

Art on the Move

Bucks County Intermediate Unit#22 Collection

Elementary Curriculum Binder Collection I, Contemporary Art Collection

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Art on the Move

**Elementary
Curriculum Binder**

**Collection I
Contemporary Art
Collection**



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Introduction

The Art on the Move Curriculum Binder is a teacher's resource that introduces the history of the Bucks County Intermediate Unit Collection and the art history of the Bucks County region. It includes interdisciplinary lesson-plan ideas, vocabulary, visuals, and other information useful to the educator and the student. This curriculum binder was a collaborative effort of teachers in the Bucks County area, Intermediate Unit staff members, and Michener Art Museum educational staff members. The Art on the Move Curriculum Binder is to be used in conjunction with the original artworks hanging in your school.

This curriculum provides you with basic information for your use with the original artworks, but we encourage you to create your own concepts and to experiment with ideas. The suggested activities are ways to engage your students with the art, and they are modifiable to suit the age level of your students. Areas in the curriculum binder such as "Looking Questions" are ways to encourage discussion and careful observation. The areas "Compare and Contrast" and "Cultural Connections" are activity ideas that take the students' learning outside the Bucks County region, giving a wider and more global approach to their education.

We hope that you and your students enjoy your time with the Art on the Move program, and we invite you to bring your students to the Michener Art Museum in Doylestown to further explore the art of Bucks County.

This project is funded by a Museums for America Grant through the Institute of Museum and Library Services.

History of the Bucks County Intermediate Unit Collection

The Bucks County Traveling Art Collection is composed of artwork that has been part of a collection in the county for many years. The collection is the result of a project spearheaded in the 1940s by Bucks County Superintendent Charles H. Boehm and other local educators and artists. One Bucks County artist, Walter Emerson Baum, donated over a dozen paintings and assisted Dr. Boehm in collecting local artwork for what became known as the Traveling Art Gallery.

The educational purpose of creating the Traveling Art Gallery was to expose schoolchildren to the New Hope School of Impressionism, which was part of the Pennsylvania Impressionist Movement. The New Hope School of Impressionism has a distinctive flair, which is recognized by artists worldwide. It is a major American art movement and an integral part of Bucks County's rich art tradition.

The collection was dedicated on September 26, 1949, and included approximately 70 paintings. This collection has now grown to over 350 pieces of artwork. Since 1949, the paintings have visited all of the 13 school districts in Bucks County, including both public and private schools.

The Arts Education Trust has tried to devise ways of sharing pieces of the collection. One of the first endeavors was creating and making available limited edition prints for art patrons. Note cards of six paintings that represent the best works from the New Hope School of Impressionism were also created.

In 1997, a collaborative project of the James A. Michener Art Museum and Bucks County Intermediate Unit #22 was generated to provide an appropriate storage facility for the collection. In 1998, as part of the collaboration, a competitive grant to restore some of the paintings and to host a 50-year celebration of the collection was awarded by former senator Joseph Conti. The celebration that resulted from the award of the grant brought thousands of children to the Michener to view artwork from the collection on display. The show was a tremendous success for the Arts Education Trust.

Another endeavor is the current Art on the Move program. This pilot program began in 2001 as part of a legislative grant by Joseph Conti and a partnership between the James A. Michener Art Museum and Bucks County Intermediate Unit #22. The program brings original pieces of art to local schools; to date, more than 500 teachers and 25,000 students have participated in the program. Through Art on the Move, students are introduced to the artwork via various curriculum-related activities in art, language arts, social studies, math, technology, and science. As the project successfully grows, we hope to bring local art history into the lives of all the children in Bucks County.



The Visual Heritage of Bucks County

Edward Hicks made more than 60 renditions of *The Peaceable Kingdom*, mostly as gifts for friends, and some versions show William Penn signing a treaty with the Indians.

Even in early times, Bucks County and its surrounding areas were noted for their great beauty. In fact, after returning to England from the region, William Penn said that he had seen the most beautiful of landscapes. These same landscapes would later become a magnet for generations of artists who together form the visual heritage of Bucks County.

In the eighteenth and nineteenth centuries, Bucks County had a strong tradition of unschooled and often anonymous artists, starting with those who created the eighteenth-century Pennsylvania German folk art called *fraktur*. The most prominent artist to reside in the area was Edward Hicks, who was one of the most important American folk painters in the nineteenth century. Hicks, a Quaker, is best known for his painting *The Peaceable Kingdom*, which is based on a famous passage in the Bible's Book of Isaiah in which wild animals and domestic animals, most notably the lion and the lamb, are shown living in harmony.

In 1899, William L. Lathrop took up residence at Phillips' Mill in New Hope. Lathrop had earned a reputation as a landscape painter and a teacher, and his presence drew many younger artists to the area. He taught year-round classes in outdoor landscape painting, sometimes using his barge *Sunshine* as a floating classroom on the Delaware Canal. Through teaching and social events, Lathrop and his wife were the major catalysts in the formation of the New Hope Art Colony.

The three most prominent landscape painters to settle in Bucks County were Edward Redfield, Daniel Garber, and Robert Spencer. Redfield was the leading figure in the Pennsylvania School of Landscape Painting, also known as Pennsylvania Impressionism. He was especially noted for the dramatic, large-scale winter scenes that he painted outdoors, often under brutal weather conditions. During the early twentieth century, Redfield earned a significant reputation in the American art establishment, often serving on juries at such leading institutions as the Pennsylvania Academy of the Fine Arts in Philadelphia and the Corcoran Gallery in Washington, D.C.

Garber, who moved to Lumberville in 1907, was a teacher at the Pennsylvania Academy for 41 years and attracted many of his students to the New Hope region. His paintings reveal a dreamlike, idyllic view of the tranquil river valley and are rendered with considerable technical skill. Spencer studied with Garber, but

Spencer's work was very different from his impressionist colleagues'. Whereas the other impressionists painted idyllic scenes from nature, Spencer often included tenements and factories in his work.

Spencer was a member of the New Hope Group, an alliance of six Bucks County artists formed in 1916 and led by Lathrop. This group was significant because the member artists exhibited their work together in cities throughout the United States and thus came to represent the regional school of landscape painting in the larger art world.

In 1929, Phillips' Mill was purchased for \$5,000 and became a community art center. Its art committee began to organize annual exhibitions, which continue to this day. Appropriately, Lathrop served as the organization's first president.

The currents of change in modern art reached Bucks County in the 1910s and 1920s, but the regional avant-garde artists did not form as cohesive a group as the impressionist painters. A major figure in local modernism was C. F. Ramsey, who produced a series of remarkable abstract, color-oriented landscapes in the late 1910s. In 1930, Ramsey encouraged a group of local artists to secede from the exhibitions at Phillips' Mill that were dominated by Lathrop and the more conservative impressionists. The so-called New Hope Group opened its own exhibition at the New Hope Borough Hall one day before the opening of the annual Phillips' Mill show. By 1932, some of the modernists had reorganized, and they referred to themselves as "The Independents."

By the early 1940s, local painters such as Clarence Carter and Paul Crosthwaite had developed a fascination with surrealism. For the most part, the modernist movement had died out in the Bucks County area by 1950, and local artists had little interest in the latest trends in New York. Realism again became the dominant style, as can be seen in the sensitive works of Katharine Steele Renninger and Ben Solowey.

The beauty of Bucks County continues to draw creative people to the area, and the presence of bygone artists is still felt at the scenic haunts along the Delaware River and in the surrounding countryside.

The New Hope Group included Rae Sloan Bredin, Daniel Garber, William L. Lathrop, Charles Rosen, Robert Spencer, and Morgan Colt.

The Independents included Louis Stone, Charles Evans, and C.F. Ramsey.



Art Speaks: Bucks County

The Next Step

In August 2007, the Institute of Museum and Library Services awarded a grant to the Michener Art Museum to extend the Art on the Move program into a new program called *Art Speaks: Bucks County*. Building on the successful collaboration between the museum and Intermediate Unit #22, the program will provide a program similar to Art on the Move to teach and display contemporary art in elementary and secondary schools.

Six contemporary works of art will form the new collection, accompanied by a matching curriculum. The new curriculum is the product of a two-week-long Teacher Curriculum-Writing Workshop. During the 2008–2009 school year, and again in 2009–2010, contemporary artists will partner with schools to provide an artist-in-residence program, using different media and expressing different points of view. Students will have the opportunity to display their art at a culminating exhibition to take place at the Michener Art Museum in the spring of 2010.

To extend the curriculum and provide other resources for teaching and utilizing contemporary art, the current website “Michener Kids” will be expanded and made more accessible for classroom use. Ongoing teacher-in-service workshops for Act 48 credit will focus on contemporary art both in the Art on the Move Collection and in the Michener Art Museum’s collection.

Along with the children’s art program will be a free community art project to be created through a Public Art Project. Community groups of varying ages throughout the county will create, under the guidance of an installation artist, parts of the public art collaboration. This project will be part of the 2010 culminating exhibition. Additional public programs will include free public lectures on contemporary art and art education and a junior docent program. Through such public engagement, the Michener Art Museum hopes to create a dialogue among students, teachers, and the community concerning issues related to contemporary art.

In everyday language, the terms “modern” and “contemporary” are often used interchangeably. In the context of art, however, they designate two distinct moments in art history. There are specific definitions for both terms, and these definitions will help us to establish an understanding of the images and themes that emerge in both styles of art.

What Is Modern Art?

“Modern art” dates from the late nineteenth through the early twentieth centuries and refers to work that was entirely different from that which preceded it. This art broke with convention, dealt with new subject matter, focused on conceptual concerns, and changed the position of the artist within society. Modernism began as a trend of thought that emphasized the power of human beings to create, improve, and reshape their environment, with the aid of scientific knowledge, technology, and practical experimentation. Thus, in its essence it is both progressive and optimistic. The movement was initially an ideological reaction to the dehumanizing effects of late-nineteenth-century industrialization. Other world events further inspired the movement, including World War I (1914–1918) and World War II (1939–1945); huge improvements in industry and technology as compared to the nineteenth century; the rise in the power and influence of international corporations; increasing interconnectedness across the globe in the form of cultural exchanges, transportation, and communication; the spread of popular culture from Europe and North America elsewhere; and the “Westernization” of many formerly traditional societies.

Modern art reflects a tendency toward abstract and nonrepresentational depictions of the world. Many styles of art developed during the modern period, including impressionism, fauvism, cubism, expressionism, surrealism, pop art, op art, art nouveau, and art deco.

What Is Contemporary Art?

The term “contemporary art” is generally regarded as referring to work made between 1970 and the present. It also implies art that is made by living artists, but essentially contemporary art is seen as something that has never been done before. There is no unifying ideology in contemporary art, and there are no schools, periods, or styles as are associated with modern art. However, certain trends have emerged in contemporary works. Contemporary art emphasizes a rejection of the commercialization of the art world, but it is often connected to the contemporary consumer-driven society. Contemporary art often reflects a strong social consciousness, including themes such as feminism, multiculturalism, globalization, bioengineering, and AIDS awareness. It incorporates the widespread use of a variety of technology-based media and the mixture of both photography and



Contemporary Art vs. Modern Art

language in works. Contemporary art blurs the distinctions between painting and sculpture through the use of everyday objects and other nontraditional media in the final product. In addition, contemporary art includes large-scale installations that emphasize the importance of an architectural context for art.

