

Art Adventure

Key Ideas and Suggested Questions

Revised Summer 2019

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Amazing Animals

Nazca, Peru, South America

Vessel in the form of a fish, 100 BCE–600 CE, clay, pigments

The Ethel Morrison Van Derlip Fund, 44.3.59

5 3/8 x 8 1/4 x 4 in. (13.7 x 21.0 x 10.2 cm)

Key Ideas

1. The Nazca had a great respect for nature because their climate was unpredictable and often inclement.
2. We do not know much about Nazca people, who had no written language. Archaeologists have been able to gather what little information we do know from tombs and art.
3. The artist who made this vessel used realistic and abstract designs to make it look like an actual fish, and also an exciting work of art.

Suggested Questions

1. Look closely. What about this vessel (color, shape, pattern, design, etc.) looks like a real fish? What do you see that makes you say that? Where do you see the artist being creative? How so?
2. Fish were very important to the Nazca people. Think about an animal that is important to you or your community. What is it? Why is it important to you?
3. Close your eyes if you want. Imagine you are holding this vessel. How does the clay feel in your hands (smooth, rough, warm, cold)? Pretend you are holding it by the handle and carrying it full of water. How does it feel to pour it out? What objects from today does it remind you of? How so?

Philip R. Goodwin, United States, 1882–1935

A “Bear” Chance, 1907, oil on canvas

Gift of the National Biscuit Company, 70.64

36 x 26 in. (91.4 x 66.0 cm)

Key Ideas

1. When this painting was made, animals were popular images for advertisements.
2. At this time, photography for marketing was not yet a practical option; instead, companies hired artists to paint or illustrate advertisements. The artworks were then reproduced in magazines and newspapers.
3. The artist liked the outdoors and spent a lot of time in nature, which helped him realistically portray the bear and background of this painting.

Suggested Questions

1. Even though there aren't real people in this painting, the artist has created an image of both the wild and humans. Look closely. What about this painting looks like the wilderness? What do you see that makes you say that? Where in this painting do you see humans? What do you see that makes you say that?
2. Imagine you had to describe this painting to a person who is unable to see it. What do you tell them? How is the weather? What season is it? How do you know? What is going on? Who is there? What do you see that makes you describe it that way?
3. Companies use pictures to tell us about their products. This painting was made to sell Cream of Wheat, a cereal. How is A Bear Chance like pictures used to sell items on television, magazines, and online today?

China, Asia

Horse, 8th century, earthenware with polychrome glaze

The Ethel Morrison Van Derlip Fund, 49.1.6

20 1/2 x 20 1/4 in. (52.07 x 51.44 cm)

Key Ideas

1. Ceramics from the Tang dynasty were admired by the rest of the world for their technique, beauty, and design.
2. Artworks like this were put in tombs to protect the dead in the afterlife and to keep them company.
3. Horses were one of the most popular images for Tang ceramics. This specific horse is one of only three blue-glazed horse sculptures known to exist.

Suggested Questions

1. The artist included a lot of details on this horse. Look closely. Describe what you see.
2. Some clay figures are all one texture. This clay horse has different layers. Look closely and pick a spot on the horse. How do you think it would feel to touch it? What do you see that makes you say that? Pick another spot to describe and share again.
3. Artists sometimes have fun with animals and get creative with how they depict them. Take a moment to look closely at this horse. Where did the artist have fun? What do you see that makes you say that? Where did the artist make the horse look real? What do you see that makes you say that?

Hispano-Moorish, Europe

Statuette, 11th–12th century, gold

The Katherine Kettridge McMillan Memorial Fund, 72.12

4 3/4 x 4 x 2in. (12.1 x 10.2 x 5.1cm)

Key Ideas

1. Lions represent strength, power, and courage in many different cultures around the world.
2. From what is known about Islamic art and the use of human or animal imagery, this object was not intended for worship. More likely it was made to be admired. It possibly held perfumes or oils, but we do not know its intended purpose.
3. Gold is extremely rare and difficult to work with. The details on this lion would have required an artist with immense technical skill and knowledge of the material.

