whimsical sculptures, Butler found old metal roofing panels and hammered them flat. Then he cut out various shapes using a meat cleaver, hammer, and ax, and used wire to attach the pieces together in various shapes. He used common house paint to add vibrant colors, stripes, polka dots, and other patterns to his sculptures.

Large Whirligig with Three Critters features bands of bright primary colors, stripes, and abstract shapes turned into moving parts. A circular propeller made up of angled panels catches the wind and causes the sculpture to move. Three birdlike animals sit perched atop the sculpture, speckled with flecks of blue and black paint and adorned with rectangular plumes and wings. This whirligig was just one of many metal sculptures that transformed Butler’s yard into a fanciful world of art.
ABOVE THE ARTIST

David Butler created whimsical yard sculptures from colorfully painted scraps of metal and other found materials. After the death of his wife, Elnora, when he was seventy years old, Butler became interested in using metal to decorate his property. He wanted to surround his home with beauty and color, and he began to construct fanciful assemblages made from tin roofing panels, plastic toys, flags, and other found objects. His reputation as a talented and creative sculptor was cemented after his work was included in an exhibition at the Corcoran Gallery of Art in Washington, D.C., in 1982.

CURRICULUM CONNECTIONS

ART

Make Your Own Whirligig
Using cereal boxes and other scraps of cardboard, cut out various shapes to make your own whirligig. Use wire and brads to attach the pieces and create a moving element. Attach the whirligig to a dowel and decorate it with lively patterns in primary-colored tempera paint. If the weather permits, you may choose to display your sculpture outside and watch it come alive in the wind.

LANGUAGE ARTS

Fib Poems
Write a “Fib” poem inspired by Butler’s sculpture. A Fib (Fibonacci) poem is made up of six lines, with one, one, two, three, five, and eight syllables. Think of words or phrases that describe the whirligig (its colors, patterns, shapes, etc.) and use the worksheet (see page 39) to write your poem.

SOCIAL STUDIES

Yard Art in America
David Butler was one of many artists who decorated their property with colorful artworks. Research yard art traditions in rural America, especially in African American communities in the South. How do different people decorate their property? Consider comparing Butler with other artists discussed in this booklet who used art to decorate their yards, such as fellow self-taught artist Sam Doyle.

SCIENCE

Power of Wind
Wind is an important aspect of whirligig design. In our modern society, we are beginning to think about ways to use wind power to fuel our everyday lives. Research the growing importance of wind energy in the United States and in other countries around the world.

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
This small, animated bird captures our attention, with its tail feathers and head cheerfully pointing upward. Each part of the bird offers an interesting texture: the layers of folded white paper in the feathers, the soft edges of torn cardboard on the beak and feet, and the smudged circular lines on the body. As in most of his work, Castle used discarded paper and cardboard to make this bird, and the creases, wrinkles, and worn surfaces give it a sense of character. He drew on the bird with an “ink” that he created out of soot from a wood-burning stove combined with saliva, which he applied using a sharpened stick, sometimes wiping it with a wadded cloth.

Castle lived with his family on farmland, and took inspiration from the architecture, landscape, and animals he saw there. In this work, he conveyed the lively personality of a bird and its sense of weightlessness as it perches ever so gracefully. A keen observer of the world around him and an inventive and inspiring artist, Castle used humble materials to create exceptional works of art.
ABOUT THE ARTIST

James Castle spent his life in rural Idaho. Born deaf, he attended a school for the deaf and blind for five years but resisted instruction that would have given him the tools of language. Instead, he communicated through art—drawings, collages, constructions, and handmade books. He used discarded material from his parents’ general store and post office, such as cardboard product packaging, shopping bags, newspapers, magazines, envelopes, and mail-order catalogues. Castle achieved international recognition for his innovative work, including a major exhibition, James Castle: A Retrospective, at the Philadelphia Museum of Art in 2008.

CURRICULUM CONNECTIONS

ART

Limited Materials
Find nontraditional materials that you can use to make a work of art, but limit yourself to one room in your home, such as the kitchen, living room, or garage. What materials could make a mark on paper? What can create color? What surfaces can you draw or paint on? What could be used as an adhesive or other method of binding things together? What can you use in a collage? In the classroom, create your work of art using only these materials—no glue, pencils, pens, crayons, markers, or tape!

LANGUAGE ARTS

Favorite Animals
Taking inspiration from Castle’s bird, celebrate your favorite animal in words and art. First, write about what makes your animal special. What does it look like, and where does it live? What makes it different from other animals? What makes it special? Write a paragraph about your animal. Next, make a drawing, painting, or collage of it to be displayed next to your writing.

Communicating through Images
James Castle communicated primarily through visual means. How can you express an idea without using words? First, think of a place, person, or idea that is important to you. Think of as many details about your chosen subject so that you have a clear picture in your mind. Next, create a visual representation of it, capturing as many details as possible. Share your artwork with a partner (without talking to them) and have them describe what they see. What were they able to understand about what you were trying to communicate?

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
“NANCY” AND “SAM, SLAVE”

Reused, corrugated, galvanized iron sheet (of the type used for roofing and siding); paint; areas of nonoriginal paint in background
25 × 51 inches (63.5 × 129.5 cm)
Signed lower left: S.D.
The Jill and Sheldon Bonovitz Collection

ABOUT THE PAINTING

In this painting, a man and a woman, facing in opposite directions, ride along in a cart. Lines, shapes, and colors entertain our eyes—the figures’ striped clothing and white hair, the man’s black hat, the ox’s bent legs, and the three eyes that look out at us. The red wheel’s spokes radiate in all directions, pointing outward to the letters and words the artist wrote to identify himself (“S.D.”) and the people in the cart, Nancy and Sam. The raised horizontal lines of the corrugated metal create a visual rhythm and encourage us to look across the length of the painting. These lines also demonstrate Doyle’s appreciation for the irregularities and varied textures of discarded materials.