Contemporary art often makes a connection to the future, but it parallels many developments in contemporary society. Contemporary art works to explode our understanding and perception of art. This kind of art challenges, defies, and excites; it crosses boundaries and asks us to question the meanings of “high” and “low” art. Contemporary art breeds controversy and confronts the viewer with challenging questions. This art forces a relationship to form among the art, the artist, and the viewer. From this relationship, works of art gain new meaning. Contemporary art unites new technologies and materials with traditional styles and processes. The study of contemporary art can help people think in new directions by focusing on the process of looking at and analyzing art, and contemporary artists hope that viewers can translate these skills into their everyday lives.

What Do Modern and Contemporary Art Have in Common?

Modern and contemporary art build on existing subject matter, themes that artists have incorporated into their work for ages. However, changes in the world, new developments in art technologies, a revised conception of art materials, and an expanding view of the definition of “art” have changed the images artists create and the art forms artists choose to use.

Nature

“For me nature is not landscape, but the dynamism of visual forces, an event rather than an appearance. These forces can only be tackled by treating color and form as ultimate identities, freeing them from all descriptive or functional roles.”

—*Bridget Riley, visual artist*

- Artists share an interest in nature.
- Artists express their personal relationship with the environment.
- Artists contrast rural and urban settings.

Portraiture

“Most painting in the European tradition was painting the mask. Modern art rejected all that. Our subject matter was the person behind the mask.”

—*Robert Motherwell, visual artist*

- Artists explore the personality of themselves and others.
- Artists capture the appearance and social status of the sitter.
- Artists incorporate issues of race, religion, ethnicity, and gender.

Social Commentary

“A work of art is a world in itself reflecting senses and emotions of the artist’s world.”

—*Hans Hoffmann, visual artist*

- Artists report social issues that they feel are important.
- Art can be communication and propaganda.
- Art can serve as a take-off point for social action.

The Commonplace

“Still lifes are always ready to pose. They don’t talk or get tired or need to eat. They possess all the qualities of form and color that are needed to keep a painter occupied for the rest of his life.”

—*Robert Chunn, visual artist*

- Artists expand the range of traditional still life objects.
- Artists include subjects drawn from industrial and popular culture.

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Themes in the Collection



Themes in the Collection

A theme is a recurring subject or concern. In the arts, themes reveal a society's attitudes and values and help define tradition. Some themes are universal. Other themes are linked to a specific culture. Artists incorporate themes to have an impact on our understanding of art and the world.

In contemporary art, themes are essential to both the artist and the viewer because of the communicative nature of contemporary work. The environmental work of Andy Goldsworthy emphasizes themes of place, ecology, time, and the ephemeral nature of art. The sculptural work of Maya Lin focuses on loss, memory, and protest. In the work of photographer Cindy Sherman, one sees humor, paradox, and satire. The ready-made artworks of Jeff Koons tend to focus on consumption and identity. In other works, spirituality, romance, power, empathy, and the story appear as underlying themes.

On the following pages are themes addressed with the works in the *Art Speaks* Collection. These themes include: humor, a sense of place, the environment, story, identity, and spirituality. Through the consideration of some of these themes explored on the following pages, a deeper understanding of contemporary works may arise.



Theme: Humor

Artists create images with the intent of adding levity to a scene or situation.

Art Speaks Artwork and Artist

James Gallagher as George Washington, 1992, by David Graham

Additional Contemporary Sources

- Charles Atlas—An artist who reinterprets dance, theater, and performance on video using narrative and fictional techniques. (the-artists.org/artist/Charles_Atlas)
- Karl Baden—A photographer who creates images of juxtaposed everyday objects and faces: “I was interested in humor, but also in its opposite, and hoped my pictures were both funny and a little scary.” (www.lightwork.org/exhibitions/past/baden)
- Christopher “Lucky” Leone—A painter, sculptor, and installation and video artist who is interested in experimentation and invention. (www.tfaoi.com/aa/2aa/2aa495.htm)
- Elizabeth Murray—Her boldly colored paintings show domestic themes with humorous elements, including floating eyeballs and cartoonish fingers, and express a fascination with dream states. (www.pbs.org/art21/artists/murray)
- Jeffu Warmouth—A photo, video, and installation artist who combines images in unusual ways in pieces such as *Day of the Cabbage*, *Cereal Reef*, and *Kitchen Craze*. (www.jeffu.tv)

Essential Questions

- How would you define “humor”?
- What are some of the components of humor?
- What art forms do you typically associate with humor?
- How is humor a means of expression?
- How does humor make a viewer of art more receptive to a work of art or an art exhibition?
- How can humor be used to deliver a serious message?
- What are some of the challenges in creating art that is humorous?

Activities

- Create a visual image combining a portrait of a famous contemporary figure with elements of humor. Be sure to express parts of the person’s personality and profession in a humorous way in the image. Use collage and mixed media.
- Find a newspaper or magazine article that tells a story that interests you. Depict the story in a humorous way, using the art medium of your choice. Incorporate words from the story in your final image.

Theme: A Sense of Place

Artists communicate their connection to the natural world and express their relationship to their community.

Art Speaks Artwork and Artist

Early Light, 1984, by Vincent Ceglia

Additional Contemporary Sources

- Randall Exon—A painter who often represents landscapes in his evocative work.
(www.swarthmore.edu/Humanities/art/Faculty/randy/rexon.htm)
- Margaret Gerding—A New England landscape artist who explores natural light and the subtle color relationships in the natural world.
(www.greenhutgalleries.com)
- Ogden Museum of Southern Art—Nationally recognized artists represented in the Ogden Museum of Southern Art were selected to conduct four-week residencies at their neighborhood schools. By responding to their own surroundings, artists incorporated a sense of place in their work.
(www.ogdenmuseum.org/education/artist-place)
- Celia Reisman—Her architectural suburban and imagined landscapes incorporate a rich sense of color and space.
(www.celiareisman.com)
- Jose Torres Tama—An artist who creates multidisciplinary projects that explore the immigrant experience, the American Dream mythology, and the effects of media on our lives.
(www.torrestama.com/)

Essential Questions

- How do human beings connect with their landscape, neighborhood, or environment?
- How do we identify ourselves in relation to our surroundings?
- What is the relationship between folklore and a sense of place?
- How do visitors and residents view “place” differently?
- What are the differences in perceptions of place as viewed by artists, poets, musicians, politicians, and geographers?
- How do changes in modern technology affect our sense of place?
- Is there a place you feel a certain connection to, for which you feel a strong sense of place?
- What tools do we use to determine our sense of place?

Activities

- Select a place that is special to you. It may be in or near your home, somewhere you have visited, or even a place you have seen in a dream or a story. Create a three-dimensional model of this place. Incorporate found objects in your model.



(Activities Continued)

- Use color in an abstract image to create a work of art that communicates the feelings you have when you are in a special place. Consider how line, shape, texture, overlapping, and blended colors will influence your design.

Theme: The Environment

Artists communicate the relationship between humankind and the planet and express concerns about environmental issues.

Art Speaks Artwork and Artist

The Buffalo Jump Called Chugwater and an Irrigation Pivot near Wheatland, Wyoming, 1991, by Emmet Gowin

Additional Contemporary Sources

- Christo and Jeanne-Claude—Artists who create monumental public works that are temporary installations, the most recent of which was *The Gates* in New York City.
(www.christojeanneclaude.net)
- Park Fiction—Leaders in environmental art and public space architecture based in Hamburg, Germany.
(www.parkfiction.org)
- Amy Franceschini and the group Futurefarmers—These artists create exhibitions and discussions that pose a series of questions related to the issue of “Energy” and the 2008 U.S. presidential elections.
(www.futurefarmers.com)
- Andy Goldsworthy—An environmental sculptor whose use of natural surroundings creates a unique art form.
(www.goldsworthy.cc.gla.ac.uk)
- Aviva Rahmani—An ecological artist who focuses on environmental and social concerns through her work.
(www.ghostnets.com/bio.html)

Essential Questions

- What is our relationship with the natural world?
- How has humans’ relationship with the natural world changed over time?
- How do our lifestyles affect our relationship with the environment and what changes could be made in them to improve our environment?
- What current trends do you feel are the most critical in improving the ecology of the planet?
- How are politics related to the environment?
- What can artists do to help the environmental movement?

Activities

- Some people think that one of the best ways to help the environment is to curtail our consumption. Keeping this in mind, try to create a work of art that is aesthetically pleasing but uses materials that are completely sustainable, that is, use nothing new, and are environmentally friendly. Can you do it?
- Create an image that supports your views of contemporary environmental issues. Post your image on a website to share it with others.

Theme: Story

Artists add a narrative quality to a work of art.

Art Speaks Artwork and Artist

Orpheus I, 1997, by Paul Keene

Additional Contemporary Sources

- ArtsEdge at the Kennedy Center—This program supports the use of arts in K through 12 teaching curricula.
(www.artsedge.kennedy-center.org)
- Rob Evans—His paintings and drawings of interiors, exteriors, nightscapes, landscapes, seascapes, still lifes, and flowers have a strong sense of mood and tell a story.
(www.robevansart.com)
- Teresa Hubbard and Alexander Birchler—These artists collaborate to create short films and photographs using narrative elements, but without a traditional story line.
(www.hubbardbirchler.net)
- Kiki Smith—A sculptor and printmaker who incorporates nontraditional figurative work with mythology, folktales, and stories from the Catholic faith.
(www.moma.org/exhibitions/2003/kikismith)
- Nathaniel Stern—A South African artist who used multimedia art and photography as a means of expressing issues of identity in an exhibition in Johannesburg called *The Storytellers*, 2004–2005.
(www.nathanielstern.com/2005/the-storytellers)

Essential Questions

- How do artists tell stories through their work?
- What kinds of stories do artists tell?
- Why are stories an integral part of so many artists' works?
- How are the stories artists tell similar to the stories we read? How are they different?
- How do stories help us understand human history and culture?

Activities

- Do you have a story to tell? Can you tell it without using words? Study contemporary and classical works of art that tell stories. Then, create a work of art that tells a story that is important to your life. Include details and symbols that will make it easy to understand all the complexities of the story you are telling.
- Interview a member of your family. Learn about the stories that have made his/her life more meaningful. Create Powerpoint or video images of these stories, incorporating language, still photographs, and moving images in your work.

Theme: Identity

Artists emphasize the relationship between an individual or culture and an image.

Art Speaks Artwork and Artist

Jazz Series #4, Chicago Blues, 1983, by Paul Keene

Additional Contemporary Sources

- Tim Hawkinson—A sculptor who creates meticulously detailed drawings, minute constructions, inflated latex casts, and uncanny mechanical contraptions.
(www.whitney.org/www/exhibition/feat_hawk.jsp)
- John Huddelston—A Middlebury College professor who photographs the American landscape, juxtaposing his new images with historical ones of the same places.
(www.identitytheory.com/visual/huddleston.php)
- South Asian Visual Arts Collective—A group created to produce, present, and distribute contemporary art of the South Asian diaspora. It sponsors exhibits, talks, and workshops.
(www.asianart.com/exhibitions/diaspora)
- Sage Sohler—This photographer presents identity issues revolving around family, gender, travel, the surroundings, and growing up.
(sagesohler.com)
- Karin Stack—A photographer whose scenes include models, paintings, and landscapes in a fabulist way, requiring the viewer to give them a second and third look.
(www.wcma.org/press/07/07_Stack.shtml)

Essential Questions

- What is “identity”?
- How can art depict identity?
- How does art shape identity?
- How does artwork about identity make a connection to larger world issues?
- Is identity a static or organic element in a work of art?