Suggested Questions

1. This lion statuette is only 5 inches tall. An average male lion is over 4 feet tall! Look closely. How did the artist make this little lion look strong? Powerful? Courageous? What do you see that makes you say that? How does looking at this lion make you feel? Why?
2. Imagine you could hold this lion. Close your eyes if you want. Put out your hand. How would the weight of it feel in your hand? Imagine you are running your fingers around it. How would it feel to touch? What do you see on the lion that makes you say that?
3. Lions are important to many cultures and represent qualities—strength, power, courage—they hope to share. If you had to choose one animal to represent you, what would it be? Why? How would you turn it into an artwork? Why did you decide to do it that way?

Edo, Nigeria, Africa

Leopard water pitcher, 18th century, bronze

The Miscellaneous Works of Art Purchase Fund, 58.9

17 x 26 in. (43.18 x 66.04 cm)

Key Ideas

1. The leopard's characteristics were meant to support the strength, ferocity, and intelligence of the Benin leader, the oba.
2. Artists worked for the oba in the palace, and their skills were passed down from generation to generation.
3. This vessel served more than one purpose. It was used to wash the oba's hands (water was poured in the top and came out the nostrils); it also stood at the oba's altar to bring balance to the palace.

Suggested Questions

1. Take a moment to look closely at the leopard. Start at the tips of its ears and down its pointy nose. Go past the sharp teeth and down its spotted chest. Travel across its big claws. What did you notice? How did it make you feel? Why?
2. Look closely. What was the first thing you noticed about this leopard? Why? Take a moment to look slower. What details are you seeing on second or third look? How did the artist draw your attention to those details?
3. The oba saw himself as having the same qualities as a leopard: strength, ferocity, and intelligence. What qualities do you think are important for a person in charge? Think about your principal, your teacher, or an elder. Why do you think those qualities are important for them to have?

Ishida Yūtei, Japan, 1721-86

Flock of Cranes, 18th century, ink, color, and gold on gilded paper

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015.79.73.2

62 1/4 × 139 1/2 in. (158.12 × 354.33 cm) (image)

67 1/2 × 145 1/2 × 3/4 in. (171.45 × 369.57 × 1.91 cm) (outer frame)

Key Ideas

1. Cranes represent a long life and good fortune. They are incredibly important across many Asian cultures, especially in Japan, China, and Korea.
2. This screen is both an artwork and an object to be used. It is a highly decorated artwork that would be put in large, open spaces to create smaller temporary rooms.
3. The artist was very skilled and made all of the cranes' details look realistic. You can count the lifelike feathers, you can almost feel the roughness of the legs, and the faces are lively—almost as if the cranes were going to walk off the screen.

Suggested Questions

1. Imagine you are standing with the cranes. What sounds do you hear? What does it smell like? How does it feel? What do you see that makes you say that?
2. Cranes represent wisdom and understanding. They are very important animals. How did the artist show you these cranes were special? What do you see that makes you say that? What animal is most important to you? If you were to paint a picture of it, what would you do to make it look important?
3. Pretend you are running your hand down the leg of a crane. What does it feel like? Imagine you are petting one on the back. How do the feathers feel between your fingers?
4. Put on your storytelling hat. What do you think happened before this moment in time? Why? What do you think will happen next? Why?

American Stories

Thomas Sully, United States, 1783–1872
Portrait of George Washington, 1820, oil on canvas
The William Hood Dunwoody Fund, 32.12
94 x 60 in. (238.76 x 152.4 cm) (canvas)
101 x 67 in. (256.54 x 170.18 cm) (outer frame)

Key Ideas

1. This is a portrait of George Washington as a leader of the new democracy of the United States of America.
2. This painting refers to the classical past of Ancient Greece and Rome.
3. As an accepted practice, Sully's portrait is a copy of a painting by Gilbert Stuart.

Suggested Questions

1. This portrait is of George Washington as a leader of the people of the United States of America. How has the artist shown he is important? What objects tell you that he was a military leader? A smart/educated man? What objects show that he was successful and powerful? What other objects do you see in this painting? Pair share: Turn to a neighbor and share what objects you would include in your portrait to tell your story.
2. Stand like George Washington. How does it make you feel to stand in this position?
3. This painting uses objects and color to tell the story of George Washington. Looking all around this painting, what colors do you see? How does the color _____ make you feel? What do you think that color might mean/represent in this painting? Do you think Thomas Sully, the artist, chose the right colors to represent George Washington as a hero? (thumbs up/down)

