



Carnegie Art Museum Presents

The Teacher's Resource Packet
for the Exhibitions

PHOTOS and PHANTASY:

Selections from the Fredrick R. Weisman Art Foundation
-and-

From the Museum's permanent collection:

In Focus

Selected photographs including work by Darryl Curran,
Jane Gottlieb and Kim Kosai

March 8 – May 18, 2008

Carnegie Art Museum • 424 South C Street • Oxnard, CA 93030

Education Department Telephone: (805) 385-8171

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How to Use the Teacher's Packet

We expect that teachers will use the information in this packet to prepare their students for their visit to the Carnegie Art Museum.

Please take the time to learn about each of the featured artists and their work. Share information about each artist with your students, and help them learn what kind of artwork they will be seeing at the museum.

How can you do this? Some suggestions:

- Use the images provided from the exhibitions with your students. Use them in conjunction with the **lesson plan**, “Introducing Students to contemporary art through fantasy and photographic technologies,” included at the end of this packet.
- Print images for students to work on **Activity**. Template is included in this packet.
- Display printed images on a bulletin board so that students can become familiar with the artwork they will see on their tour.

We'd also like to remind you that your visit to the Carnegie Art Museum can be a basis for learning throughout the school year. There are so many ways to connect the artwork you see on your tour with other subjects, like visual arts, math, science, and language arts.

How can you do this? Some suggestions:

- Read the section in the packet entitled **How Does the School Tour Program Address California Visual Arts Content Standards?** Are there any art projects you can create in the classroom that relate to the artwork you saw at the museum? Or, are there any art projects students can make that will enhance another assignment? Hint: check out the **Web Sites** section of this packet for web sites you can visit to get easy ideas for classroom art projects.
- Read the section in the packet entitled **Beyond the Museum Visit: Suggestions for Connecting to Other Subject Areas**. You'll find ideas for classroom projects inspired by the California State Content Standards, including writing a poem about one of the artworks, making an oral presentation about an artwork, using reference materials to research a particular artist, researching the history of the Carnegie Art Museum, creating a composition using organic and geometric shapes, learning about how light affects artwork, and so on.
- Introduce students to words from the section entitled **Vocabulary Words, Terms, and Techniques**. Include them, if possible, on vocabulary tests.
- Share titles from the **Books** section of this packet with students. Have students read one of the books and write a report. Or, read one or more of the books to younger students. Ask your school librarian for additional suggestions.

Remember, you are welcome to use the information in this packet selectively, choosing the contents that suit your students' grade level and your curriculum.



About the Carnegie Art Museum School Tour

Your visit to the museum lasts 90 minutes and includes both a guided tour and a hands-on art workshop led by a local artist. If you have 24 or fewer students, everyone will first tour the museum and then work on the art project. If you have more than 25 students in your class, half of the class will work on the art project while the other half tours the museum. Groups will switch after 45 minutes. We ask that you please divide your class of more than 25 students into two groups before your arrival.

The Tour

While touring the museum, our focus is on visual thinking strategies, a learner-centered method of examining and finding meaning in visual art. Through facilitated discussion about the artwork on display, this method helps students increase their observational skills and find multiple solutions to complex problems.

During the tour, students are asked open-ended questions about the art, and the guide paraphrases student responses, actively listening, validating individual views, and reinforcing a range of ideas. Students are encouraged to support opinions with evidence, listen and share ideas, and to construct meaning together.

The elements of art (line, shape, color, form, texture) and selected Visual Arts Content Standards for your grade level will also be discussed. If time permits, a short video may be shown.

Students will be expected to exhibit appropriate behavior and participate in discussions during the tour.