(Essential Questions continued)

- How do stereotypes relate to issues of identity?
- What are the connections between contemporary identity and history?
- How does the inclusiveness of contemporary art—that is, the inclusion of a variety of media and a variety of peoples—facilitate the presentation of identity in art work?

Activities

- Who are you? What are the qualities that most clearly identify you? What are the things in your life that most strongly identify you? Create a work of art in the medium of your choice that will tell as much as possible about your personal identity.
- Various groups around the world have a strong identity because of issues of age, race, gender, ethnicity, religion, and sexuality. Select a population that interests you and create a portrait of that group. Base your images on research and information, not on what you think you know about the people. Include issues that they feel are important to their identity.

Theme: Spirituality

Artists express their personal vision and belief systems.

Art Speaks Artwork and Artist

The Journey, c. 1990, by Selma Bortner

Additional Contemporary Sources

- Joseph Beuys—A performance artist who deals with the holistic and spiritual recovery of Germany after World War II.
(www.artchive.com/artchive/B/beuys)
- Anselm Kiefer—A painter and mixed media artist who confronts spirituality and healing related to war.
(www.artchive.com/artchive/K/kiefer)
- Annette Messager—A European artist who transforms fragments of images and language into objects of potent expression with spiritual meaning.
(www.moma.org/exhibitions/1995/messager)
- Robert Smithson—His earthworks and writings have had a profound impact on sculpture and art theory for over thirty years.
(www.robertsmithson.com)
- Bill Viola—A video artist who produces installation art. “His works focus on universal human experiences . . . and have roots in both Eastern and Western art as well as spiritual traditions.”
(www.billviola.com)

Essential Questions

- What does “spiritual” mean?
- How is spirituality connected to belief?
- How is spirituality connected to everyday life? How is it connected to art?
- How is making art a spiritual act?
- How can an artist depict spirituality?
- How can artists express their spirituality through their artwork?
- What are the connections in art between spirituality of the past and contemporary spirituality?
- What symbols of spirituality would you expect to find in an artist’s work?

Activities

- What do you believe? Create a collage using words and images to express your spiritual side.
- Define “spiritual.” Create a work of art, using the medium of your choice, incorporating elements of spirituality. Present the work to your class in a discussion format, focusing on spiritual beliefs and images that are easily recognizable and those that are unfamiliar.



Group I

Selma Bortner (b. 1926)

The Journey

c. 1990

hand-colored linoleum print on paper

H. 24 x W. 35.5 inches

Vincent Ceglia (b. 1923)

Early Light

1984

acrylic and collage

H. 21.5 x W. 29 inches

Emmet Gowin (b. 1941)

*The Buffalo Jump Called Chugwater and an Irrigation Pivot near
Wheatland, Wyoming*

1991

gelatin silver print on paper

H. 15.75 x W. 18.25 inches

David Graham (b. 1952)

James Gallagher as George Washington

1992

dye-coupler print on paper

H. 19 x W. 18.5 inches

Paul Keene (b. 1920)

Orpheus I

1997

collage on paper

H. 24 x W. 29.75 inches

Paul Keene (b. 1920)

Jazz Series #4, Chicago Blues

1983

pencil on paper

H. 22 x W. 29.5 inches



The Journey, by Selma Bortner



Early Light, by Vincent Ceglia



The Buffalo Jump Called Chugwater and an Irrigation Pivot near Wheatland, Wyoming, by Emmet Gowin



James Gallagher as George Washington by David Graham



Orpheus I, by Paul Keene



Jazz Series #4, Chicago Blues, by Paul Keene





Selma Bortner

Date of Birth:
06/18/1926

Place of Birth:
Cleveland, Ohio



The Journey, c.
1990

hand-colored
linoleum print on
paper
H. 24 x W. 35.5
inches
Group I

“For me, being an artist was always a question of survival. I could not survive in this world if I could not do something creative. It’s a commitment that I made when I was a child. I knew from the first time I could think about it that I wanted to be an artist.”

—Selma Bortner

Printmaker Selma Bortner is familiar with all printing techniques, although she prefers to work with surface techniques such as fine cut, wood cut, and collography. She often combines these techniques, using nontraditional materials in order to express the message of her work as clearly as possible. Her works often seem to be the visual embodiment of dreams. Bortner places the message of a piece at the forefront, using her work as “a pipeline to feelings which cannot be expressed in any other way.” For example, her artwork is a forum in which she discusses breast cancer and women’s issues.

Bortner’s most recent work deals with new beginnings, mortality, and women’s perceptions of themselves as contrasted to the world’s perception of them. Though these artworks include a strong narrative element, the images can be jarring and unexpected. The works include a series on domestic violence—the Woman’s Place Series—and the Car Bomb Series that commemorates the Mideast crisis. The Aida Series deals with Bortner’s battle with breast cancer.

Bortner earned Bachelor of Fine Arts and Bachelor of Science degrees in art education from the Tyler School of Art in 1948. She and her husband, Judge Oscar Bortner, moved to Levittown in 1952. Bortner has taught locally and spent twenty-three years in the art department at Bucks County Community College, where her classes included printmaking and design. Despite time commitments to teaching and raising a family, Bortner continued working on her own projects, always seeing herself as a working artist. She has won numerous awards for her work, including the Pennell Memorial Medal in 1970 and 1971 and first prize from the American Color Print Society in 1995. Her work is featured in the collections of the Philadelphia Museum of Art, the San Francisco Museum of Fine Arts, and the James A. Michener Art Museum, among many others.

“I am not interested in an image that can be captured by a camera. I must have an emotional response to my work. My painting is purely improvisational since I move into it without a sketch or any preconceived idea.”

—Vincent Ceglia

Painter Vincent Ceglia began at an early age to pursue his interest in art, experimenting first with drawings and watercolors, and by high school with linoleum-block prints. After high school, he worked as a graphic designer and illustrator for several aircraft companies but continued to paint using transparent washes. In the 1950s, he began to exhibit actively and to hold Saturday classes in the Bucks County area. In 1959, he moved with his wife to a seventeenth-century farmhouse in Washington Crossing, along the Delaware River in Bucks County. His experimental pieces of this time used collage and broad sweeps of color. He continued to teach at numerous locations, including Mercer County (New Jersey) Community College. Between 1973 and 1975, Ceglia traveled in Italy, where the strong light and color influenced his palette and choice of materials, which diverged from watercolors to acrylic paints. During the 1980s, Ceglia returned to Italy, but to the southern region, in particular to Positano. He also spent time teaching at privately run summer painting workshops on Lake Maggiore in northern Italy.

Ceglia describes his work as semiabstract. He works in a variety of media, producing assemblages of found objects, collage, and ink drawings, but he is best known for his watercolor and acrylic landscape paintings. He is most noted for his use of a strong, jewel-toned palate. His work, which is primarily produced from memory, is a mix of planned and spontaneous application of color. He recognizes both the need for control and the importance of accidents in his work.

Ceglia has continued to live in the Bucks County area, moving in 1989 to Lambertville, New Jersey. He had previously established the Lambertville House Gallery in 1956 and the Yardley Art Association in 1957. He finds inspiration and solitude in Bucks County, just as he does in Italy.

Vincent Ceglia

Date of Birth:

03/11/1923

Place of Birth:

Braintree,
Massachusetts



Early Light, 1984
acrylic and collage
H. 21.5 x W. 29
inches
Group I



Paul Keene

Date of Birth:

08/24/1920

Place of Birth:

Philadelphia,
Pennsylvania



***Jazz Series #4,
Chicago Blues, 1983***

pencil on paper
H. 22 x W. 29.5
inches
Group I



Orpheus I, 1997

collage on paper
H. 24 x W. 29.75
inches
Group I

“Through deeply personal pictures Paul Keene brings together the painter's visceral love of color with the mystery of memory and the subconscious mind. Mr. Keene is a quiet man who chooses to speak with line, shape, and most passionately- with color. Always avoiding the didactic, he gives us hints and suggestions, then leaves us to discover our own meaning in his work.”

—Bruce Katsiff

Color serves as the compositional key in the works of painter Paul Keene. Working primarily with acrylic paints on paper, Keene describes his painting as “abstract realist.” His window scenes and landscape studies demonstrate his skillful manipulation of scale, color, light, and atmosphere. Keene often utilizes grid compositions, juxtaposed against the concentric circles of radiating color that he considers his “unconscious” personal symbol.

Keene has explored the iconography and symbolism of African-American life and culture. In his work, he has created new icons of black urban life with his anonymous portraits of jazz musicians and documented the movement and vitality of city life.

Keene was born, grew up, and went to school in Philadelphia, first at the Museum School of Arts and then at Tyler School of Art. From 1949 to 1951, he studied in Paris under the G.I. Bill. While in Paris, he was part of a group of artists who exhibited at Gallery 8, where he met Romare Bearden, another African-American, who later became one of the United States’s twentieth-century masters.

Keene’s love of art extended to a love of teaching; he began to teach at Tyler School of Art in 1948. He also traveled to Haiti and taught at the Centre D’Art in Port-Au-Prince. From 1954 to 1968, he taught painting, drawing, collage, and design on the faculty of the University of the Arts. After moving to Bucks County, Keene taught painting and drawing at Bucks County Community College from 1968 to 1985, serving as the Art Department’s chairperson for three years. He has exhibited at the Pennsylvania Academy of the Fine Arts, the James A. Michener Art Museum, the Afro-American Historical and Cultural Museum, and the Philadelphia Museum of Art. Keene has also received numerous prestigious awards.

“Even when the landscape is greatly disfigured or brutalized, it is always deeply animated from within. When one really sees an awesome, vast, and terrible place, we tremble at the feeling we experience as our sense of wholeness is reorganized by what we see. . . This is the gift of a landscape photograph, that the heart finds a place to stand.”

—Emmet Gowin, April 1994

Arguably Bucks County’s best-known living artist, Emmet Gowin is a distinguished photographer who is renowned for his poetic and evocative approach to the medium. At the age of sixteen, his interest in photography was sparked by a photograph by Ansel Adams. Gowin graduated in 1965 from Richmond Professional Institute, Virginia, and from Rhode Island School of Design in 1967 with an MFA. He later received a Guggenheim Fellowship, two National Endowment for the Arts Fellowships, and a Pew Fellowship.

His early work, begun while he was in graduate school, deals with themes of family and community by exploring the lives of four generations of his wife’s family (he married in 1964) in Danville, Georgia. The photos are considered mannered, as well as autobiographical; Gowin admired the family for their simplicity and generosity and tried to show these characteristics of theirs in everyday situations. Though many of the pictures have the appearance of snapshots, he posed his subjects and used a camera with tripod.

In 1967, Gowin began his teaching career at the Dayton Art Institute. In 1971, he moved to Newtown, Pennsylvania, to teach at Bucks County Community College, and in 1973 he began teaching at Princeton University. During that time, the subject matter of his work changed dramatically.