Doyle felt a deep connection to his family, neighbors, and ancestors, and often represented people in his community, both past and present, in his art. As the grandson of former slaves, he grew up hearing stories about those who were enslaved on St. Helena Island. He felt a strong sense of pride in his racial and cultural heritage, and in this painting, he celebrated two people from his community and preserved their memory for future generations.
ABOUT THE ARTIST

With bright, bold colors, Sam Doyle painted people from his community, national figures, sports heroes, and religious leaders. He preferred using enamel paint and recycled materials such as metal roofing, plywood, and even refrigerator doors. Doyle lived on St. Helena, an island off the coast of South Carolina. Rich in the West African heritage of Gullah culture, it was populated by former slaves and their descendants. Doyle created a public display of paintings in his yard so that everyone could enjoy them and learn about the accomplishments of the African Americans he painted.

CURRICULUM CONNECTIONS

ART

Painting on Metal
Sam Doyle often painted on metal, such as discarded roofing material. Using tin cans, disposable aluminum baking pans, or heavy gauge foil, experiment with painting on these nontraditional surfaces. Remember to take inspiration from Doyle, and incorporate any patterns or textures of the metal into the composition of the picture.

Outdoor Art Show
Doyle displayed his paintings in his yard for everyone to enjoy and learn from. As a class, decide on a theme or idea to explore through art, such as a person, event, place, or community. Display the finished artwork in a public place, either outside (if the weather permits) or inside, perhaps in a main hallway or cafeteria. Invite responses from the school community by including a response board or comment box.

LANGUAGE ARTS

Community Interviews
Identify important people in your community, such as someone who has lived in the neighborhood for a long time, local shop owners, police officers, librarians, or others. In pairs, create a set of interview questions for one such person and conduct an interview. Write about what you learned from that person and share it with the class. As an extension, make a class display with writing and artwork about all of the community members you interviewed.

SOCIAL STUDIES

Gullah Culture
Sam Doyle lived on St. Helena Island, off the coast of South Carolina, which is known for the Gullah people who live there. Research Gullah culture, its history, and its presence in South Carolina and Georgia today. Learn about the Gullah language and traditions such as folktales and handicrafts.

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
ABOUT THE SCULPTURE

Confident and beautiful, this horse slightly leans its head upward, thrusts its chest out, and pushes back on two extended front legs. Its long tail gently curves out and down, echoing the two vertical lines of the horse’s back legs, which are firmly rooted to the ground. It seems almost as if the horse could shift its weight and move forward at any moment.

Edmondson carved this sculpture out of limestone using chisels that he made from railroad spikes. In the 1930s, many limestone buildings in Nashville were being torn down, and the artist gathered the abundant, discarded stone to create sculptures. He used the stone’s naturally rough texture to his advantage, allowing it to mimic hair or fur.

Since he grew up on a farm and later worked on one, Edmondson knew horses well and often captured their elegant strength in stone. He also sculpted other animals such as turtles, doves, lions, and rams. He displayed his art in his yard, creating a public exhibition for all to see and enjoy.
ABOUT THE ARTIST

Renowned as one of the greatest stone carvers of the twentieth century, William Edmondson was in his fifties when he first began making sculptures. He opened a stonecutting business in Nashville, Tennessee, in the 1930s, where he carved tombstones, garden ornaments, and other stonework, featuring animals and people, biblical figures, and angels. He called his sculptures “miracles,” believing that his artistic gift was God-given. Edmondson’s elegant sculptures captured the attention of the art world, and in 1937 he became the first African American artist to have a solo show at the Museum of Modern Art in New York.

CURRICULUM CONNECTIONS

ART

Carving
Carving is called a subtractive process because the carver removes or “subtracts” the excess to leave only what he or she wants. Explore this artistic process by first selecting an animal to carve and sketching an idea of its shape. Using a block of foam (bar soap may also be used with middle and high school students), draw the areas you want to remove, carve out large areas first, then finish with smaller details. You can also incise lines into the surface at the end to add texture.

Pattern-Block Animals
Create animals using the basic shapes of pattern blocks. Discuss the similarities between the shapes to Horse with Long Tail.

LANGUAGE ARTS

Six-Word Memoirs
Edmondson is known for capturing the character of an animal using beautiful lines and shapes but few details. Similarly, six-word memoirs tell a lot about a person (or animal) using few words. Write a six-word memoir about yourself, someone else, or an animal. (Example for a person: “Small in size, big in spirit.”)

SCIENCE

Mineral Hardness
William Edmondson used limestone, a relatively soft stone, for his sculptures. Investigate the relative hardness of stones as a class and collect a variety of stones. Using Mohs scale of mineral hardness, arrange the class’s collection from softest to hardest, and describe the similarities and differences between them. What would be the easiest to carve? The most difficult? Why?

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
ABOUT THIS PAINTING

-contained inside the walls of a shadow box, “My Vision of Another World” shows a dreamlike landscape of misty clouds, trees, and figures that seem to float through the sky. The patterned border of the frame provides a boundary between our world and the one portrayed in Finster’s painting. A bright sun beams from the sky, hovering above a spread of small, white buildings, each capped with a dome and finial.