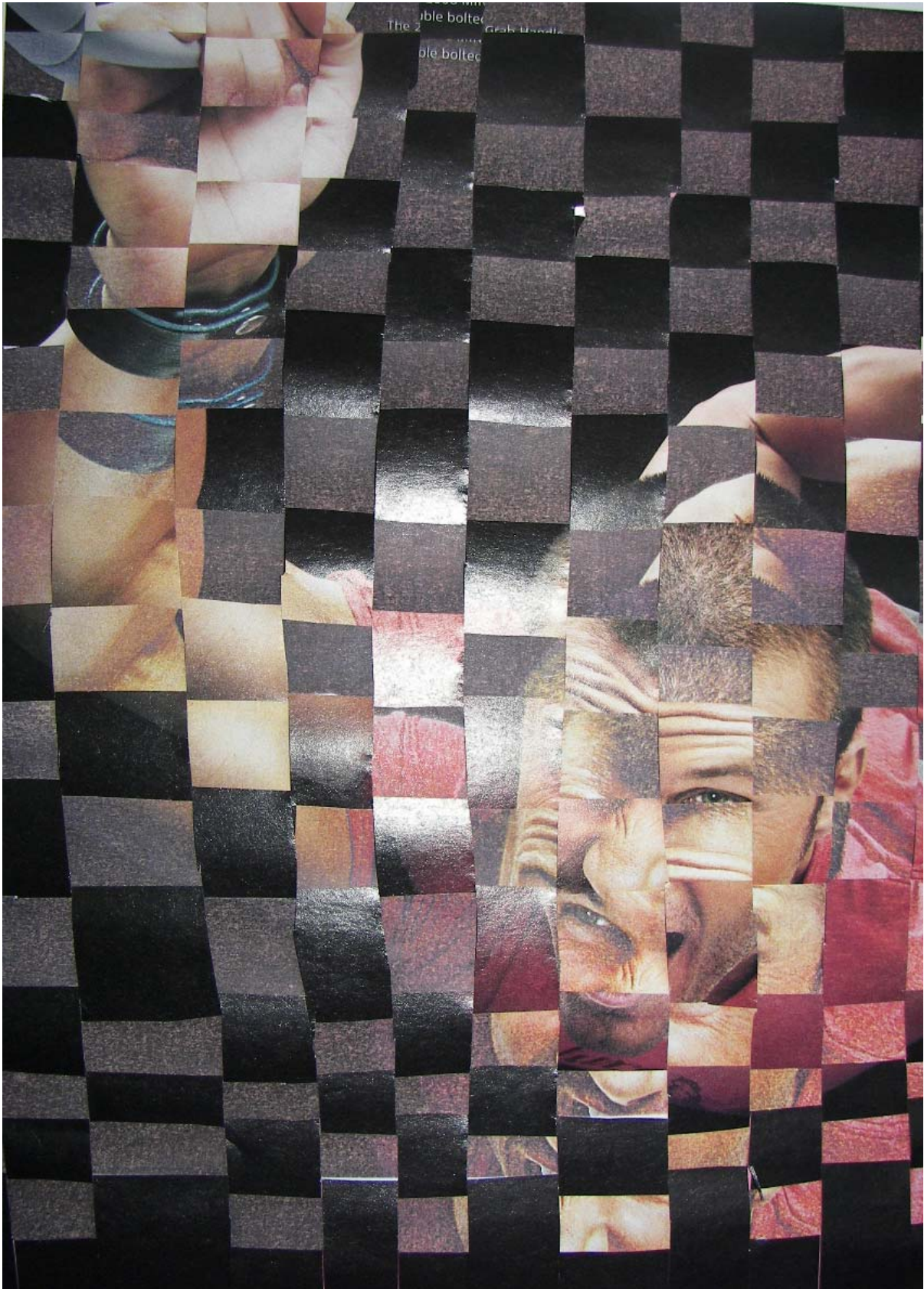
The Art Project

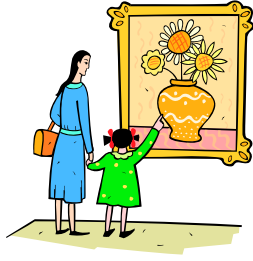
Students will use the art works from the Fredrick R. Weisman Foundation as inspiration for creating their own Pop Art Weaving. Each student will choose a magazine image, which will be accompanied by a duplicate Xerox copy, from a variety that will be preselected by the art instructor. After selecting their image they will glue about $\frac{1}{2}$ inch from the top of the magazine image onto a 9" x 12" Tag Board paper, this will hold their image in place while they cut into it vertically. The vertical strips will be the base of the weaving. Once the vertical cutting is complete they will begin to cut the Xerox copy into strips, these will be woven horizontally.

This project combines the classic tradition of weaving with contemporary Pop Art images. In keeping with the fantasy theme, we will take the same image; one being straight from a magazine and another reproduced by machine, and morph them by using the classic weaving technique creating something completely different and unrealistic. This will give each student the opportunity to use their creativity to create their own "Phantasy" masterpiece. Once their picture is completed then they will be given a mat to frame their art work and take back to class.