Attributed to William Howard, United States, 1805, active until c. 1870
Writing desk, 1870, yellow pine, tobacco box and cotton crate wood
The Driscoll Art Accessions Endowment Fund, the John and Ruth Huss Fund for Decorative Arts,
the Fred R. Salisbury II Fund, and the Deborah Davenport and Stewart Stender Endowment for
American Folk Art, 2012.11
60 3/4 x 29 7/8 x 23 11/16 in. (154.31 x 75.88 x 60.17 cm)

Key Ideas

1. This writing desk expresses the ingenuity and skill of the artist, believed to be William Howard.
2. Howard lived and worked at Kirkwood plantation as an enslaved man. After the Civil War, he was freed. Like many enslaved people who were later freed, he remained on the plantation because very few opportunities were available to him.
3. This desk is made from repurposed materials—tobacco boxes, cotton crates—and wood found from a nearby pine forest. This desk is an example of how clever and resourceful Howard was.

Suggested Questions

1. A man named William Howard made this desk. This desk has over 70 hand-carved objects applied to the front and sides. What objects do you see/recognize? What objects do you wonder about? Why do you think Howard chose to put these objects on his desk? Why might a _____ be important to have? How is this desk the same, and different, from the desk you have at school?
2. Based on how he decorated this desk, what do you imagine Howard's life was like on the plantation? What skills or types of work are represented on this desk? What do you imagine was kept in the desk? Imagine this desk without any of the carved decorations. How would you feel about it then? Would it be as interesting? (Thumbs up/down)
3. This desk tells a personal story about its maker's life. What objects would you put on your desk to tell your story?
4. If you were to make a desk from materials found on the block you live on, what would your desk be made of? Pair share: Turn to your neighbor and share what you would keep in your desk.

Alexis Jean Fournier, United States, 1865–1948
Mill Pond at Minneapolis, 1888, oil on canvas
The John R. Van Derlip Fund, 46.8
17 x 26 in. (43.18 x 66.04 cm) (outer frame)

Key Ideas

1. This is a painting of what the city of Minneapolis looked like over 200 years ago.
2. Mill Pond at Minneapolis illustrates the importance of the Mississippi River to the development and growth of Minneapolis.
3. This image tells the story of the dual relationship between human ingenuity and the power and beauty of nature.

Suggested Questions

1. This is a painting of Minneapolis over 200 years ago. Notice the sky, the hills in the distance, and the river. What other objects do you see in this scene? Imagine you are sitting on the banks of this river in the lower right-hand corner of the painting. What does it feel like to be here? What sounds do you hear? What is the weather like? What do you see that makes you say that?
2. This painting tells the story of Minneapolis as a growing, young city. What things do you see that are made by humans? What things come from the natural world? How do the human-made objects and nature work together? In what ways do you think the new stone arch bridge changed how people lived at this time?
3. What do you think the artist is paying most attention to in this scene—nature, industry, or both? What do you see that makes you say that? How is this scene of Minneapolis from 200 years ago different from the city today? Why?
4. Pretend you are in this painting and are writing a postcard to a friend. What would you write on your card?

Lakota, United States, North America
Winter count, 1900s, pigment on canvas
Gift of the Weiser Family Foundation, 2002.163
26 1/4 x 67 1/8 in. (66.68 x 170.5 cm)

Key Ideas

1. The winter count was made to record and remember the history of this Lakota community.
2. The Lakota Winter Count keeps track of time; it is a calendar made with pictures (pictographs), instead of numbers or words.
3. Since this winter count was started over 100 years ago, Lakota ways of life have changed; moreover, they remain a vibrant contemporary culture.

Suggested Questions

1. The many small drawings on the Lakota Winter Count tell the history of Lakota communities. Some of the pictures tell stories that are known to everyone; some are known only to individual community members. Look closely at the images. What things do you recognize? Which images do you think represent good years? Which images represent bad years? What do you think was important to this Lakota community based on what you see? What things do you wonder about?
2. The winter count uses pictures to tell important stories about Lakota history. Each small picture, or pictograph, represents an event for each year. Why do you think it is important to record and remember history? What important event has happened in your community this year? What symbol would you use to represent that event?
3. Today, symbols are used to communicate safety, directions, rules, etc. Pair share: Turn to your neighbor and share a symbol you saw in the last few days. What did it communicate?
4. How is history recorded and remembered today? What pictures tell your story?