What kind of place is this? Is it from a distant time and place? Who are the people that dot the scenery? Is this a place of peace and tranquility, or one of hardship and frustration? Questions about the nature of Finster’s imagined world fill our minds as our eyes travel through this faraway landscape. Finster described himself as a “Man of Visions,” because he wanted to use art to look beyond the reality of everyday life and express something transcendent.
ABOUT THE ARTIST

Baptist minister Howard Finster gained worldwide popularity for his paintings and his art-filled environment, Paradise Garden. Located in Summerville, Georgia, Paradise Garden is filled with the artist’s sculptures, mosaics, assemblages, and painted buildings. Finster claimed that he created “sacred art” because he felt called by God to create it. He frequently combined text and images in his art in his own distinct, simple, and colorful style. He designed the album covers for the bands R.E.M. and Talking Heads, and, like fellow outsider artist Jon Serl, he even made a guest appearance on a television program, *The Tonight Show* with Johnny Carson.

CURRICULUM CONNECTIONS

ART

Shadow Boxes
Create a diorama or shadow box using a shoe box. Use pieces of cardboard, pipe cleaners, buttons, and other objects to create three-dimensional elements within the box. Paint your shoe box with bright colors to create a fun frame around the art inside it.

Speak Out!
Finster used text and imagery in his art to spread messages that were important to him. Pick a topic that is important to you and make a poster that expresses your thoughts on the issue. Think about ways to use color, pattern, text, and images to persuade and inform your viewer.

LANGUAGE ARTS

Your Vision of Another World
What is your vision of another world? How is it similar to and different from the world we live in? Write a short essay that describes your world and the setting, people, and activities found there or paint a picture of your vision.

I See, I Think, I Wonder
Using the digital images on the enclosed CD, look closely at Finster’s painting and complete each of the following phrases with your thoughts: “I see,” “I think,” and “I wonder.” What do you see when you look at Finster’s painting? What do you think about that? What does it make you wonder about? Share your thoughts and observations with the class.

*A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.*
“BUTTERFLY FANTASY”

Ball-point pen ink over graphite on two sheets of gray/tan cardboard faced with cream-colored paper (one with cut window opening)

28 x 22 inches
(71.1 x 55.9 cm)

Signed lower left:
original of / Chelo Gonzalez Amezcua
The Jill and Sheldon Bonovitz Collection

LET’S LOOK

What do you notice first in this picture?

Take a closer look. What do you notice now that you didn’t see at first?

Describe the lines, shapes, and patterns within the image.

Find examples of symmetry within the drawing. How do they create a sense of balance?

This artist loved the natural world. What do you think she’s celebrating about nature in this image?

ABOUT THE DRAWING

This elaborate drawing, carefully filled with the thin lines of a ball-point pen, encourages us to discover all of its details. The butterfly in the center faces downward, its antennae extending into a flower below. Above, a bird with extended wings seems suspended in the air. Several rectangular frames, filled with vines, flowers, and delicate patterns, surround the central image and echo the lines, shapes, and patterns in the butterfly’s wings.

González Amezcua called her drawings “Texas filigree” art because they reminded her of the intricate metalwork of the Mexican jewelry she wore. She was also influenced by Mexican embroidery, as well as by Islamic and Egyptian art. To make her drawings, she first outlined the images and then filled them in with highly detailed patterns. A poet and artist, she expressed her thoughts in both visual and written forms and often included a poem on the back of her drawings.

González Amezcua loved the natural world and often celebrated the beauty of plants and living creatures in her art. She felt so connected to nature that she described one of her drawings as “born in the garden of my imagination.”
ABOUT THE ARTIST

Consuelo “Chelo” (CHAY-loh) González Amezcua used everyday materials—ball-point pens, felt-tip markers, paper, and cardboard—to make her delicate drawings. Born in Mexico, she grew up in Del Rio, Texas, where she pursued her love of poetry, music, art, and dance. González Amezcua intended to attend art school but instead joined the workforce when her father died unexpectedly. She attributed her artistic ability to God and devoted about ninety hours of work to each drawing. González Amezcua received little recognition until the last decade of her life, but has since earned wide acclaim in the art world.

CURRICULUM CONNECTIONS

ART

Line Drawings
In her work, González Amezcua began with an outline of shapes (such as the butterfly) and filled them in with designs. Using a ball-point pen, draw an outline of a shape from nature, such as a leaf, tree, animal, or insect. Study González Amezcua’s designs and notice how they relate to the larger shape. Fill in your shape with interesting patterns and share why you chose these patterns. Remember to think about what you will draw before doing it because you cannot erase pen marks!

Repetition and Variation
Notice the rectangular borders González Amezcua added around the central image of the butterfly in her drawing. What shapes, designs, and patterns do you see? Are any of these elements repeated? If so, how? Create a work of art in which you add three or four borders around a picture. What designs will you repeat? How will they relate to the image in the middle?

LANGUAGE ARTS

Poetry and Art
González Amezcua often wrote poems about her drawings. Using your line drawing as inspiration, write a poem about the object from nature that you chose. Brainstorm some ideas about the object to get started. What makes it beautiful? What is special about its shape and color? Why is it special to you? Use these ideas to write your poem.