Unfortunately, we will not be able to provide you with the customary Pre-visit at this time due to the recent departure of our Curator of Education. Therefore an image of the example for the art project has been provided for you to share with your students.

Art Project





Museum Trip Tips and Etiquette

To ensure a pleasant visit to the Carnegie Art Museum, please take the time to discuss the following information with students and chaperones before your arrival.

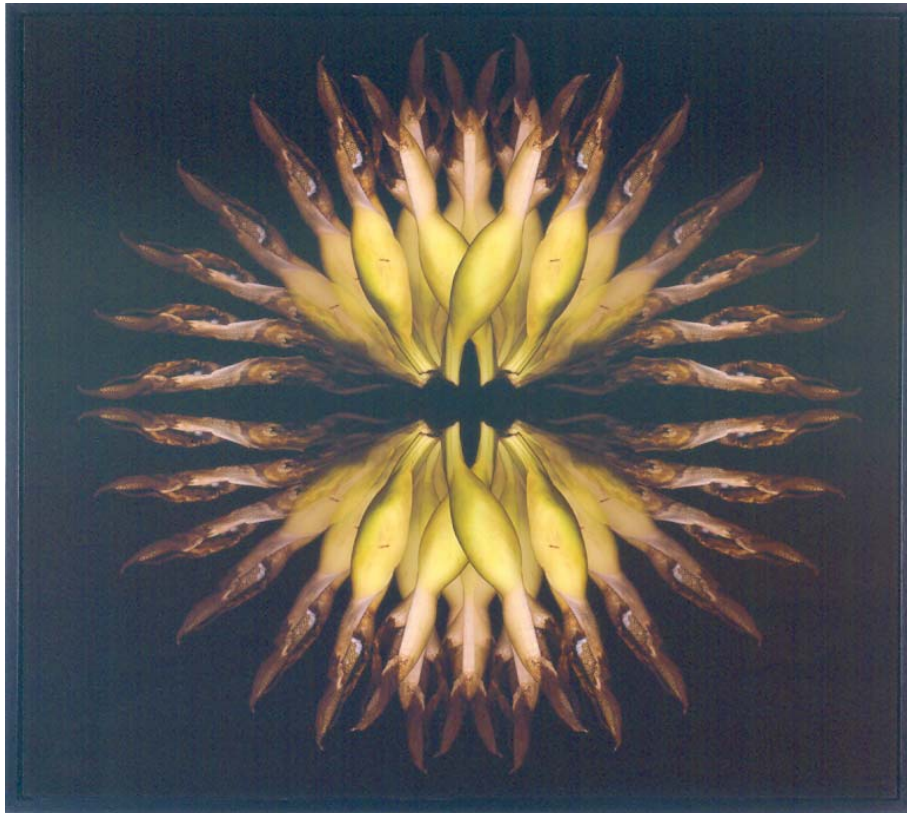
- Please arrive on time. We often have multiple school tours scheduled on one day, and it is important for us to keep our schedule so that we do not inconvenience any other tour groups.
- Tour groups arriving by bus may unload in the parking lot next to the museum at the corner of “C” and 4th Street, or in front of the building. Tour groups should wait on the steps. At your scheduled tour time, your guide will open the doors and direct you inside.
- Please remind students that they may not touch any of the art objects in the museum. Please also ask students not to lean against or touch walls, columns, or pedestals.
- Please provide at least one adult chaperone for every fifteen students. Chaperones and teachers should be aware that they (not the guide) are responsible for addressing any behavior problems that may arise.

Please don't put museum staff in the awkward position of disciplining your students!

- Chaperones and teachers should set a good example for students by staying with the group and listening quietly and attentively. Wandering around the museum and engaging in side conversations is very distracting for both the students and guide.
- Cellular phone use is not permitted inside the museum. Please turn phones off or set to vibrate mode.
- Food and beverages are not allowed in the museum. Lunches, coolers, backpacks, and jackets can be stored at the front entrance of the museum.
- Photography (flash and non-flash) and video are not permitted inside the galleries. You are welcome to take pictures in front of the building, or downstairs in the classroom while students are working on their art project.
- Although it is not required, we encourage students to wear nametags so that we can call on them by name during the tour.
- A drinking fountain and restrooms are located on the basement level.