In 1980, Gowin became fascinated with the devastation caused by the eruption of Mount St. Helen’s in Oregon; he began to make aerial photographs of the area, then expanded the project to include aerial photography of such far-flung locations as Kuwait, Japan, and the Czech Republic. In 1982, Queen Noor of Jordan (a former student of Gowin’s at Princeton University) invited him to photograph Petra, an ancient city in Jordan. Gowin was the subject of a major traveling retrospective in 1990 organized by the Philadelphia Museum of Art. In 2002, the Yale University Art Gallery organized another traveling exhibition of his aerial photographs, accompanied by the major publication *Emmet Gowin: Changing the Earth. Aerial Photographs*.

Emmet Gowin

Date of Birth:

12/22/1941

Place of Birth:

Danville, Georgia



***The Buffalo Jump
Called Chugwater
and an Irrigation
Pivot Near
Wheatland,
Wyoming, 1991***

silver gelatin print on
paper
H. 15.75 x W. 18.25
inches
Group I



David Graham

Date of Birth:
10/11/1952

Place of Birth:
Abington,
Pennsylvania



**James Gallagher as
George Washington,
1992**
dye-coupler print on
paper
H. 19 x W. 18.5
inches
Group I

“For more than twenty years he has been recording the scenes of a mobile America looking for meaning at the crossroads of kitsch and culture, past and present, and fantasy and reality—and has indeed given us a portrait of a country that refuses to fit, like himself, into neat categories.”

—Jeffrey Hoone

Photographer David Graham portrays the United States through the eyes of its people and their habits, in what he calls “cultural landscapes.” His subjects have included everything from abandoned buildings, to giant doughnuts, to historical impersonators. Graham has a way of taking the viewer on a trip to illustrate the unique side of the country through the objects people display—the creative expressions of ordinary people as evidenced by their homes, yards, cars, and decorations. His photographs are like the genre paintings of the seventeenth century, showing people enjoying themselves, yet juxtapositioning elements of contradiction.

Graham studied at the Philadelphia College of Art, now the University of the Arts. Though starting out with a traditional camera, he began to use a large-format camera while he was at Tyler School of Art working on his MFA. He used this camera on several cross-country trips, with the results being published in his first book, *American Beauty*. This was followed by many subsequent books based on the theme of how America lives. He has completed two books with the author and poet Andrei Codrescu (*Road Scholar* and *Ay, Cuba*) and has worked on magazine assignments for *Details*, *Fortune*, *Time*, *Newsweek*, and *The New York Times Magazine*.

Graham lives in Newtown, Pennsylvania, and is a close neighbor to the photographer Emmet Gowin, whose work was an early influence on Graham. Currently, Graham is a professor at the University of the Arts, in Philadelphia, Pennsylvania.



The Journey, c. 1990
hand-colored linoleum
print on paper
H. 24 x W. 35.5 inches
Group I

Selma Bortner
b. 1926



Looking Questions

What do you see?

Who do you see? How many people? Animals? Which group is more important? Why do you think so?

Where is this scene?

Which parts of this picture are light? Dark?

Find the foreground, middle ground, and background. What textures and patterns do you see?

What story do you think the artist is telling? Why is she depicting this?

Vocabulary

Batik
Journey
Line
Movement
Narrative art
Nautical mile
Negative/Positive space
Parallel lines
Relief print
River Styx
Symbol
Value

Art Activities

- **Styrofoam Prints.** As a class, read *Where the Wild Things Are* by Maurice Sendak. Discuss the story and illustrations and compare them to *The Journey*. Imagine yourself traveling to an imaginary, unfamiliar land and make a drawing of one part of your journey. Make your drawing the basis for a styrofoam print using only black ink. When the print is dry, add color to selected areas using watercolors and/or colored pencils.
- **Animal Drawings.** Study and discuss the animals in *The Journey*. What personalities do they have? Create an animal that symbolizes your personality using white pencil on black construction paper. Add color with oil pastels. Imagine an environment for this animal and add it to the background.
- **Paper Batiks.** Imagine what might happen next in *The Journey*. Make a pencil drawing of your ideas on oak tag. Next, trace over the lines with a fat marker and use oil pastels to add color. Coat the drawing with black tempera paint and then rinse off the excess paint.
- **Clay Relief Tiles.** Study the variety of textures and patterns in *The Journey*. Use a viewfinder to choose an interesting portion. With a variety of tools, glazes, and underglazes, create areas of foreground, middle ground, and background on clay tiles.

National Standards: NA-VA.K-4.1, 4.2, 4.3, 4.4, 4.5, 4.6.

Language Arts Activities

- **Character Webs.** Choose a figure (animal or human) from *The Journey* that interests you. Create a character web by making a drawing of the figure in the center and adding words, phrases, or sentences that describe the figure.
- **Creative Writing.** Imagine that you are one of the figures in the boat. Write a story with a beginning, middle, and end from that person's or animal's point of view. Relate how your journey began, what happened, and how it ended.
- **Illustrated Sentence Frames.** Artist Selma Bortner created *The Journey* to express her feelings of confusion and fear about her husband's heart disease. Read *Where the Wild Things Are* by Maurice Sendak. Discuss what Max did to express his feelings of confusion and anger and compare Max's journey to *The Journey*. Complete the following sentence frame: "When I feel _____, I _____ and _____." Add a drawing that illustrates the feelings and actions.
- **Memory Poems.** Think about a time when you, like artist Selma Bortner, had to deal with something scary or difficult (e.g., an illness, accident, death, etc.). Write a poem about your memories of this event in your life.

National Standards: NL-ENG.K-12.2, 12.3, 12.4, 12.5, 12.6, 12.9, 12.12.

Math Activities

- In *The Journey*, we see four figures traveling in a small boat. Solve these problems related to boat travel: 1. Imagine that you left Philadelphia at 8:00 a.m. on Wednesday in a speedboat and traveled to Miami, 882 nautical miles away. If your boat traveled 63 miles per hour, when would you reach Miami? (*Answer: 10:00 am on Thursday; $882m/63mph = 14$ hours.*); 2. On Saturday, your speedboat left Miami at 6:00 a.m. and motored to Rio de Janeiro, Brazil, 3,602 nautical miles away. If your boat went 70 miles an hour, when would you arrive in Rio de Janeiro? (*Answer: 9:30 am on Monday; $3,602m/70mph = 51.5$ hours, or 2 days, 3.5 hours.*) See the following website for nautical distances:
www.csgnetwork.com/ssmarinedistcalc.htm.
- Find five pairs of lines in *The Journey*. Identify the pairs as parallel, perpendicular, or intersecting. Make examples of each type of line by arranging and gluing colored popsicle sticks onto a piece of tagboard. Color key: blue = parallel, green = perpendicular, red = intersecting.
- Find as many different kinds of shapes as you can in *The Journey*. Make a table that categorizes them.

National Standards: NM-NUM.PK-2.3; NM-NUM.3-5.1, 5.2, 5.3; NM-GEO.K-2.1, 2.2; NM-GEO.3-5.2, 5.3.

Social Studies Activities

- Do you think that the dark waters depicted in *The Journey* are similar to the River Styx in Greek mythology? What is the River Styx? Read aloud stories about Thetis and Apollo, Hades, Orpheus, and Persephone (see *D'Aulaire's Book of Greek Myths*, by Ingri and Edgar P. D'Aulaire) and discuss them in relation to *The Journey*.
- Look carefully at the boat depicted in *The Journey*. What do you think it is made of? What makes it go? Learn about the coracle, a basketlike boat used in Wales, England, Ireland, Scotland, India, Vietnam, and Tibet (see www.data-wales.co.uk/coracle1.htm and www.hampi.in/sites/Coracle_Crossings.htm). Compare coracles with the boat in this artwork using a Venn diagram.
- The artist Selma Bortner says that the snake and wolf depicted in *The Journey* are her personal symbols for illness and death. What animals did ancient Greeks, Romans, and Egyptians use to symbolize death? As a class, create an illustrated chart comparing these animal symbols across cultures.

National Standards: NSS-WH5-12.3.

Technology/Graphic Arts Activities

- Use computers to design posters promoting raffle tickets for a heart disease-prevention fundraiser that incorporates figures from *The Journey*.
- Make a video of students presenting their research on animal symbolism found in the art of Native Americans, ancient Greeks and Egyptians, and contemporary Americans. Play the video as a continuous loop at Parents' Night.

National Standards: NT.K-12.1, 12.2, 12.3, 12.4, 12.5.

Compare and Contrast

Look at *The Lady of Shallot (on Boat)*, 1888, by John William Waterhouse (see www.jwwaterhouse.com) with *The Journey*. Compare the figure of the Lady and the female figure in *The Journey*.

Cultural Connections

Research centaurs in ancient Greek culture. Compare them to the half-man, half-zebra figure in *The Journey*.

Contemporary Connections

Discuss the impact of major flooding in the American Midwest in 2008. Imagine that a flood destroyed your home and you were forced to escape in a small boat. Who would be in the boat with you and why? If you could include special, symbolic animals (not pets) in your boat, what would they be? What do they symbolize to you?

At the Michener

Look at *Cicada*. Use your imagination to travel into and through this painting. Make a list of descriptive words that portray what you see and do there. Use them to write a cinquain poem about your journey.



Early Light, 1984
acrylic and collage
H. 21.5 x W. 29
inches
Group I

Vincent Ceglia
b. 1923



Looking Questions

What do you see in this painting? Where does your eye travel?

What materials did the artist use?

What colors do you see? (Make a list of as many different colors as possible.)

What is this (a landscape, seascape, or abstract or nonobjective picture)? Why do you think so? Look at it upside down. Now what do you think?

How does this artwork make you feel?

Vocabulary

Abstract art
Blending
Intensity
Interpretation
Nonobjective art
Opaque
Texture
Translucent
Transparent

Art Activities

- What places, times, or ideas does this artwork remind you of? Make lists to share with the class. Discuss realism and abstraction in art. Choose three words from your lists as inspiration to create an abstract painting of your own using watercolors or tempera paint.
- Before looking at the title, create several titles of your own for this artwork. Which title do you think is the best? Write a paragraph explaining your choice.
- Make a simple landscape drawing to translate into a clay relief. Start with a slab, then add and carve away clay to create the foreground, middle ground, and background. Use a variety of glazes to reinforce the effect of near and far away.
- Carefully study the colors in this artwork and identify light and dark colors, and primary and secondary colors. How did the artist create these colors? Using only red, blue, yellow, and white nonbleeding tissue paper, produce a torn tissue paper collage, layering the tissue paper to create light, dark, and secondary colors.

National Standards: NA-VA.K-4.1, 4.2, 4.4, 4.5, 4.6.

Language Arts Activities

- Imagine that you can walk into and through *Early Light*. As you explore, make notes about what you smell, see, feel, taste, and hear. Write a haiku poem about your experiences focusing on your sensory impressions.
- Write a sentence (or paragraph) describing the mood in *Early Light*. Imagine changing all the colors, but not the shapes or textures, in this artwork. Write a sentence (or paragraph) describing this “new” artwork and its mood.
- Read aloud and discuss the illustrations in *Rain* by Manja Stojic, in which animals experience a rainstorm. As a class, discuss the time of day and weather depicted in *Early Light*. Brainstorm a list of weather events in different parts of the world. In small groups, choose one type of weather and act it out as animals using their five senses in a dance or skit.
- Vincent Ceglia lost much of his eyesight late in his life. With a partner, take turns wearing a blindfold and walking through your school. Write a letter to Ceglia describing your experiences without sight.