MATH

Mirror Symmetry
Discuss the mirror (or bilateral) symmetry you see in González Amezcua’s drawing. Brainstorm other objects that display mirror symmetry and make drawings of several of them. You may find examples in the classroom, in your neighborhood, and in nature.

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
ABOUT THE PAINTING

Hawkins frequently used his art to document important buildings in Columbus, Ohio, and other American cities. Here, a Columbus landmark called the Yaekle Building, a mass of bricks, doors, and windows, stretches from one side of the painting to the other. Two blue doors with golden brackets and four glass panes anchor the center of the image. Above these central doors we see the name of the building, “Yaekle,” in bold white letters. Spanning the middle of the structure is a bright red drainpipe whose shape mimics the “Y” in the title. Horizontal lines of the masonry help our eyes travel across its facade. Because the painting lacks a background, our eyes focus completely on the details of the architecture. Hawkins’s thick brushstrokes emphasize the geometry of the building, creating borders that form squares, rectangles, triangles, and other shapes.

In this painting, Hawkins uses rich primary colors—red, yellow, and blue—to make each part of the building stand out. Hawkins has added texture and interest to his painting by attaching cardboard scraps and pieces of plywood to create three-dimensional bay windows jutting out from the left and right sides of the building.
ABOUT THE ARTIST

With an eye for bold colors and designs, William Hawkins created large paintings of animals, architecture, and important events. He was born in Kentucky but spent most of his adult life in Columbus, Ohio. He used a variety of surfaces for his paintings, including cardboard, plywood, and Masonite, which he covered with everyday house paint. Often inspired by popular magazines, Hawkins frequently painted historical moments, such as the 1969 Apollo moon landing. He took great pride in his work, signing each painting with “William L. Hawkins Born KY July 27 1895” in large letters.

CURRICULUM CONNECTIONS

ART

Documenting Your Community
Hawkins depicted important buildings in his paintings. Choose a building in your community that is important or special in some way, and make your own painting of it. Don’t worry about making it look exactly like the building. Instead, create an artistic interpretation of what you see.

Experiment with Color
Choose a subject and paint two versions of it, one using only primary colors (red, blue, yellow) and another using only secondary colors (green, orange, and purple). How does the change in color choice affect your painting?

SOCIAL STUDIES AND GEOGRAPHY

Map Your Surroundings
Hawkins used his art to document his hometown. Make a map to document “landmarks” and important elements in your classroom. Which objects or areas are most significant or used most frequently? Which ones can you leave out of your map? What shapes will you use to represent each object or area? Make a key to help viewers understand your map.

MATH

Birthday Graphs
Hawkins was proud of his work and expressed it when he signed his paintings with his name, hometown, and date of birth. Make a chart listing each person in your class and their birthday. Make a graph of how birthdays are distributed over each month.

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
ABOUT THE PAINTING

An orange sun glows behind layers of rolling hills—horizontal bands of blue, green, red, and orange. Two white fences trace along the middle of the landscape, their short vertical posts creating an interesting pattern. A few figures—two at the top of the painting and three toward the bottom—are dwarfed by the vast landscape. Sister Gertrude Morgan signed her name twice within the picture: on the white house in the foreground and in the center of the picture beside the sign that reads “New Jerusalem High Way.”

Morgan created many images of her concept of New Jerusalem, a divine re-creation of the city of Jerusalem that is described in the New Testament book of Revelation. Here, she depicts the road to New Jerusalem, a highway that spans the length of the painting, under the billboard announcing the destination. The peaceful setting and warm colors create an inviting atmosphere, and the tiny figures easily fit into the fabric of the land. The white house at the bottom of the painting represents Morgan’s church, the Everlasting Gospel Mission, attesting to its important role in helping believers find their way along this holy highway.
ABOUT THE ARTIST

New Orleans street preacher Sister Gertrude Morgan created art to communicate her religious teachings. She spread her message through song, spoken word, and hundreds of painted images and objects such as fans and megaphones. She moved to New Orleans in 1939 and started an orphanage with two other women. Seventeen years later she moved her mission to a small, white house, known as the Everlasting Gospel Mission, and began making art regularly. She gave many paintings away but also sold them through a gallery in New Orleans, which established her as a nationally renowned artist.

SISTER GERTRUDE MORGAN
American
Born 1900, died 1980

CURRICULUM CONNECTIONS

ART

Warm and Cool Colors
Using a color wheel for reference, look at Morgan’s painting and find the warm and cool colors. Which are in the foreground? Which are in the background? What time of day do they suggest? Draw or paint a landscape using both warm and cool colors.

Imagined Landscapes
Sister Gertrude Morgan created paintings about New Jerusalem, a place described in the New Testament, but one she had not seen. Think of a place, real or imaginary, that you’d like to visit. It could be a place described in a book, or one that others have told you about. Think about what makes it special, even magical. Create a work of art illustrating this place.

ART AND LANGUAGE ARTS

Illustrating Stories
Many artists use stories as the basis for their works of art. Read a story as a class and talk about the different parts—it’s beginning, middle, and end. Create a work of art illustrating an interesting moment in the story. Remember to include details described in the book. Next, discuss the pictures as a class. How do the works of art add to the story?

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
"LOVE"
(MARTIN LUTHER KING, JR.)

Paint, glitter, and local applications of varnish on carved wood; artist-made frame
19 × 16 inches (48.3 × 40.6 cm) with frame
The Jill and Sheldon Bonovitz Collection

LET’S LOOK
Describe the way the figures are posed. How are they sitting or standing? What does their body language tell us about their personalities?