Current Exhibition at the Carnegie Art Museum

PHOTOS and PHANTASY: Selections from the Frederick R. Weisman Art Foundation



Dawn Dedeaux, Study: Mandala 1, 2004, Giclee print mounted on plexiglass with UV film, 42 x 47 in.

On loan from the Frederick R. Weisman Art Foundation Collection, the artwork in this exhibit is a reflection of the late Fredrick R. Weisman's eclectic tastes. Following in the tradition of the twentieth century, the rich variety of the exhibited work does not always fit neatly into established categories.

Over the course of the 20th century, photography came to be seen as an increasingly creative medium which artists could use to alter, as well as capture, reality. With the rise of digital imagery, photo-based art has evolved into a dynamic means of manipulating, instead of documenting, what is real. This exhibition highlights the many diverse ways that fantasy and photographic technologies create a new form of contemporary art. Featuring photography, painting and sculpture, it includes work by David Hockney, John Baldessari, Dawn Dedeaux, and Andy Warhol.

The Frederick R. Weisman Art Foundation is dedicated to continuing the legacy and vision of Frederick R. Weisman, an extraordinary entrepreneur, philanthropist, and art collector who upheld an uncompromising belief in the cultural value of art and the importance of the creative process. In carrying out Mr. Weisman's intentions, The Foundation continues to collect and make publicly accessible significant works of modern and contemporary art as a means to contribute to the greater artistic and intellectual life of the community.

Many of the works in this exhibit play with the abstraction of reality to create fantasy. Dawn Dedeaux's *Study: Mandala 1* (pictured above) is a great example of this. She has taken a cluster of organic tubers, arranged and digitally altered to make a round Mandala. She created this image through manipulating digital photographs on the computer, cutting the images into sections and reassembling them into floating grids to mirror both the microscopic breakdown of matter and pixilation of the electronic media she employs.

Other works draw from the famous, infamous and pop culture. Andy Warhol was generally known for rendering his commissioned portraits of celebrities, politicians, and wealthy socialites in an impersonal style that revealed very little of the personality of the sitter, in the work commissioned by Frederick R. Weisman, Warhol departs a little from this mechanical repetition. Here, Warhol adds floating pieces and patches of color to the image, a subtle touch that by evoking the process of collage and abstraction, seems to connect Weisman to his role as a collector of Modern Art, in effect turning his image into a part of a modernist "painting."

As these fanciful works attest, contemporary art never ceases to amaze, perplex and delight. This selection of art focuses on the amazing potential of human creativity.

Artwork from “PHOTOS and PHANTASY: Selections from the Frederic R. Weisman Art Foundation

Below is a sampling of the artwork currently on view at the Carnegie. We hope the images and the accompanying descriptions will help you to prepare for your visit.



David Hockney, Metropolitan Opera House, New York, December 14, 1982, 1982
photo collage on board, 61-1/2 x 51-1/2 in.

I realized that this sort of picture came closer to how we actually see...in discrete, separate glimpses which we then build up into our continuous experience of the world.

—David Hockney

David Hockney moved to Los Angeles from England in the early 1960s. His subsequent focus on the Los Angeles landscape propelled him to international recognition as a painter of California. His extremely diverse practice has encompassed many different places, however, such as this photo collage of the New York Metropolitan Opera House, where he worked as a stage designer for operas in the 1980s. Hockney had begun using “straight” photographs in his work as early as 1972, before developing the unique method of photo collage seen here. Visualizing a multitude of simultaneous viewpoints, this technique grew out of Hockney’s interest in Analytic Cubism.



Didier Massard, *The Grotto*, 2003, chromogenic print, 70-1/4 x 89-1/4in.

Born and educated in Paris, Didier Massard began his twenty-five year career as a commercial photographer for clients in the world of cosmetic and fashion. While working for elite fashion companies, Massard began this first personal series *Imaginary Journeys* that was executed over almost ten years. With the successful launch of this series, the artist focused only on artistic personal projects conceived from his own imagination. Massard fabricates his subjects in his Paris studio and photographs them without digital manipulation. His photographs resemble beautiful paintings, and they exhibit the artist's virtuoso skills as an image maker. This work is part of his latest series *Territories*, in which Massard addresses the issues of animals defending their land and intruders altering pristine landscapes. He is able to conjure sympathy of nature, even when his own versions of nature are fake.