National Standards: NL-ENG.K-12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.12.

Math Activities

- Research the sunrise and sunset times of Milan, Italy (the nearest large city to Lake Maggiore, where Vincent Ceglia spent summers), and Philadelphia, Pennsylvania, for a week (use www.earthtools.org). Create a double bar graph to display the data for each day of the week.
- Create two word problems relating to time in Philadelphia and Milan. Remember that time in Italy is six hours ahead of time in Pennsylvania. Exchange and solve the problems with a partner, showing your work and explaining your solutions.
- Make a list of the colors in *Early Light*. Create a spinner using the colors you found and write the probability of spinning each color, using the simplest form.

National Standards: NM-NUM.K-2.1; NM-NUM.3-5.1, 5.2, 5.3; NM-DATA.3-5.1, 5.4, 5.5; NM-PROB.PK-12.1, 12.2.

Social Studies Activities

- Vincent Ceglia spent many summers teaching painting workshops in Italy. Find Italy on a world map and on a globe. Which countries neighbor Italy? What famous foods, music, and people are Italian?
- Compare Italy to the northeastern United States in terms of its size, geography, and weather. Present your results in a chart.
- Ceglia enjoyed living in Tuscany, a region of Italy, and painted landscapes of much of its terrain. Search the Internet for pictures of Tuscany and Bucks County and present them in a PowerPoint slide show.
- Compare the photographs in *The Most Beautiful Villages of Tuscany* by James Bentley to *Early Light*. Do you think Ceglia based his artwork on what he actually saw or on his feelings? Discuss with your classmates.

National Standards: NSS-G.K-12.3, NSS-G.K.-12.6.

Technology/Graphic Arts Activities

- Investigate the concepts of “abstract” and “nonobjective” art. (See www.princetonol.com/groups/iad/lessons/middle/abstract.htm.)
- Use a paint program such as Aldus Superpaint to change a landscape photograph into an abstract or semi-abstract painting. Discuss the process in pairs and share with the class.
- Darken the classroom and experiment with colored cellophane and/or acetate shapes on an overhead projector to create landscape compositions. Try tissue paper and other materials and see what happens. Discuss the terms “transparent,” “translucent,” and “opaque.”
- Create slides using slide mounts, clear and colored cellophane and acetate scraps, thread, sequins, and other small materials. Darken the classroom, project the slides, and discuss which materials are transparent, translucent, and opaque, and the differences in scale between the slides and the projected images. Which projected slides look like landscapes and which are abstract?

National Standards: NT.K-12.1, 12.2, 12.3, 12.4, 12.5.

Compare and Contrast

Compare *Water Lilies (The Clouds)*, 1903, by Claude Monet (www.harley.com/art/abstract-art/monet1.html) and *Black Mesa Landscape, New Mexico /Out Back of Marie’s II*, 1930, by Georgia O’Keeffe (www.tfaoi.com/aa/4aa/4aa502.htm) with *Early Light* by Vincent Ceglia using a Venn diagram with three overlapping circles.

Cultural Connections

Compare the landscapes of Japanese artist Ando Hiroshige (www.hiroshige.org.uk) with *Early Light*.

Contemporary Connections

Visit the websites of art museums in Philadelphia, New York, and Baltimore and find out how they make art accessible to visitors with disabilities such as visual impairment.

At the Michener

Compare *The Barber Shop*, n.d., by Henry B. Snell to *Early Light*. Compare the times of day depicted in both artworks. How does early morning light differ from light in the evening?

Orpheus I, 1997
collage on paper
H. 24 x W. 29.75
inches
Group I

Paul Keene
b. 1920



Looking Questions

What do you see? Who do you see?

Where is this scene taking place? How can you tell?

What colors do you see?

What kinds of shapes do you see? How are they arranged?

Describe the textures. What do they remind you of?

Think about the title *Orpheus I*. Who was Orpheus? Why do you think the creator of this work chose it?

How does *Orpheus I* make you feel? Why?

Vocabulary

Collage
Cool colors
Orpheus
Silhouette
Warm colors

Art Activities

- As a class, discuss *Orpheus I* using the “Looking Questions.” Which figure appears closest? Farthest away? Use black paper to create three silhouettes of each student’s head and torso. Add details with oil pastels, increasing the number of details gradually from silhouette to silhouette. Glue the three silhouettes to a larger piece of paper and add a geometric border, if desired.
- Find stencil shapes and identify the primary colors (red, yellow, blue) and secondary colors (orange, purple, green) in *Orpheus I*. Create all-over designs using stencils of letters and numbers by drawing several stencil shapes, filling them in with markers (primary and secondary colors), and adding more shapes and colors to create a layered effect.
- Read *Me and Uncle Romie* by Claire Hartfield and discuss the collage illustrations. Look at additional examples of Romare Bearden’s work and compare them to *Orpheus I* (www.nga.gov/feature/bearden/img-list.shtm). Create a collage using the suggestions found at the end of *Me and Uncle Romie*.
- How is the figure on the right of the collage like a mask? Search for examples of African masks at www.images.google.com. Create a papier mâché mask of yourself, simplifying your facial features and adding interesting colors.

National Standards: NA-VA.K-4.1, 4.3, 4.4, 4.5; NA-VA.5-8.1, 8.3, 8.4, 8.5.

Language Arts Activities

- Discuss the three large figures in *Orpheus I*. Are they strangers on a street, a family, or a group of friends? What is their story? Write narratives from each person’s point of view that explains what the person is doing here.
- Examine the crowd in the upper left-hand corner of *Orpheus I*. Do you think the three large figures in the foreground were ever part of this crowd? Write a personal essay about a time when you felt alone in a crowd or had to break away from a crowd.
- Silently study *Orpheus I* for five minutes. Then, individually brainstorm words, phrases, or sentences about whatever it makes you think of in a “stream of consciousness” manner for ten minutes. Afterward, read your writing, highlight words or phrases you could use in a poem, and create free verse poems about whatever emerges from the highlighted sections.
- The title of this collage is *Orpheus I*. Read aloud several different versions of the myth of Orpheus and Eurydice (see www.pantheon.org/articles/e/eurydice.html and *D’Aulaire’s Book of Greek Myths* by Ingri and Edgar P. d’Aulaire). What part of the myth do you think this artwork could represent? Why? Write a diamante poem about someone you lost and then found.

National Standards: NL-ENG.K-12.4, 12.5, 12.7.

Math Activities

- Look for three main sections in *Orpheus I*. Create a chart to show how a fraction, such as $\frac{1}{3}$, can be turned into a decimal (0.3) and a percentage (33 $\frac{1}{3}$ %). Find other equivalent decimals and percentages for benchmark fractions such as $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{2}{3}$, etc. Afterward, work in a small group to discuss why you would use different forms in different situations. Find examples of fractions, decimals, and percentages in the real world and use them to create posters.
- Examine the rectangles and squares of pure color in *Orpheus I*. Create a table to record the colors and their frequency. Use the data to make a bar graph. Make sure your graph has all five labels.
- Look for similar and congruent shapes in the collage. How many pairs can you find? What makes two shapes similar or congruent? Use a ruler and colored paper to create five pairs of congruent shapes and five pairs of similar shapes. Glue the shapes on a piece of paper and have another student find the matching pairs.

National Standards: NM-NUM.3-5.1; NM-DATA.3-5.1; NM-GEO.PK-2.1; NM-GEO.3-5.1, 5.3.

Social Studies Activities

- Where is *Orpheus I* taking place? Is this a rural, suburban, or urban setting? Compare and discuss the similarities and differences of various communities. What stereotypes do we tend to have about each of these communities? As a class, create a K-W-L chart and a list of stereotypes for each community. In a small group, research one category while your classmates research the other two. Then, share what you learned using a jigsaw activity.
- Read aloud *Harlem: A Poem* by Walter Dean Myers and discuss the illustrations in it. Compare Harlem with your community. What historical events have taken place where you live? Who lived there in the past? Where did they come from? Why did they choose to live where you now live?
- Paul Keene is a huge fan of jazz, and it inspired much of his work—paintings, prints, and mixed media artworks. Research the origins of jazz. Compile a list of the different types of jazz. Which type do you prefer? Why?

National Standards: NSS-US.H.K-4.1, 4.3; NSS-G.K-12.2, 12.4, 12.5; NSS-US.H.5-12.4, 12.7, 12.8; NL-ENG.K-12.2, 12.7, 12.8.

Technology/Graphic Arts Activities

- Listen to jazz on a CD. Use a computer art program to design a CD cover that conveys the feeling of a jazz song that you like.
- Use colored cellophane or acetate and black construction paper to create a series of collages on an overhead projector. Project the images onto a blank wall or screen and have a class discussion about what you see and how it makes you feel. Which shapes are transparent? Translucent? Opaque?
- Read *Life Doesn't Frighten Me* by Maya Angelou. Discuss the graffiti-like illustrations by Jean-Michel Basquiat and compare them with *Orpheus I*. Read this poem aloud, individually and then in a group. Tape record the readings and edit them into one version, combining a variety of voices. Project *Orpheus I* as large as possible in the classroom and play the recording.

National Standards: NT.K-12.1, 12.3.

Compare and Contrast

Compare *Orpheus I* to a cityscape mural painted for the Mural Arts Program in Philadelphia: *Ode to West Philly* by Ras Malik (see mural #670 at www.muralarts.org/).

Cultural Connections

View Benin bronze sculptures at www.randafricanart.com/Benin_Oba_commemorative_heads.html (scroll to Figure 20, *Head of a Queen Mother*). Compare this sculpture with the figures in *Orpheus I*.

Contemporary Connections

Compare jazz with rap music. Listen to CDs of each kind of music. Write a persuasive paragraph about which kind of music you prefer.

At the Michener

Compare *Ned's Cigar Shop* by John Foster with *Orpheus I*. Focus on the communities depicted. What can we figure out about the people who live in each community by looking at these artworks?

Jazz Series #4, Chicago Blues, 1983

pencil on paper
H. 22 x W. 29.5
inches
Group I

Paul Keene
b. 1920



Looking Questions

What do you see?

What are these people doing?

Where do you think this scene is taking place?

What instruments do you see?

What do you see in the background?

What medium did the artist, Paul Keene, use?

Vocabulary

Blind contour drawing
Civil Rights Movement
Jazz
Proportion
Quartet
Stencil

Art Activities

- Using the “Looking Questions,” discuss *Jazz Series #4*. What mood does the artist create, using only black lines? Create a series of blind contour drawings of an object or a person using only black markers.
- Imagine adding colors to *Jazz Series #4*. What colors would make this artwork seem loud? Soft? Sad? Happy? Make lists of colors for each mood and discuss in pairs, then as a class.
- Describe what you see in the foreground, middle ground, and background of this drawing. Which person and instrument are the biggest? Find examples of figures that overlap. Draw and cut out colored paper shapes of musical instruments in three sizes (small, medium, large). Arrange the shapes using size and overlapping to create a collage with a foreground, middle ground, and background.
- What do you see in the background? Use ready-made stencils of letters and numbers to create an interesting, rhythmic design. Which shapes will you repeat? Outline each shape first and then add color.

National Standards: NA-VA.K-4.1, 4.2, 4.5; NA-VA.5-8.1, 8.2, 8.5.