Grace Hartigan, United States, 1922–2008

Billboard, 1957, oil on canvas

The Julia B. Bigelow Fund, 57.35, © Estate of Grace Hartigan

78 1/2 x 87 in. (199.4 x 221.0 cm)

Key Ideas

1. Grace Hartigan's sweeping, gestural style captures the speed, energy, and power of life in New York City in the 1950s.
2. Inspired by a growing consumer culture, Hartigan drew from images seen in magazine and billboard advertising.
3. Hartigan first made a collage from images cut from magazines, and then used the collage as a model for her painting.

Suggested Questions

1. Hartigan wanted us to see things/objects in her painting, but she didn't want to make it too easy so she used a messy, fast painting style. Look all around this painting. What images of things do you see? Keep looking: what more can you find?
2. In real life, this painting is very large (78 1/2 X 87 inches, as large as a whiteboard). Take out your imaginary paintbrush and pretend to paint a part of this painting. What part did you pretend to paint? What does it feel like to paint this artwork? How did you move your arm? How big was your paintbrush?
3. Hartigan lived in busy New York City. Close your eyes if you want to, and imagine you are in New York City. What things might you see and hear on the streets? What colors might you see? What colors has Hartigan used in her painting? Choose a color you see in the painting. How does that color make you feel?
4. Imagine you are in this painting of life in New York City. What sounds do you hear? On the count of three, make your sound. What part of the painting inspired your sound? What colors, shapes, and/or figures are in that section of the painting? How did they inspire your sound?

Wing Young Huie, United States, b. 1955

Kids Playing, Frogtown, 1994, gelatin silver print

Gift of funds from David L. Parker and Mary M. D. Parker, 98.22.5

13 x 8 11/16 in. (image), 14 1/16 x 11 in. (sheet)

Key Ideas

1. Wing Young Huie takes photographs of people doing everyday things in Minneapolis and St. Paul, where he lives and works.
2. As the son of parents who immigrated from China before he was born, Huie wants to tell the stories of new Americans.
3. In his photograph of children playing in Frogtown, Huie wants to expose the difference between the neighborhood's negative reputation and what he saw and experienced. He learned that people are people, with homes, families, and children who like to play.

Suggested Questions

1. Huie wants us to know about the people who live in this St. Paul neighborhood. Look closely: How many people do you see? How many children do you see? How many adults? What are the children doing? What are the adults doing? Do you think they know each other? Why?
2. Children everywhere like to play. What do you notice about where the children are playing? Imagination is a big part of play. What do you imagine these children might be playing? What do you see that makes you say that? How would you describe how the children are feeling? What do you see that makes you say that?
3. Imagine you are the photographer: where are you standing? Huie likes to get to know the people he photographs. Do you think he was talking to the people in this photograph? Why? What might they be saying to each other? Together, make up a story about what happened before this photo was taken. Extend the story to what will happen next.
4. Pair share: If you could take a photograph of you and your friends playing in your neighborhood, where would it be? What would you be doing?

Artists' Inspirations

China, Asia

Jade Mountain Illustrating the Gathering of Scholars at the Lanting Pavillion

1784, light green jade

The John R. Van Derlip Fund and Gift of the Thomas Barlow Walker Foundation, 92.103.13

22 1/2 × 38 3/8 in., 640 lb. (57.15 × 97.47 × 290.3 cm)

Key Ideas

1. The sculptors of this artwork interpreted a real event that took place a long time ago, when a group of poets gathered to share inspiration and write poetry.
2. Jade is the most important stone in Chinese culture. It represents some of China's most enduring virtues: benevolence, intelligence, righteousness, faith, wisdom, and courage.
3. Not only were these artists inspired to make a sculpture; they were inspired by history. To know all of the details seen on Jade Mountain, they would have had to know about the famous gathering of poets.

Suggested Questions

1. Imagine you are the size of an ant. Look closely. Take a walk through Jade Mountain. Where did you start? Why? How did it feel? What did you smell? What sounds did you hear? Who did you take your walk with? Why?
2. This sculpture shows many poets gathering together to eat, drink, and write poetry. The details are so small! Use your imagination to color Jade Mountain. Paint a picture in your mind of what you see for your classmates.
3. These artists were inspired by a story from the past and the beautiful landscape of China. What inspires you? If you could turn your inspiration into an artwork, what would it look like? What materials would you use? Why? What colors would it be? How do they make you feel?