Why do you think the artist chose to show Martin Luther King, Jr., with an angel? What does this say about King? What does it tell us about the artist?

Imagine that you can replace the word “love” with something else. Which word would you pick and why?

ABOUT THE WORK OF ART
An angel’s open arms reach out toward us as we look at the portrait of Martin Luther King, Jr., one of the most important leaders of the civil rights movement. Sitting sideways on a simple armchair, King meets our gaze with a calm and peaceful expression. The area surrounding him is painted in a solid, vibrant blue, reminiscent of the sky on a clear day. Only the word “LOVE” fills the space around the central figures. This word expresses how Pierce felt about King, who fought for the equality of African Americans in the United States. A simple yet sturdy wooden frame helps to emphasize the figures within its edges.

Inspired by the graphic style of comic strip imagery and newspaper and magazine ads, Pierce was both artist and storyteller. While many of his carvings are inspired by stories in the Christian Bible, Pierce also used his art to reflect on important cultural and social issues. “Love” is a straightforward, clear, and powerful tribute to King, as well as a testament to Pierce’s ability to turn pieces of wood into moving portraits.
ABOUT THE ARTIST

Through his colorful woodcarvings, artist and preacher Elijah Pierce recorded his favorite scenes from the Bible, as well as animals, entertainers, and famous African Americans. Pierce was born in Mississippi in 1892 and eventually settled in Columbus, Ohio, where he ran a successful barbershop. Customers visited Pierce not only for a haircut, but to discuss current news and events. In between customers, he carved images in wood using whittling techniques he learned from his uncle. Pierce has gained widespread acclaim for his art, and his work has been included in many museum shows, including a solo exhibition at the Columbus Museum of Art in 2012–13.

ELIJAH PIERCE
American
Born 1892, died 1984
Elijah Pierce (detail), c. 1977
(Photograph courtesy Michael D. Hall)

CURRICULUM CONNECTIONS

ART

Paint a Portrait
Think of someone important to you and draw or paint a portrait of them. Think about what inspired you to choose your subject, and consider including details that reveal their personality, accomplishments, and interests. You may even include words or text in your image.

LANGUAGE ARTS

“I Come From” Poems
Elijah Pierce was proud of his African American identity and culture, and expressed this with his carvings. Reflect on your own heritage. What are your cultural traditions and values? What has been an important part of your life so far? Use these ideas to write a poem that begins with the phrase, “I come from.” The poem does not have to rhyme, but should capture your feelings about your background. As an extension, reflect on where you want to go in your life, and what you hope to achieve. Write a second poem that begins with the phrase, “I go to.”

SOCIAL STUDIES

Portraits of Martin Luther King, Jr.
Pierce’s portrait is a document of one of the most important activists of the twentieth century. Research the Martin Luther King, Jr., Memorial in Washington, D.C. Which of King’s qualities does the monument emphasize? How is this portrayal similar to and different from Pierce’s portrait? Write a short essay to present your thoughts.

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
ABOUT THE DRAWING

Vertical Tunnel with Cars plunges our gaze into Ramírez’s drawing with steeply slanting lines, vibrant red and purple tones, and repeated designs. The artist’s use of pattern and repetition, a common thread throughout his work, is particularly dramatic in this image. The parallel lines that form the walls of the tunnel pull our eyes toward the middle of the drawing where we find a line of fifteen cars which seem to float in the darkness of the passage. Ramírez’s use of mirror symmetry balances the image, with rows of teardrop shapes lining the right and left sides of the drawing and two red cactus blossoms decorating each top corner.

Upon close inspection, we can see two faint lines in the middle of the image that show us where Ramírez pieced together pieces of paper to make one large sheet. He created large drawing surfaces by gluing small pieces of paper together with a mix of potato starch and bread dough. Rather than using a ruler, Ramírez created both straight and curved lines by tracing a tongue depressor. Despite his limited art supplies, he creatively found ways to make rhythmic, colorful, and captivating works of art.
ABOUT THE ARTIST

Born in Mexico in 1895, Martín Ramírez gained international acclaim for his heavily-patterned, line-filled drawings. Ramírez left his family in Mexico in 1925 to find work in the United States. After working in the Californian railroads, he was diagnosed as mentally ill and eventually was placed in the DeWitt State Hospital in northern California. While a patient there, Ramírez created expressive, boldly outlined drawings on paper he gathered from his everyday surroundings, like nurses’ notes and magazines. He loved to experiment with his favorite subjects: horseback riders, trains and tunnels, Madonnas, and landscapes.

CURRICULUM CONNECTIONS

**ART**

**Line Drawings**
A main component of Ramírez’s art is his use of repeated lines. Using large tongue depressors, Popsicle sticks, or another object of your choice instead of rulers, make a drawing out of both straight and curved lines. Will you use symmetry or create a work that is unbalanced or off-centered? Will your lines cross or not?

**SOCIAL STUDIES**

**Railroads in Art**
Ramírez was inspired by modes of transportation such as railroads, highways, and tunnels. Other artists and graphic designers have also chosen to celebrate transportation in their work. Compare Ramírez’s drawings with railroad images by the American artist Charles Sheeler or to posters advertising railroads. How do these works differ from Ramírez’s drawings? Do they share any stylistic similarities? Do an Internet search to find images for your comparison.

**MATH**

**Mirror Symmetry Drawings**
In partners, divide a piece of paper in half. Make a pattern or set of shapes on one half of the paper, and have your partner mirror the drawing on the other half to create a symmetrical image.