Christopher Taggart, *(Virtual) Hand*, 2000, color photographs & scotch tape, 48 x 36 x 12 in.

Taggart's *(Virtual) Hand* is one of a series of objects made from photographs cut and pasted together. In this case, he first divided his own hand into about three hundred triangles, photographed each triangle, and then recombined the processed photos into a new, "virtual" hand. Differences in the color and shading of the triangulated sections of the hand are due to the uneven quality of the photo processing, the result of Taggart's intentional use of low-budget labs. This complicated process of construction demonstrates how thoroughly machines and technology intervene in our most personal experience, including that of our own body. Here the artist proposes an active and creative participation in this technological process of alienation.

Also on view from the Museum's permanent collection

In Focus

Selected photographs including work by Jane Gottlieb and Kim Kosai



Jane Gottlieb, *Lawnbowlers Series: Life*, 1995. Hand-colored Cibachrome print.

This Jane Gottlieb Hand-colored Cibachrome print is part of the Carnegie Art Museum's permanent collection.

Jane Gottlieb shoots her images with color transparency film and produces cibachrome prints directly from her slides. Cibachrome is the only museum quality, archival, permanent, photographic printing process.

She paints each print with her own unique technique using archival retouching dyes. Paint brushes, cotton and distilled water. The water transforms the surface of the print into a soft sponge – like texture which can then absorb the dye into the emulsion and under the surface of the print.

The color she has applied is saturated into the cibachrome print and when it is cleaned and dry the surface is again glossy, luminous and archival.

Each of Gottlieb's colorful artworks is an archival, original, one of a kind, hand painted cibachrome photographic print.



Beyond the Museum Visit: Suggestions for Connecting to Other Subject Areas

The arts inspire self-confidence and help keep kids interested in school, develop critical skills for life and work, improve student performance in other subject areas, and expose kids to a range of cultures and points of view. Make the most of your visit to the Carnegie Art Museum by linking it to various subject areas either before or after your tour! Below are some easy suggestions, linked to the Content Standards for California Public Schools, which are appropriate for many grade levels.

Visual Arts

Before or after your visit, print-out the pictures needed from this packet to complete Activity One or Two. Teacher instructions and worksheet templates can be found at the end of this packet.

Create prints with your students in the classroom. Instructions and supply lists can be found at <http://www.kinderart.com/printmaking/index.html>

Color, shape and texture (three of the elements of design) are very important to the artists whose work is on display. Research twentieth-century artist with students and ask them to identify the ones who incorporated color, shape and texture as part of their work to create fantasy like effects.

Ventura County is home to a lively arts scene. Encourage your class to get to know artists in their community, either personally or through their work. Perhaps your class could visit an artist's studio to learn more about his or her art medium, inspiration, and technique. Students could also try to find local artists who are working to create public art for the community (murals, etc.) by reading local newspapers and magazines or by conducting research on the Internet.

Part of the Carnegie Art Museum's mission is to preserve art for future generations to enjoy. Ask students to research and describe how local and national art galleries and museums contribute to the conservation of art.

Visit [kinderart.com](http://www.kinderart.com), [crayola.com](http://www.crayola.com), and [incredibleart.org](http://www.incredibleart.org) to find easy art lesson plans and art activities for students at all grade levels.

English/Language Arts

Encourage students to write a poem or a story inspired by a work of art they have created or that they have seen at the museum. One way to get started is by writing a cinquain, or five-stanza poem, about the subject of an artwork, which will also help to reinforce the parts of speech. The cinquain uses the following formula:

First line: Noun/One word-the subject of the artwork

Second line: Verbs/Two words-two action words about the subject

Third line: Adjectives/Three words-words describing how the subject is portrayed

Fourth line: Adverbs/Four words-four adverbs or an adverbial phrase describing how the subject acts

Fifth line: Noun/One word: a synonym for the subject

Using the works from the *Photos and Phantasy: selections from the Frederick R. Weisman Art Foundation* on view at the museum as starting point, learn more about photography from the 20th century as well as other art mediums and its origins. Photography found its place in the 20th century as a creative medium which artists could use to alter the reality capture through their camera lens.