Language Arts Activities

- A quartet is a group of four people; it comes from the Latin root “quart,” which means “four.” Research how to name a group based on its size from two to ten members. Use a dictionary to find the etymology and root of each word. Then, make a chart to show how each word is related to the number in its root. Brainstorm and record other words that use the same root.
- Listen to a piece of jazz music. Brainstorm a list of words about how the music makes you feel or what it makes you think of. Create a list poem using only verbs, nouns, and adjectives to describe the music.
- Read *Emma Kate, Thundercake*, or *The Tree of the Dancing Goats*, written and illustrated by Patricia Polacco. Look carefully at the illustrations. How do they add to and enrich the story? Using a Venn diagram, compare Polacco’s style with Keene’s. Then, create a story based on *Jazz Musicians #4*.
- Write a biography report on a jazz musician; e.g., Louis Armstrong, Benny Goodman, Miles Davis, John Coltrane, Dizzy Gillespie, Wynton Marsalis, Ella Fitzgerald, or Marian Anderson.

National Standards: NL-ENG.K-12.3, 12.4, 12.5, 12.6, 12.7, 12.8.

Math Activities

- A guitar has six strings and a bass has four. What is the ratio of guitar strings to bass strings in simplest form? Create a table to show the equal ratios of guitar strings to bass strings if there are 2, 3, 4, 5 and 10 of each instrument. Then, graph the table of equal ratios on a coordinate grid. Explain how the graph helps you to know whether the ratios are correct.
- Keene drew detailed, well-proportioned hands in *Jazz Series #4*. Study body proportion using the website www.pbs.org/saf/1203/teaching/teaching2.htm to find a chosen student's height based on the length of his/her femur.
- In small groups, pack a suitcase for a trip to Chicago to see this jazz group perform. Create a list of items to bring, weigh the items individually, and record the data in a table. Then, if the suitcase is too heavy based on weight limits for air travel, choose which items to eliminate. Refer to the "Weigh Too Much" activity found at www.mathcantakeyouplaces.org/teachers/games.lasso.
- Look carefully at the background of the drawing. Record as many of the numbers there as you can read. Find the mean, median, mode, and range of the data. How will the results change if you add another 5? Another 4? Another 6?

National Standards: NM-NUM.3-5.1; NM-DATA.3-5.1, 5.2, 5.3; NM-ALG.3-5.3, 5.4; NM-MEA.3-5.2; NM-PROB.PK-12.3.

Social Studies Activities

- Create a time line showing the history of the six-string guitar from its origin in Spain during the fifteenth century to the present.
- Jazz originated in the southern United States and has many different forms; e.g., big band, swing, bebop, blues, Afro-Cuban, and jazz-rock fusion. Make a chart of these varieties of jazz and what parts of the country they are associated with.
- Read *When Marian Sang: The True Recital of Marian Anderson* by Pam Muñoz Ryan. Discuss racism in the United States before the Civil Rights Movement. What prejudices did black Americans face? See *Through My Eyes* by Ruby Bridges, *Martin's Big Words* by Doreen Rappaport, and *If a Bus Could Talk: The Story of Rosa Parks* by Faith Ringgold for background information on the Civil Rights Movement. Do some people still face these prejudices today?

National Standards: NSS-WH.5-12.6; NSS-US.H.K-4.3; NSS-US.H.5-12.9, 10; NL-ENG.K-12.2.

Technology/Graphic Arts Activities

- Use a CD of jazz songs and a timer to count how many beats are in a minute for different songs. Using Microsoft Excel, record the data in a table.
- Compare *The Sleeping Gypsy* by Henri Rousseau (search the collection at www.moma.org) with *Jazz Musicians*. Use www.moma.org/momalearning/artsafari/index.html to take an Art Safari that includes *The Sleeping Gypsy*.

National Standards: NT.K-12.1, 12.2, 12.3, 12.4, 12.5.

Compare and Contrast

Compare *Jazz Series #4, Chicago Blues* with *The Banjo Lesson* by Henry Ossawa Tanner, 1893 (search www.artchive.com).

Cultural Connections

Research and compare musical quartets found in various cultures and musical forms; e.g., classical music (www.juilliardstringquartet.org/), Peruvian flute music (www.peruexplorer.com/traditionalmusic.htm), Indian sitar music (www.ravishankar.org/indian_music.html), and modern rock (www.thebeatles.com)

Listen to music from each quartet and write a review.

Contemporary Connections

Many school districts are cutting art and music programs to save money. How are these programs beneficial to students? Research this issue at the Save The Music Foundation website (www.vh1.com/partners/save_the_music/). What can you do to keep the arts alive in your school?

At the Michener

Compare and contrast *Street Quartet*, 1990, by Paul Keene and *Jazz Series #4*. Discuss composition and medium.



***The Buffalo Jump
Called Chugwater
and an Irrigation
Pivot near Wheatland,
Wyoming, 1991***

gelatin silver print on
paper

H. 15.75 x W. 18.25
inches

Group I

**Emmet Gowin
b. 1941**



Looking Questions

What do you see? Look
for shapes, lines, and
textures.

What do you think this is?
Where could it be?

Is it a real place or an
imaginary one? Why do
you think so?

How do you think the
artist made this
photograph?

Why would Gowin make
this photograph?

Vocabulary

Buffalo jump
Center-pivot irrigation
Concentric circles
Crop circle
Polygon

Art Activities

- Use colored construction paper to cut out shapes similar to those in *The Buffalo Jump*. Recreate the photograph using the shapes, then try rearranging them in new ways. Also try cutting out the same shapes in black, white, and gray and placing them in the same arrangements. Compare the black, gray, and white versions to the color versions.
- Create a bird's-eye view/aerial map of your school's neighborhood. Use color to indicate different areas of the neighborhood and create a key to explain the colors.
- This aerial-view photograph makes the earth below look like an abstract arrangement of lines and shapes. Create your own abstract pictures based on real things by taking close-up photographs of common objects or by cropping magazine pictures. Describe how these objects change and become abstract by zooming in for close-up views and by cropping.
- Look at and discuss map paintings by Marlene McGuire (www.marlenemcguire.com/index.php). Compare them to *The Buffalo Jump*. Use Google Earth to find and print an aerial-view photograph of your school or home. Create an aerial-map painting based on the photograph, using a variety of colors and simplified shapes.

National Standards: NA-VA.K-4.1, 4.2, 4.3, 4.5; NA-VA.5-8.1, 8.2, 8.3, 8.5.

Language Arts Activities

- Investigate Native American legends about buffalo. In small groups, write and perform a short play based on one of the legends.
- Use Google Earth to look up the address of your home or your school. Write a description about what you see. How does it feel to look at your neighborhood from a distant vantage point?
- Read aloud and discuss *Where the Buffaloes Begin* by Olaf Baker. As a class, create a story map. Then, retell your story to a partner or to a reading buddy in another class.
- Discuss the illustrations in *Where the Buffaloes Begin* by Olaf Baker. Use the book and the photograph by Emmet Gowin to write a story from the point of view of a buffalo.
- Research buffalo jumps as used by Native Americans. When were they used? Write a persuasive essay stating why you think these were or were not a good way of hunting.

National Standards: NL-ENG.K-12.2, 12.3, 12.4, 12.5.

Math Activities

- Identify shapes in the photograph. Discuss what makes a shape a polygon, or not. Then, classify the shapes as polygons and nonpolygons.
- Find the concentric circles in *The Buffalo Jump*. Use a compass to draw a circle with a radius of two inches. Then, draw three more circles, using the same center and increasing the radius by half an inch each time. Calculate the diameter of each new circle, then check the actual measurement with a ruler. Repeat the process, choosing your own measurements.
- Study the rectangular shapes of the fields in the upper left-hand corner of the photograph. Draw different rectangles that have the same area (e.g., 24 centimeters). Cut out the shapes and arrange them in a pleasing composition, named for the common number (e.g., “24” for 24 centimeters).

National Standards: NM-GEO.PK-2.1; NM-GEO.3-5.1, 5.4; NM-MEA.3-5.1, 5.2; NM-ALG.3-5.4.

Social Studies Activities

- Go to www.wyomingtalesandtrails.com/swan.html to read about the Hayden Expedition’s travels through Chugwater, Wyoming, during the 1870s. Using the entries and photographs, imagine that you are a child on the expedition and write several journal entries about your trip.
- Research the use of buffalo jumps. Write an essay to explain what they were, when they happened, and why they were important to the survival of Native Americans living in what is now the state of Wyoming.
- Landscape photographs have been used to promote land preservation; e.g., Carlton Watkins’s photographs of Yosemite and William Henry Jackson’s photographs of Yellowstone helped get those areas designated as national parks (see www.nps.gov/aboutus/history.htm). Research Bucks County parks at www.buckscounty.org/government/departments/parksandrec/index.aspx and choose one that you think should be preserved. If possible, invite a ranger to speak to your class about the park. Use information you gather to create a poster about preserving this park for future generations.

National Standards: NSS-US.H.5-12.4, 12.7; NSS-US.H.K-4.3, NSS-G.K-12.3, 12.5, 12.6.

Technology/Graphic Arts Activities

- Use a digital camera to take pictures of a favorite object from different vantage points; e.g., at eye level, from below, or from above. Create a photo essay by importing your photos into a word processing program and displaying them side-by-side. Write captions below your photos and give your presentation a title.
- Compare Gowin’s photography techniques and use of perspective in *The Buffalo Jump* to those used by Ansel Adams. Select a photograph by Adams (www.anseladams.com) and use a Venn diagram for the comparison. Discuss your results and the following question: How might these artists’ work change our treatment of the earth?

National Standards: NT.K-12.1, 12.2, 12.3, 12.5.

Compare and Contrast

View the environmental artworks of Christo and Jeanne-Claude and read a 2002 interview with them (go to www.christojeanneclaude.net/ and click on *About the Artists*). Read Emmet Gowin’s biography in this binder. Compare and contrast the goals and objectives of these artists.

Cultural Connections

Find the center-pivot irrigation system in *The Buffalo Jump*. Compare pivot irrigation farming in the United States with terrace farming used throughout Asia.

Contemporary Connections

Emmet Gowin’s photographs present visual evidence of how humans have changed or damaged the surface of the earth. Investigate how humans have contributed to other changes in the natural environment, using *An Inconvenient Truth: The Crisis of Global Warming* by Al Gore (2007 children’s version, recommended for grades 5 through 8) as a starting point. What can children do to help protect the environment?

At the Michener

Compare *The Buffalo Jump* with *Volcano from the Air* by Diane Burko. How are these two aerial perspectives similar and different? Consider the medium, color, and size of each artwork.



James Gallagher as George Washington, 1992

dye-coupler print on paper
H. 19 x W. 18.5 inches
Group I

**David Graham
b. 1952**



Looking Questions

- What do you see?
- Is this a painting or a photograph?
- Who is the man?
- Where is he standing?
- When do you think this image was made? Why do you think so?
- Is this picture serious or funny? How so?
- What do you think the artist is saying?