**Types of Symmetry**
Research three different types of symmetry: reflection, rotation, and translation symmetry. Make a simple drawing that illustrates each one.

*A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.*
About the Painting

Like many of Jon Serl’s paintings, Family Band draws on the artist’s supposed life experiences as a singer and dancer in his family’s vaudeville act. This large-scale painting depicts a troupe of high-spirited performers who twist and turn as they play their instruments. Wide-eyed trumpeters, dancers, tambourine shakers, and banjo players fill the scene, some standing in profile, and others facing the viewer. Serl filled the painting with energy through his visible brushstrokes and rich colors. We can almost hear the vibrant music coming from the painting. Our eyes trace the curving limbs of each musician’s arms and legs enhance Family Band’s sense of movement and animation.

Where are these performers standing? Are they on a theater stage or somewhere else? Rather than situating his figures in a realistic background, Serl filled the area around his musicians with streaks and dashes of green, blue, yellow and orange paint. The chaotic and swirling colors surrounding the performers seem to depict the vibrant melodies coming from their instruments.

Let’s Look

What types of instruments do you recognize in this band?

Who is moving and who is standing still? How can you tell?

What words describe the mood of this painting? How do the lines, shapes, and colors contribute to that mood?

What kind of music might they be playing?

Family Band

Oil paint on fiberboard
43 3/4 × 104 inches (111.1 × 264.2 cm)
The Jill and Sheldon Bonovitz Collection
ABOUT THE ARTIST

With a unique vision and lively personality, Jon Serl drew inspiration for his paintings from his colorful life as a stage performer. Born in Olean, New York, in 1894, he reportedly grew up performing in vaudeville, a type of theatrical show where audiences enjoy acts such as magicians, dancers, singers, and acrobats. As an adult, Serl settled in San Juan Capistrano, California, where he began his painting career. He created more than 1,200 paintings of diverse subjects including birds, musicians, and human figures. Serl was even a two-time guest on The Tonight Show with Johnny Carson, a popular late-night television program.

CURRICULUM CONNECTIONS

ART

Paint to the Music
The bright colors, curving figures, and short brush-strokes in Jon Serl's painting capture music that the band is playing. Choose three songs that represent different styles of music, such as jazz, classical, and blues. As you listen to each song, make a quick painting that captures the mood of the music that you are listening to. Think about which colors to choose, and what kind of lines, shapes, and brush-strokes convey the feeling of each song.

LANGUAGE ARTS

A Day in the Life
Choose one figure from Family Band and write a story about a day in their life. Base your story off of details such as the figure’s pose, clothing, and physical features.

Picturing Performers
Compare Serl’s Family Band with The Concert Singer by the nineteenth-century American artist Thomas Eakins (viewable online at www.philamuseum.org). Both paintings show a musical performance, but they are painted in different styles and feature different subjects. How are they similar and different? Use the Venn diagram on page 38 to organize your thoughts.

MATH

Permutations
How many different ways could the figures line up on this stage? Research permutations, and calculate the number of ways that the band members could be rearranged in their line.

PHYSICAL EDUCATION

Let’s Dance!
As a class, choreograph a dance based on the figures in Family Band. Will it be a fast or slow dance? Why? Write down the moves and practice them together.

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
ASSEMBLAGE WITH FACES
Glitter, paint, molded plastic figurines (Star Wars figures, putti, and devils), decorative plaques, vessels, frames, shells, metal and plastic jewelry, buttons, beads, seeds, glass, stone, plaster, pinecones, and other found objects on wood; artist-made painted wood frame
56 ½ × 107 × 3 ½ inches (143.5 × 271.8 × 8.9 cm) with frame
The Jill and Sheldon Bonovitz Collection

ABOUT THE WORK OF ART
Assemblage with Faces dazzles our eyes and tickles our senses with a vast array of colors, textures, and patterns. When we look closely at Sparrow’s construction—an assemblage of hundreds of beads, shells, toys, and other found objects—we can find faces and figures all over its surface. Shiny, round marbles become the eyes of the largest face, located on the right side of the image. Strings of beads form the nose, with shells and chains making the mouth and chin. The face is capped with a frothy mix of beads and glitter for hair. We are invited to look closely and discover more faces spread throughout this sparkling sculpture.

Like many self-taught artists, Sparrow found creative ways to incorporate found objects into his work. His work functions like a time capsule, capturing different elements of everyday life in America. For example, the left half of the assemblage features two 1977 Star Wars action figures, Obi-Wan Kenobi and Chewbacca. As we look closely, we might imagine how other elements of the piece, such as a plastic swan, chains, and marbles were used before they became a part of Sparrow’s art.

LETS LOOK
What do you notice when you first look at this work of art?
Now take a closer look. What new details do you find?
What patterns, textures, and colors do you see?
How many faces can you find?
What kinds of materials does Sparrow use for eyes, mouths, and noses? Where do you think he found all the things he used to make this image?
ABOUT THE ARTIST

Using glitter, beads, and other found objects, Simon Sparrow created large constructions with vibrant colors and dynamic patterns. Sparrow was born in West Africa into a Yoruba community, but moved to the United States with his family and settled as an adult in Madison, Wisconsin. His work often features human faces, though he said that he did not try to depict people realistically. Instead, he wanted his art to express the spirits he felt around him. His works are complex and intricate compositions that encourage the viewer to spend time looking closely and discovering their many details.