- Assign writing compositions to students. Ask them to write a brief narrative based on their museum visit, in which they describe the setting, people, and objects using concrete sensory details. Students can also be encouraged to retell, paraphrase, or explain what they learned from their guide at the museum. When writing about a particular artwork, remind students to use quotation marks to identify the title, or italics if using a computer.
- Encourage students to write thank you notes to their guide, including the date, salutation, body, closing, and signature.
- Invite students to make brief oral presentations based on their visit to the museum, providing insight into why their visit was memorable, and including well-chosen details to develop the story. Students should be encouraged to provide a beginning, middle, and end, and to include concrete details that develop a central idea. Students should also use volume, pitch, phrasing, modulation, and gestures to appropriately enhance meaning. Students may wish to enliven their presentation by using appropriate props, like pictures or other objects.
- Have students use various reference materials (e.g., dictionary, thesaurus, encyclopedia, Internet) to learn the meaning and other features of unknown words that they may have heard during their trip to the museum, or to learn more about some of the artists featured in the exhibition.

History/Social Science

- Beginning with the *Photo and Phantasy: Selections from the Frederick R. Weisman Art Foundation* currently on view at the Carnegie Art Museum, encourage students to research the impact of 20th century art and photography as well as Mr. Weisman's interest in collecting this type of art and some of his other collections.
- Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture.
- Help younger students locate the Carnegie Art Museum on a map of Oxnard. Plan your route to the museum by drawing a simple map, using cardinal directions and map symbols.
- Research the history of the Carnegie Art Museum (note, a brief history sheet has been included in the packet). When was it built? Who donated the money to construct the building? Did the building always house a museum, or was it originally constructed for some other purpose?
- Using the Carnegie Art Museum building as an example, discuss with students the legacies of Greek and Roman architecture.

Science

- Work with younger students to help them discover how they can describe the artwork featured in the exhibition in terms of the materials they are made of (e.g., clay, cloth, paper, paint, metal) and their physical properties (e.g., color, size, shape, weight, texture, flexibility).
- Consider with students how light can affect artwork. For example, is it important to keep artwork out of the sun? Which kind artwork is most at risk from exposure to light: a marble sculpture, an illuminated manuscript, or an oil painting? Why?
- Ask students to research how and why artwork is stored in a museum when it is not on view. Why is proper storage important for art conservation?

Books

The following books are excellent resources for teachers. They offer ideas for follow-up activities, art projects emphasizing the elements of art, and information on how to look at art.

How to Teach Art to Children, by Joy Evans

Whether you're wondering for the first time what art concepts your students should experience or you are a teacher with years of practice looking for new ideas, you will find the projects in this book of value. You get plenty of reproducible and sequenced illustrations to guide students through the creation of artwork that incorporates concepts such as contrasting colors, curves and angles, and awareness of texture.

Creative Collage Techniques, by Nita Leland & Virginia Lee Williams.

This book helps your students take your collage creativity to delightful new heights. The authors take you through an exciting process of discovery. The book is divided into seven parts that help you develop your abilities—from basic techniques to collage design to working with mixed media, watercolors and acrylics to making your own papers.

Activities for Creating Pictures & Poetry, by Janis Bunchman and Stephanie Bissell Briggs

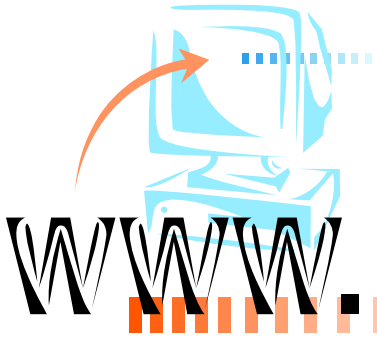
This book can help your students make connections between words and pictures. It offers activities that show students how poetry and art enrich each other, and the many bridges that link the lives, cultures, and ideas of artists and poets.

Colors, by Philip Yenawine.

This book isolates the artistic element of color, discusses what thoughts and feelings can be conveyed by different colors, and examines how they contribute to a work of art through various examples. Other titles written by the same author for children include ***Stories***, ***Shapes***, and ***Lines***.

Picture This: Perception and Composition, by Molly Bang.

Most of us can describe how a painting makes us feel, but few can say why. Molly Bang brilliantly illustrates how simple forms—diagonals, triangles, curves, and horizontals—can be active, soothing, or scary. She shows how color can change the dynamic of those forms.



