

## Themes and Transitions Activity (feedback session)

“Transitions are 1- to 2-sentence “bridges” between each of the objects on your tour. They help link objects and ideas for visitors and indicate to your tour group that it is time to move to another object. Transitions should not be complicated! They are used to clarify, emphasize, and/or embellish ideas. Use them to reinforce your theme and to pique your audience’s curiosity about what interesting or exciting art work awaits them.”



Pair 1: *False Door* (Egyptian, G250), c. 2400 BCE and *Funerary Screen* (Kalabari, G250), late 19<sup>th</sup> century



Theme: Day of the Dead (How various cultures honored their ancestors).

Transition: We have seen how 19<sup>th</sup> century [Kalabari] trading houses honored and remembered their dead. Now let's go almost 4500 years earlier and see how people in Egypt honor[ed] their dead.



Pair 1: *False Door* (Egyptian, G250), c. 2400 BCE and *Funerary Screen* (Kalabari, G250), late 19<sup>th</sup> century



Theme: Behind Door #1/Members Only

Transition: Now we've looked at the imposing impenetrable permanent protective barrier from evil spirits using numerous symbols and hard materials. Let's look at a more organic example of a similar idea.

Suggestions, to connect more to the stated theme?

(Members Only) We have seen how wealthy ancient Egyptians designed their tombs to receive offerings after death. Now let's see how high status individuals in another African culture, thousands of years later, are honored after death.



Pair 2: *Striding Figure* (Egyptian. G250), 300-30 BCE, and *Doryphoros* (Roman, G230), 120-50 BCE



Theme: Finding Mr. Right

Transition: We have seen what the Egyptians thought was the perfect man; now let's look at [how the Greeks portrayed] the perfect man.

Also some groups had the great idea of working in movement, walking like an Egyptian, to the Greek sculpture.



Pair 2: *Striding Figure* (Egyptian. G250), 300-30 BCE, and *Doryphoros* (Roman, G230), 120-50 BCE



Theme: Striking a Pose!

Transition: We've just discussed a sculpture that has a rigid pose. Now as we move to another piece, I want you to come up with a pose of your own that you would like sculpted.

Suggestions? (to better bridge to the next object)

We've just seen how rigidly Egyptians posed the body for thousands of years. Now let's move next to examine a popular pose used in ancient Greek sculpture.



Pair 3: *Peace Concluded* (Millais, G357), 1856, and *Kiss of Victory* (Gilbert, G357), 1878-1881



Theme: Home to Rest

Transition: We've just studied *Peace Concluded*, where we've discovered a wounded officer who has come home to rest and recover with the comfort of his family. Now let's move to a 3-dimensional object where "rest" takes on a different meaning.



Pair 3: *Peace Concluded* (Millais, G357), 1856, and *Kiss of Victory* (Gilbert, G357), 1878-1881



Theme: Love, Loss, and Sacrifice

Transition: *Kiss of Victory* depicts a heavenly comfort and healing. Now we will examine a painting [of] an earthly comfort and healing with a wounded soldier surrounded by his family.

Suggestions? (to better connect to the stated theme)

Transition: We've just seen a sculpture depicting victory arriving at the moment of a soldier's death—the ultimate sacrifice in war. Now let's look at a scene of familial love and comfort surrounding a soldier returned from war.



Pair 3: *Peace Concluded* (Millais, G357), 1856, and *Kiss of Victory* (Gilbert, G357), 1878-1881



Theme: Comforting the Fallen Hero

Transition: Take a good look at the sculpture and the hairstyles, figures included [and] poses, and we will compare it to a 19<sup>th</sup> century painting that also honors a fallen hero.

Suggestions? (to better connect to the stated theme)

Transition: We've just examined a sculpture showing the embrace of victory at the moment of a soldier's death. Now let's look at the return of a soldier from war, discovering the comforts offered him at home.





Pair 4: *The Denial of Saint Peter* (Honthorst, G313), 1620-25, and *Lucretia* (Rembrandt, G311), 1666



Theme: The Art of Illumination

Transition: We saw how the artist used candlelight to illuminate Peter's denial. Let's look at the next painting to see what the light reveals [of Lucretia's story].



Pair 4: *The Denial of Saint Peter* (Honthorst, G313), 1620-25, and *Lucretia* (Rembrandt, G311), 1666



Theme: Illuminating Truth

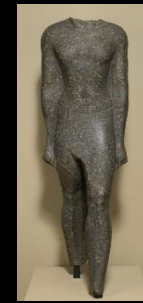
Transition: We have seen a woman risking herself to find the truth. Now let's see how another woman struggled with the truth.

Suggestions?

Perhaps instead revise the theme—as the Denial of Saint Peter does not illuminate a truth.



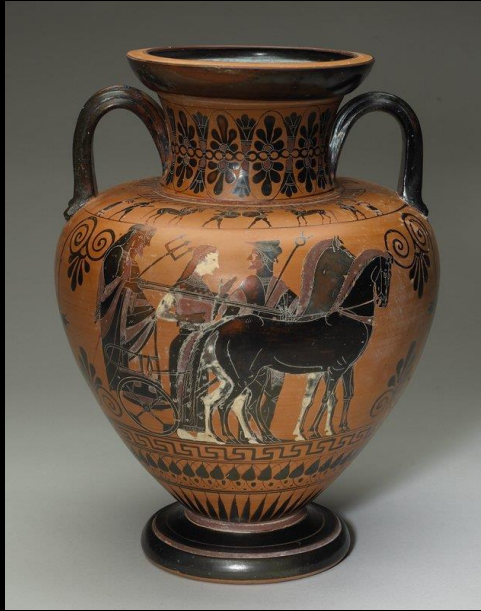
## Prop ideas...



- Day of the Dead photo, showing all the food laid out in offering, illustrating how current cultures also celebrate and honor ancestors. (But remember, no actual food allowed in the galleries.)
- Diagram of Canon of Proportions, in discussing Egyptian figure.
- Flashlight, in examining the use of light in Honthorst's and Rembrandt's paintings.
- Piece of marble, in discussing marble sculptures/structures.



Practice! Working in groups of 2 or 3, think of a theme, select two Greek objects, and come up with a transition.



Black-figure  
neck amphora,  
540 BCE



Grave Stele, 5<sup>th</sup>  
century BCE



Red-figure kylix, 5<sup>th</sup>  
century BCE



Red-figure  
hydria, 320 BCE

Head of Aphrodite,  
3rd century BCE