CURRICULUM CONNECTIONS

ART

Amazing Assemblages
Gather objects that are important to you or represent your personality and interests, and create an assemblage by gluing them onto a piece of cardboard or other sturdy background. You can supplement your assemblage with drawings, photographs, and other printed material.

LANGUAGE ARTS

List Poems
Make a list poem based on Assemblage with Faces. Write down details and objects that you see, adjectives that describe the work, and other words or phrases that are inspired by Sparrow’s assemblage. Arrange these words and phrases into a list poem, which can be any length and can rhyme or not.

Time Capsule
Think about objects that represent the time and place in which you live. Imagine you are creating a time capsule, and have to pick ten things to include in it. What will you choose and why? Write a short essay that lists each object and the reason you are including it in your capsule.

SOCIAL STUDIES

Yoruba Culture
Simon Sparrow was born into a Yoruba community in West Africa. Research art in the Yoruba culture past and present, such as beading, textiles, sculpture, and other art forms. Do you see any similarities between Yoruba art and Simon Sparrow’s assemblages?

SCIENCE

Recycling in Your School
Sparrow often recycled used objects to create his sculptures. Investigate recycling in your school. What practices are in place, and how could they be improved or expanded?

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
**CHICKEN BONE TOWER**

Chicken and turkey bones; seeds; gold, blue, red, and green paint; wire armature; glue. Tower and arched openings at base made of vertebrae; large bones at base are turkey wings and legs
34 × 11 × 9 ½ inches (86.4 × 27.9 × 24.1 cm)
The Jill and Sheldon Bonovitz Collection
© Estate of Eugene Von Bruenchenhein

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**LET'S LOOK**

Describe the shape of this sculpture. What does it remind you of?

The artist made this work out of chicken and turkey bones. How does that affect your response to it?

Why do you think an artist would use this material?

Read Von Bruenchenhein’s poem (see right). How do you think it relates to this sculpture?

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**ABOUT THE SCULPTURE**

This spindly tower stands almost three-feet tall. At first glance, its material is puzzling. However, upon close inspection, we discover that the artist has taken chicken and turkey bones and transformed them into this extraordinary sculpture. The larger bones at the base are turkey wings and legs, while the smaller bones are from a chicken. Those with the bumpy texture are vertebrae, the bones in an animal’s backbone. The overall shape may remind us of the architecture of a castle or church, or perhaps even the Eiffel Tower, all of which ambitiously reach toward the sky.

Von Bruenchenhein collected bones from many dinners, dried them out, sorted them by size and type, and arranged them into towers and thrones using tweezers and model airplane glue. He then painted them, often using gold and silver paint. Von Bruenchenhein also wrote poetry, which offers insight into his work. In one poem he wrote, “To form with brain and gentle / care / Something of beauty that never / had been there / That it be the one and only of its kind / That it be the dream, beyond / the common mind.”
ABOUT THE ARTIST

Wisconsin native Eugene Von Bruenchenhein (von BRUNCH-en-hine) created thousands of works of art during his lifetime, including paintings, sculptures, and photographs. Yet his vast body of work was not known to the public until after his death. He worked in a bakery until 1959 but considered his artistic pursuits to be his true calling. Inspired by popular culture, and taking advantage of whatever materials were available to him, Von Bruenchenhein created works of art that earned him major art exhibitions in 2010, the year that would have marked his 100th birthday.

CURRICULUM CONNECTIONS

ART

“The One and Only of Its Kind”
Read Von Bruenchenhein’s poem. How can you make a work of art that is the only one of its kind? First, think of a nontraditional material for your piece, something that you wouldn’t expect to find in an art store. Next, brainstorm what you can do with this material. How will you shape it into a work of art? Display the works of art and see if your fellow students can figure out what surprising materials were used.

LANGUAGE ARTS

Letter to the Artist
Write a letter to Eugene Von Bruenchenhein. Tell him what you think about his sculpture and ask him questions about it. Younger students can dictate their comments and questions for the teacher to record in a letter.

Persuade Me!
Write a persuasive letter to an art museum explaining why they should add this work of art to their collection and put it on view for the public to see. Before writing, brainstorm as a class what this sculpture would bring to a museum’s galleries.

SCIENCE/ENGINEERING

Building Structures
Research various types of structures such as churches, skyscrapers, museums, libraries, schools, and monuments. Draw the shapes of a structure you like, including the windows, roof, doors, and other details. Using this drawing as an inspiration, create a structure using toothpicks, Q-tips, Popsicle sticks, or other common items. If possible, use model airplane glue, as Von Bruenchenhein did. Discuss strategies and challenges, such as ensuring that it will balance firmly on a flat surface. Who made the tallest structure? The most complicated? Most creative? Elegant?

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
JAIL WAS HEAT
Paint on weathered Masonite with nailed-on pieces of various types of weathered scrap wood, including yellow pine and plywood
43 × 34 inches (109.2 × 86.4 cm)
Signed upper right: Young
The Jill and Sheldon Bonovitz Collection
© Estate of Purvis Young

LET’S LOOK
What is going on in this picture?
What do you recognize?

Where do you see people?
What might they be doing?

What colors and shapes do you see? What mood or feeling do they create?

Notice the frame around the picture. What might it be made of? How can you tell?

Read Young’s quote (see right). How do you think he paints the truth and helps create peace through his painting?