Web Sites

www.weismanfoundation.org

This is the website of the Frederick R. Weisman Foundation, which has organized the *Photo and Phantasy: Selections from the Fredrick R. Weisman Art Foundation* exhibition. The site features information about the mission of the foundation, instructions on how to book tours of the estate, and background on other current traveling exhibitions that have been organized by the foundation.

www.crayola.com

This web site offers many visual art resources for teachers, including Dream-Makers, the standards-based resource guide that helps teachers integrate cross-curricular instruction with hands-on visual art lessons.

www.kinderart.com

This web site offers activities and lesson plans featuring artists, art history, multicultural art, architecture, recycled materials, and more.

www.enchantedlearning.com/crafts/grandparents/collage

This website offers a collage activity in which students can use actual photographs of their family.

www.pecentral.org/lessonidea/ViewLesson.asp?ID=882

This website offers a collage idea which has students explore their personality traits.



Vocabulary Words, Terms, and Techniques

Abstract—an abstract work does not show a realistic or recognizable representation of people, places, or things found in the world around us.

Aesthetics—the study of beauty in art and nature; philosophy of beauty or taste; theory of the fine arts.

Assemblage—an artistic composition that is assembled or put together by joining scraps, junk, or odds and ends.

Collage—(From the French, *coller*, to glue) is a work of formal art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole. Use of this technique made its dramatic appearance among oil paintings in the early 20th century as an art form of groundbreaking novelty.

Asymmetrical—in an asymmetrical composition, the elements in the artwork do not match in size, shape, or scale on opposite sides of the image.

Color—color depends on light because it is made from light. There must be light for us to see color. For example, a red shirt will not look red in the dark where there is no light. The whiter the light, the more true the color will be.

Color has three properties:

Hue—the names of the colors. Primary hues are red, blue, and yellow. Mixing two primaries makes secondary hues.

Value—the lightness or darkness of a hue.

Intensity—the purity of the hue.

Composition—the organization of a work of art.

Figurative—a figurative work of art resembles or represents the human form and can be abstract or representational.

Form—form describes volume and mass, or the three-dimensional aspects of objects that take up space (shape is two-dimensional).

Geometric shape—a shape made of straight or curved lines that intersect or connect at various points; e.g. square, rectangle, or triangle.

Line—a line is a mark made by a pointed tool—brush, pencil, stick, pen, etc. --created by the movement of a tool and pigment, and often suggests movement in a drawing or painting.

Medium—the material out of which an artwork is made, e.g. watercolor, pencil, or oil paint.

Non-representational—an artwork is non-representational when we cannot recognize what it is; its forms do not stand for things in everyday life.

Organic shapes—shapes imitating those of nature not human-made; shapes that are not geometric or angular, but more free form.

Overlapping—when a line, shape, or color is placed on top of another; it can be used to give the illusion of depth.

Perspective—a complex visual system used to create the illusion of depth on a flat surface such as a drawing, photograph, or a painting.

Representational—an artwork is representational when it shows recognizable subject matter, such as a human figure, a place or an object.

Shape—an area that is contained within an implied line, or is seen and identified because of color or value changes. Shapes have two dimensions, length and width, and can be geometric or organic (free form).

Space—actual space is a three-dimensional volume that can be empty or filled with objects. It has width, height, and depth. Space that appears three-dimensional in a painting is an illusion that creates a feeling of depth. Various techniques show such visual depth or space: overlapping figures, aerial perspective (light, dull colors far away, brighter ones closer), and size differences (bigger objects appear close, smaller objects appear farther away).

Symmetry—symmetry in an artwork is created when parts of the work are similar in size, shape, and organization on both sides of the artwork.

Texture—the surface quality, both simulated and actual, of artwork.

Trompe l'oeil—a French term literally meaning “trick the eye.” Sometimes called illusionism, it’s a style of painting that gives the appearance of three-dimensional or photographic realism.

Value—the relative lightness or darkness of a color. Value refers to a color’s ability to reflect light. The lighter the color the higher its value; the darker the color, the lower the value.

Weaving is an ancient textile art and craft that involves placing two sets of threads or yarn called the warp and weft of the loom and turning them into cloth. This cloth can be plain (in one color or a simple pattern), or it can be woven in decorative or artistic designs, including tapestries.