Vocabulary

- Area
- Battle of Trenton
- Contrast
- Irony
- Landscape
- Mean
- Median
- Mode
- Photography
- Range
- Scale
- Surrealism
- Washington's Crossing

Art Activities

- As a class, discuss this photograph using the “Looking Questions.” Working in pairs, imagine what James Gallagher, the person pretending to be George Washington, was thinking when he was posing. Write several sentences or sentence fragments in thought balloons and attach them to photocopies of the photograph.
- View and discuss *George Washington Crossing the Delaware* by Emanuel Leutze (www.metmuseum.org/explore/gw/el_gw.htm). Compare this painting to *James Gallagher as George Washington*.
- Take turns dressing up as George Washington (or other famous people from the colonial era) and being photographed. Decide what the background and setting will be—the colonial era or today? How does the setting affect your photograph?
- Look at other artworks that are humorous; e.g., the large, soft sculptures of Claes Oldenburg (www.artnetweb.com/oldenburg/soft.html), *Vermeer with Model* by Guy Johnson (www.nicholasroukes.com/sub/ar301.htm), and *Fruit Descending a Staircase* by David Gilhooly (www.nicholasroukes.com/sub/ar208.htm). Create a humorous picture of your own, starting with a reproduction of a famous artwork and changing a key part of it; e.g., the background, what a figure is wearing, or the size of an ordinary object in it.

National Standards: NA-VA.K-4.1, 4.3, 4.5, 4.6.

Language Arts Activities

- Read *Joke's on George* by Michael O. Tunnell (ages 6 through 8), a picture book about an amusing incident that supposedly occurred when Washington visited artist Charles Wilson Peale and politely greeted two of his sons only to discover that he was looking at a realistic painting of them! Discuss different ways that pictures can fool our eyes.
- Read *George Washington's Socks* by Elvira Woodruff (ages 9 through 12), a story about time travel to the Revolutionary era. Create a time line for the adventure that Matthew, Katie, and their friends have when they travel back in time and meet General Washington.
- Read the following two poems about George Washington: “Like Washington” by Helena M. Richardson and “Washington’s Birthday” by Margaret E. Sangster (see www.apples4theteacher.com/holidays/presidents-day/poems-rhymes/index.html). Write your own poem (rhyming or free verse) or song about George Washington.
- Imagine what it would be like to wake up in another time period. How do you think George Washington would feel if he suddenly found himself in today’s world? If he came to visit your school, who and what do you think would surprise him the most? Brainstorm as a class, then create some skits in small groups and present them to the class.
- Make a list of important men and women during the Revolutionary era; e.g., Paul Revere, Abigail Adams, Benjamin Franklin, and Crispus Attucks. Choose one and write a short description explaining what role he or she played in the events of the time.

National Standards: NL-ENG.K-12.1, 12.4, 12.5, 12.12.

Math Activities

- George Washington had a difficult time providing supplies for his army at Valley Forge. Imagine that you are in charge of buying supplies for your troops. Calculate the numbers of each item needed for a week and the total cost. Use the following figures: corn (6 ears)—\$0.19; sugar (5 lbs.)—\$0.56; fish/meat (10 lbs.)—\$1.50; bread (1 loaf)—\$0.07; tea (1 tin)—\$0.12; vegetables (10 lbs.)—\$0.78. Create a table or graph to organize your data.
- Find the mean, median, mode, and range of the ages of the soldiers in a battalion during the American Revolution using the following information: 11 men were 16 years old; 18 men—17 years; 27 men—18 years; 22 men—19 years; 13 men—32 years; 9 men—36 years.
- Draw a grid 20 squares wide and 25 squares long on graph paper. Using the directions provided at www.education-world.com/a_lesson/dailylp/dailylp/dailylp056.shtml, connect the dots (Students will discover that they have created a profile drawing of George Washington!).

National Standards: NM-NUM.PK-2.1, 2.3; NM-NUM.3-5.2; NM-DATA.3-5.1, 5.2.

Social Studies Activities

- Why did Washington cross the Delaware in 1776? What happened at the Battle of Trenton? When did Washington spend the winter at Valley Forge? Make a time line of events involving Washington during the Revolutionary War.
- Take a class trip to the Washington Crossing Historic Park. Compare what you learned about George Washington with *James Gallagher as George Washington* by David Graham. What is the most important similarity? The most important difference? Why?
- Is the story about Washington as a boy cutting down a cherry tree true? How is this story like the photograph *James Gallagher as George Washington*? Check out photographs of several other Washington impersonators at www.classiqueproductions.com/pages/PAGE5A.HTM. Compare the people and the backgrounds in these photographs with the photograph by David Graham.

National Standards: NSS-USH.K-4.3

Technology/Graphic Arts Activities

- Reproduce *James Gallagher as George Washington* and replace Washington's face with a digital photo of your face. Draw a new background of a different location.
- Create a PowerPoint presentation of paintings and sculptures of George Washington. Form a group with half of the class and debate the other half about which image is more idealized and which is more realistic.
- Go to www.georgewashington.si.edu/kids/flash.html to play a game with a portrait of Washington that encourages looking and discovering, in a group or individually.

National Standards: NT.K-12.1, 12.2, 12.4.

Compare and Contrast

Compare *James Gallagher as George Washington* with *George Washington (Patriae Pater)*, 1824, by Rembrandt Peale (www.senate.gov/artandhistory/art/artifact/Painting_31_00001.htm).

Cultural Connections

Read aloud *Sundiata* by David Wisniewski (grades 2 through 4), a beautifully illustrated biography of the man who is credited with founding the Mali Empire. Compare the lives and achievements of Sundiata and George Washington.

Contemporary Connections

What contemporary American leader do you admire? Why? What kind of portrait would you like to see of this person; e.g., a painting, sculpture, photograph? Why?

At the Michener

Compare the work by Graham with the *Portrait of Edward Hicks*, 1850–1852, by Thomas Hicks. Discuss each subject's historical significance and the context for each of the works.

Community Service Connections

***The Journey* Selma Bortner**

In *The Journey*, Selma Bortner uses fantastic images of people, animals, and monsters at sea to tell a story about her husband's battle with heart disease and her own battle with breast cancer. These diseases afflict people of all ages around the world, and every day people in the medical research profession battle to find cures. By hosting a lemonade stand, running a race, or selling handmade linoleum-cut note cards at a school fair, you can help the following organizations:

The American Association for Cancer Research

www.aacr.org

The AACR Foundation for the Prevention and Cure of Cancer seeks to provide researchers with the necessary funds to continue their vital work. This foundation does not organize national events for community involvement, so helping them would involve creating an event of your own and sending in the resulting donation.

Alex's Lemonade Stand Foundation

www.alexlemonade.org

Alex's Lemonade Stand Foundation began with the idea of a four-year-old cancer patient, Alex, to host a lemonade stand whose proceeds could go to help her doctors fight cancer. The foundation is now active nationwide and continues to raise funds to cure pediatric cancer. All it takes is a table, a cooler, some cups, and a lot of lemonade to make a difference. You can also purchase a virtual cup of lemonade on the foundation's website.

The American Heart Association

www.americanheart.org

The American Heart Association supports research, education, and community programs. It leads the fight against America's number one killer, cardiovascular disease. The association organizes many fund-raising events.

The American Cancer Society

www.cancer.org/docroot/home/index.asp

The American Cancer Society seeks to prevent cancer and eliminate the suffering and death it causes. The society hosts events and programs so people of all ages and interest levels can participate in fund-raising efforts and support legislation on the local and national levels. Some of the society's programs include Relay for Life, Daffodil Days, Coaches against Cancer, and Making Strides against Breast Cancer. You could also host a local event of your own and make a donation to this organization.

Vincent Ceglia's love for the earth and his concern for the environment glow through his collage work *Early Light*. In this mixed media work, he has portrayed a landscape that remains untouched by the ravages of development and industry. There are many places on the earth that look like the scene depicted in Ceglia's work, and it is vital that citizens of all ages unite to preserve and protect these valuable natural resources. From trash clean-ups in community, state, and national parks to broad outreach and preservation efforts across the globe, every helping hand makes a difference. Gather a group of friends, relatives, and classmates (teachers, too!), and check out the local and international organizations below to find out how you can help.

The Cooks Creek Watershed Association (Upper Bucks County, Pennsylvania)

www.cooks creekpa.org/

The Cooks Creek watershed is located in Upper Bucks County and part of Northampton County. The CCWA was formed in 1974 with the goal "to protect, preserve and improve the quality of water, land and life in the Cooks Creek Watershed."

The Gallows Run Watershed Association (Upper Bucks County, Pennsylvania)

www.grwabucks.org

The Gallows Run waterway is a designated cold water fishery; its associated watershed is therefore economically important, in addition to being a beautiful area. The association's volunteer projects include regular stream clean-ups, the Stream Team, and the 1000 Trees Project.

Greenpeace

www.greenpeace.org/usa

Greenpeace was founded in 1971 and since then has become a leading international organization. It campaigns using "peaceful direct action" and "creative communication" to bring environmental problems to light. The organization's website provides many ways for individuals to get involved, including via blogging and other online activities.

Heritage Conservancy

www.heritageconservancy.org

Heritage Conservancy has been active in one form or another for fifty years. Its mission is to preserve open land and historic sites in southeast Pennsylvania and western new Jersey. Toward that goal, Heritage Conservancy provides services and sponsors projects to help residents with preservation planning.

The Natural Resources Defense Council

www.nrdc.org

The NRDC is an effective, national, environmental action group. It combines the efforts and expertise of professionals such as lawyers and scientists with the energy of grassroots activists—including young people like you!

Just imagine a world without art! Did you know that there are people who do not ever get to see beautiful works of art in real life because of physical, geographic, or economic limitations? Think about finding these people in your community through a nursing home, hospital, or homeless shelter. Inquire about volunteer opportunities at any of these institutions. Give your time and bring in some art materials to create a project with a person with whom you might develop a special connection. Find a local museum, such as the Michener, and inquire about volunteer opportunities through its outreach department to serve those in need. Host an arts event at your school, church, or youth center and invite people from local institutions to participate. Arrange a carpool for them. You can also help bring them closer to the art world by supporting one of these fabulous art museums.

The James A. Michener Art Museum

www.michenerartmuseum.org

The Education Outreach and Diversity Department of the James A. Michener Art Museum supports many opportunities for those in need through off-site museum programming. Volunteers of all ages can assist with programs for middle and high school students in public schools, programs for students living in Bucks County shelters, and intergenerational programs throughout the community. Volunteers are also needed for on-site programs involving people of all ages with disabilities.

The Philadelphia Museum of Art

www.philamuseum.org

In addition to culturally inclusive collections and exhibitions, the museum's commitment to diversity encompasses a variety of efforts that include the Diversity Newsletter and the following groups: the Diversity Task Force, the Audience Development Outreach Group, and the Korean Heritage Group. All of these groups need volunteers for specific outreach projects in order to guarantee their success.

Blues is a vocal and instrumental form of music based on the use of blue notes. It emerged in African-American communities of the United States from spirituals, work songs, field hollers, shouts, chants, and simple, rhymed narrative ballads. The blues influenced later American and Western popular music, as it led to jazz, rhythm and blues, and bluegrass. The city of New Orleans, Louisiana, is especially known for its strong association with blues and jazz music traditions. Festivals, restaurants, and cultures blossomed around the distinctive style of these musical arts forms. The city was ravaged by Hurricane Katrina in 2005, and people around the world are helping to rebuild it and help it reclaim the spirit and energy that was its essence for so many years. You can get involved in a variety of Katrina relief efforts through any of the following organizations. In addition, you can join forces with the Save the Music foundation to help New Orleans gain back quality music education in its schools.