ABOUT THE PAINTING
In this colorful, chaotic scene, a red, masklike face emerges from behind rows of rectangular buildings. Red vertical lines, like bars on a jail cell, extend toward a white church with a crowd of people dancing on the roof. Expressive brushstrokes in bright colors dominate the picture and give it a lively feeling.

The painting refers to Young’s time in prison as well as the sense of purpose that he found in art and religion. The church is a symbol of faith, hope, and redemption, for both Young and his community. The artist commented that the figures with raised arms represent people reaching for a better life.

He made this work out of scrap wood that he nailed together and painted with house paint. Young appreciated the unique textures of found materials and used everything from discarded doors to mirrors and even televisions in his work. Through his art, he wanted to “paint the truth,” by addressing issues of racism, poverty, and suffering. His goal was to create harmony. He said, “I’d just like to see peace. Then maybe I’d [take] my brush and throw it away.”
ABOUT THE ARTIST

Purvis Young’s passion was to use art to address social issues and uplift his community. Born and raised in the inner city Miami neighborhood of Overtown, he began to draw while imprisoned as a young man. He studied art at the prison library and was inspired by public murals. Upon his release, he made paintings about his community and nailed them to a row of boarded-up buildings. This installation caught the attention of the art world, and in the decades that followed, Young made thousands of works of art which are now in museum collections across the country.

CURRICULUM CONNECTIONS

ART

Recycling into Art
Purvis Young made art out of discarded materials, even televisions! What is your school throwing away that could be used to make art? Investigate items, large and small, that people are discarding. Discuss as a class how to transform them into works of art. What materials will you use? What ideas will you communicate? Where will the art be displayed?

Art as Social Statement
Young addressed social issues in his art such as poverty and racism. What social issue is important to you? What would you like to say about it? What colors, shapes, lines, and images could help convey your message? Record your ideas visually in a work of art.

LANGUAGE ARTS

Artist Statements
After completing a work of art that addresses a social issue that is important to you, write an artist statement. This paragraph should explain what issue you chose, your feelings about it, and how your piece conveys a message. Display the works of art and statements together in a class art show.

SOCIAL STUDIES

Overtown and My Town
Research Purvis Young’s Miami neighborhood of Overtown. What happened that turned a once prosperous neighborhood into an impoverished one? Has anything similar happened in a neighborhood in your city or town? What can people do to help uplift struggling communities? How can art play a role in that?

A PowerPoint slideshow with all of the resource images can be found on the enclosed CD.
RESOURCES

WEBSITES

PHILADELPHIA MUSEUM OF ART
www.philamuseum.org/exhibitions/outsiderart
Visit the Museum’s website for more information about outsider art, as well as additional photographs of the artists and their work.

AMERICAN FOLK ART MUSEUM, NEW YORK
www.folkartmuseum.org
Offers information on American folk artists

FOLKSTREAMS
www.folkstreams.net
Features a documentary on Elijah Pierce and other self-taught artists

FOUNDATION FOR SELF-TAUGHT ARTISTS
www.foundationstart.org
Includes images, biographical information, and videos about all of the artists included in this resource

INTUIT: THE CENTER FOR INTUITIVE AND OUTSIDER ART, CHICAGO
www.art.org
Includes information on exhibitions, as well as resources for scholars and students
BOOKS


FIB POEM

<table>
<thead>
<tr>
<th>Title of the Poem</th>
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<tbody>
<tr>
<td>Words and phrases that capture facts and feelings about the work of art</td>
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Student Name: [Student Name]

Work of Art That Inspired This Poem: [Work of Art]
assemblage  An art form in which various objects—often found materials or objects from everyday life—are combined to form a single work of art.

background  The part of a picture that appears farthest from the viewer.

chisel  A metal tool with a sharpened edge at one end used to chip, carve, or cut into a solid material such as wood, stone, or metal.

corrugated  Having a wavy surface.

embroidery  Decorative stitches of colored thread, or a cloth decorated with a design or image made of these stitches.

facade  The front exterior of a building.

filigree  An intricate ornamental design, usually in fine metal wire.

finial  A vertical, decorative element that sits atop domes, roofs, and other architectural elements.

foreground  The part of a picture that appears closest to the viewer.

Madonna  An image of the Virgin Mary, the mother of Jesus Christ in the Christian tradition.

Masonite  A type of fiberboard made from steamed and molded wood fibers, invented by William H. Mason.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tr>
<td>mirror (bilateral)</td>
<td>Correspondence in size, shape, and design on opposite sides of an imaginary dividing line</td>
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<tr>
<td>symmetry</td>
<td>Correspondence in size, shape, and design on opposite sides of an imaginary dividing line</td>
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<tr>
<td>parallel</td>
<td>Extending in the same direction, with equal distance between</td>
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<td>pattern</td>
<td>A repeated form or design used to decorate something</td>
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<td>primary colors</td>
<td>The colors red, yellow, and blue, which can be mixed together to make other colors</td>
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<tr>
<td>santo</td>
<td>Handmade painting or sculpture of a Christian holy figure, crafted by Hispanic artists. From the Spanish for “saint.”</td>
</tr>
<tr>
<td>shadow box</td>
<td>An enclosed frame or box, often covered with glass, that contains objects or images related by a particular theme</td>
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Artwork photographs by Will Brown, except James Castle's Gray Bird with White Tail by Philadelphia Museum of Art Photography Studio
Printed by CRW Graphics, Pennsauken, New Jersey

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Front and back cover: Family Band, 1950s–80s, by Jon Serl (The Jill and Sheldon Bonovitz Collection). Photograph by Will Brown