Direct Relief International

www.directrelief.org

Since 2005, Direct Relief has helped affected Gulf States recover from Hurricane Katrina through collaboration with health organizations in Texas, Louisiana, and Mississippi. You can help this organization be prepared should disaster strike again.

Friends of New Orleans

www.friendsofneworleans.org

Friends of New Orleans is a nonprofit and nonpartisan organization that informs people about the rebuilding effort since Hurricane Katrina. It also links people who are interested in the culture and community of the New Orleans area and motivates them to help the region recover.

Habitat for Humanity International

www.habitat.org

Habitat for Humanity International is a nonprofit Christian organization that provides shelter to families in need. Volunteers of all backgrounds are welcome to help rehabilitate and build houses along with low-income families, who then buy the houses at an affordable price.

The VH1 Save the Music Foundation

www.vh1.com/partners/save_the_music

The VH1 Save the Music Foundation is a nonprofit organization dedicated to restoring instrumental music education in U.S. public schools and to raising awareness about the importance of music as a part of each child's complete education. Since 1997, the foundation has had an impact on the lives of over one million public school children.

***The Buffalo Jump
Called Chugwater
and an Irrigation
Pivot Near
Wheatland, Wyoming
Emmet Gowin***

The first Earth Day was founded by Senator Gaylord Nelson on April 22, 1970. Since that time, the message of Earth Day has spread around the world. In recent years, growing concerns about the environment and climate change have motivated politicians and citizens all over the world to take action. Research has shown the connections between changes in the environment and the health of wildlife populations, and as a result several advocacy groups for endangered species have become powerful and effective organizations. In recognition of the needs of these animals, you can use art to promote their causes, to help animals not only in remote corners of the world but also in your local area. Create animal T-shirts and animal note cards and organize an animal parade or an animal art show to celebrate your love for animals. Adopt an animal or an animal family, support a zoo, or volunteer at your local SPCA. Take care of the animals in your own backyard by creating a comfortable habitat just for them. Learn more by contacting any of the following organizations.

Defenders of Wildlife

www.defenders.org

This organization was founded in 1947 as an advocacy group for the protection of fur-bearing animals, especially wolves. While the organization still promotes the health of the U.S. wolf population, it has expanded to conserve wildlife in general and to champion the Endangered Species Act. Through the website you can “adopt” (sponsor) an animal.

Earth Day Network

earthday.net

This website promotes Earth Day activism and involvement around the world. It also provides up-to-date information about activities and political achievements that support the environmental movement.

Heifer International

www.heifer.org

Heifer International encourages self-reliance through gifts of livestock and training. You can purchase a flock of chicks for a family in the Caribbean or Cameroon for as little as \$20. You can buy a water buffalo for a Filipino village for \$250. Look into how this organization helps the world become a better place.

Society for the Prevention of Cruelty to Animals, International

www.spca.com

SPCA International raises awareness of animal cruelty and teaches good pet parenting. It accepts volunteers to provide foster homes for pets and to help animals when natural disasters strike.

The World Wildlife Fund

www.worldwildlife.org

WWF is the world’s largest multinational conservation organization. It relies on scientific knowledge and the efforts of its members to accomplish its goal of “protecting the future of nature.”

***James Gallagher as
George Washington***
David Graham

Everyone loves portraits, whether they are satirical like David Graham's *James Gallagher as George Washington* or serious like Gilbert Stuart's "Lansdowne" portrait of the first president. To celebrate portraiture, invite parents and students in your school to create presidential portraits in any medium, using dollar bills, coins, *Time* magazine covers, or works in the National Portrait Gallery as inspiration. On President's Day, host an art show and sale of these portraits. Send all the proceeds to the School Kits Project. For every ten dollars you send, this organization is able to supply children around the world with much needed basic school supplies including notebooks, pencils, erasers, and rulers. Better yet, plan another day to create school kits on your own. For more inspiration, see the websites below.

The School Kits Project

www.lwr.org/parish/schoolkit.asp

Lutheran World Relief provides "school kits" to children (and adults) in need, such as those whose education has been interrupted by war. The website provides information on how you can put together your own school kits to send to Africa, Asia, the Middle East, or Latin America.

The National Portrait Gallery

www.npg.si.edu

On this website, you can type in the name of a "sitter" (under "Portrait Search") and see every portrait in the collection that features that person.

Glossary



Abstract art: Artwork that is not realistic but may be based on an actual object or objects.

Area: The number of square units that cover a shape or figure.

Background: The part of a painting that is most distant from the viewer. It is located highest on the picture plane and is behind the middleground and foreground, with objects there appearing small to scale.

Batik: A method of dyeing cloth that involves the use of removable wax to repel (resist) the dye on parts of the design where dye is not desired. Batik originated in Indonesia, where its production continues to thrive.

Battle of Trenton: A battle that involved George Washington and the Continental Army against the Hessians camped at Trenton. Washington surprised and routed the Hessians, providing his army with its first victory.

Blending: In artwork, a technique to merge colors applied to a surface, whether with a brush, crayon, colored pencil, or other medium. This is sometimes called feathering.

Blind contour drawing: A continuous line drawing done of the outline of an object or figure without looking at the paper.

Buffalo jump: A cliff formation that Native Americans historically used to kill Plains bison by herding the bison toward and over the cliff.

Center-pivot irrigation: A method of crop irrigation in which equipment rotates on a center point or pivot. An area centered on the pivot is watered, often creating a circular pattern when viewed from above.

Civil Rights Movement: A worldwide movement of civil unrest and rebellion that began in the mid-1950s. In the United States, this movement refers to a set of events that focused on eliminating racial discrimination against African-Americans. This also included movements toward gender and sexual equality.

Collage: A grouping of papers, fabrics, or other two-dimensional objects attached to a flat surface with an emphasis on color and texture. The word “collage” comes from the French word *coller*, meaning “to paste.”

Concentric circles: A set of circles having a common center.

Contemporary art: Art made after 1970 or works of art made by living artists. Unlike modern art, contemporary art is not defined by a succession of periods, schools, or styles.

Contrast: A large difference between two things; e.g., hot and cold, green and red, light and shadow. Closely related to “emphasis,” a principle of design, contrast refers to a way of juxtaposing elements of art to stress the differences between them.

Glossary

Cool colors: Blues, greens, and violets. These are colors that can be found in ice or the evening light. Cool colors give the illusion of receding away from the viewer.

Crop circle: Any area of grain or crops that has been flattened or cut into a circular geometric pattern, sometimes thought to be made by flying saucers, though many are known to be man-made.

Daguerre, Louis (French; 1787–1851): Developed the first permanent photographic images in 1839, having continued the pioneering work of Joseph Niépce. Daguerre’s process is called “daguerreotype.”

Double bar graph: A type of graph that uses two bars to compare similar sets of data (e.g., boys vs. girls, fourth grade vs. fifth grade).

Foreground: The area in a work of art that is nearest to the viewer. It is located lowest in the painting, and objects there are large in scale.

Intensity: The brightness or dullness of a hue or color. For instance, the intensity of the pure color blue is very bright. When a lighter or darker color is added to blue, the intensity is less bright, or more subdued.

Interpretation: A stage in the work of art criticism in which one identifies the work’s meaning, mood, or main idea.

Intersecting lines: Lines that have one and only one point in common.

Irony: A form of expression in which the real meaning is concealed or contradicted by the words or images used. The meaning either markedly contrasts or is entirely opposite to that which appears to be presented.

Jazz: A style of music, native to the United States, which originated around the beginning of the twentieth century.

Journey: (1) To travel or to take a trip to a different area; (2) A passage from one state of being or age to another; e.g., the journey from youth to maturity or a journey through time.

Landscape: A painting, photograph, or other work of art that depicts nature; also includes the cityscape and seascape.

Line: An element of art that refers to the continuous mark made on a surface by a moving point. Types of lines include vertical, horizontal, diagonal, straight or ruled, curved, bent, angular, thin, thick or wide, interrupted (dotted, dashed, broken, etc.), blurred or fuzzy, controlled, freehand, parallel, hatching, meandering, and spiraling.

Mean: The average of a set of data.

Median: The middle number of a set of data.

Middle ground: The area in a work of art that is between the background and the foreground. This area is immediately under the horizon line.

Mode: The number that occurs most frequently in a set of data.

Movement: The quality (as in a painting or sculpture) of representing or suggesting motion.

Myth: A traditional story or sacred narrative that contributes to the system of values or to the habits and beliefs of a group of people.

Narrative art: Art that represents elements of a story. Two types of narrative art are genre painting and historical painting.

Nautical mile: A unit of length that corresponds to approximately one minute of latitude along any meridian. It is used to measure distance traveled at sea.

Negative space: Area in an artwork that is empty; e.g., the space around a sculpture.

Nonobjective art: A type of abstract art that contains no recognizable subject.

Orpheus: A poet and musician in a Greek legend who followed his dead wife, Eurydice, to the Underworld in an attempt to rescue her.

Opaque: Material through which light cannot travel.

Parallel lines: Lines that are in the same plane and never intersect.

Perpendicular lines: Two lines, signals, or rays that intersect to form a 90-degree angle.

Photography: The art, craft, and science of producing permanent images on light-sensitive surfaces.

Polygon: A closed plane figure with at least three straight sides.

Positive space: Space in an artwork that contains something, such as one or more objects, lines, colors, or shapes.

Probability: In an experiment, the total number of successful events divided by the total number of possible events.

Proportion: The comparative relation between things or magnitudes as to size, quantity, number, etc.; also called “ratio.”

Quartet: Any group of four persons or things.

Range: The difference between the lowest and the highest numbers in a set of data.

Glossary

Relief print: An image created from a block or plate that is carved and covered with wet color (usually ink). The plate is pressed onto a flat surface, such as paper or textile, to transfer the image thereby creating the print.

River Styx: In Greek mythology, a river that formed the boundary between Earth and the Underworld.

Scale: The size of an object in relation to the size of something else.

Silhouette: A two-dimensional representation of an outline of an object, filled with a solid color. It is typically black on a white ground, and most often a portrait.

Stencil: A device for applying a pattern, design, words, or the like to a surface. It is made from a thin sheet of cardboard, metal, or other material from which figures or letters have been cut out. A coloring substance such as ink is brushed, rubbed, or pressed over the sheet, passing through the perforations and onto the surface.

Surrealism: A twentieth-century art movement that included artworks featuring the element of surprise and unexpected combinations. It originated with the Dadaists and French literary figures, in particular André Breton. These artworks can have a realistic approach but contain dreamlike imagery or objects in unusual combinations. Surrealist artists include Salvador Dali and René Magritte.

Symbol: A form, image, or subject representing a meaning other than the one with which it is usually associated.

Texture: *Actual texture:* The surface quality of an object. *Visual texture:* The appearance of a surface quality in an artwork.

Translucent: Material through which a limited amount of light can travel, producing a diffuse image of an object or objects beyond the material.

Transparent: Material through which light travels easily, producing a clear image.

Value: The element of art referring to the lightness or darkness of a color, or the proportional effect of light and shade in an artistic work.

Warm colors: Reds, oranges, and yellows. These are colors that can be found in fire or the sun. Warm colors give the illusion of advancing toward the viewer.

Washington's Crossing: Site at which George Washington and the Continental Army crossed the Delaware River on Christmas Eve, 1776, during the Revolutionary War, to march on Trenton, New Jersey, and surprise the Hessian army in the Battle of Trenton.

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