Georgia O'Keeffe, United States, 1887–1986

Pedernal — From the Ranch #1, 1956, oil on canvas

Gift of Mr. and Mrs. John Cowles, 64.43.2

©Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

30 x 40 in. (76.2 x 101.6 cm) (canvas)

30 1/8 x 40 1/8 x 1 3/16 in. (76.52 x 101.92 x 3.02 cm) (outer frame)

Key Ideas

1. The artist Georgia O'Keeffe was inspired by nature. After living in Wisconsin and New York City, she moved to New Mexico, where she painted this artwork.
2. O'Keeffe found an animal bone while walking in the desert. She used it like a binocular to paint an abstract landscape of the Pedernal, a narrow mesa in northern New Mexico.
3. Color was very important to O'Keeffe. She used it to express herself, her love of nature, and the places she captured in her painting.

Suggested Questions

1. Use your hands to pretend you are looking through binoculars. Look closely. What do you see through the holes? Take your hands down. What was missing before?
2. O'Keeffe used the animal bone like a picture frame. Look closely. If the bone was not in the painting, what else do you think you would be able to see? What do you see that makes you say that?
3. Close your eyes if you want, and picture a warm place. What colors come to mind? What colors do you see when you think of a cold place? Describe the colors you see here. What do you think it would feel like to be in this painting? Why?

Papua New Guinea, Oceania
Malagan frieze, 19th century, wood, pigment, shell
Gift of Bruce B. Dayton, 85.94
39 x 16 x 5 1/4 in. (99.06 x 40.64 x 13.34 cm)

Key Ideas

1. Malagan friezes are used for memorial services, as a way to remember and represent the dead.
2. The artist was inspired by his community's traditions and belief systems.
3. Birds and snakes are popular themes in art from New Ireland. The birds represent air, and the snakes represent earth.

Suggested Questions

1. There are four animals on this wooden frieze sculpture. Look closely. Work together and see if you can find all four. How many eyes do you see? How many heads? How many birds are biting the snake?
2. Which animals on this frieze can fly? Besides air and earth (ground), where else can animals live? Which animals live there? How do they get around?
3. These animals are familiar to New Ireland artists. They inspire artists to create. You live in the Midwest. If you could carve a frieze, what Midwestern animals would you use to represent earth, sky, and water? Why?

Junius Brutus Stearns, United States, 1810–85
A Fishing Party Off Long Island, 1860, oil on canvas
Gift of the Regis Collection, 78.26
37 x 54 1/2 in. (93.98 x 138.43 cm) (canvas)

Key Ideas

1. The artist was inspired by one of his favorite activities: fishing.
2. When Europeans first came to America, the large, untamed wilderness both frightened and excited them. They were curious and wanted to explore.
3. The men are about to catch a blue shark, but their faces do not show the excitement or fear expected from such a catch.

Suggested Questions

1. Look closely at the fishermen. How do you think they feel? What do you see that makes you say that? How would you feel? Why? Why do you think the artist chose to paint them with those emotions?
2. The men are about to catch a shark. Look closely. What else is going on in this painting? What do you see that makes you say that?
3. If you were that close to a shark, show me what you would look like. Would you be scared? Why or why not?

Pablo Picasso, Spain, 1881–1973
Baboon and Young, 1951, bronze
Gift of funds from the John Cowles Foundation, 55.45
©Estate of Pablo Picasso / Artists Rights Society (ARS), New York
21 1/2 x 13 1/8 x 24 in. (54.6 x 33.3 x 61.0 cm)

Key Ideas

1. The artist Pablo Picasso was inspired by everyday objects and love for his family when he created this sculpture.
2. Many everyday objects appear in this sculpture, an example of how anything can be turned into a work of art.
3. We do not know for certain what all of the objects are, because this is not the original. This is a bronze copy of the original sculpture, which was made of plaster.

Suggested Questions

1. Take a moment to look around the sculpture. The baboon's head is made by attaching two toy cars together. What other objects might the artist have used? What do you see that makes you say that?
2. Look closely. What words would you use to describe the relationship between this parent and baby? How does Picasso express that? What do you see that makes you say that?
3. Think about someone you love and care for. How do you show them you love them? How does that make you feel?

William Edmondson, United States, 1874–1951
Ram, 1938–42, limestone
The John R. Van Derlip Fund, 2013.56
17 1/4 × 24 × 6 1/2 in. (43.82 × 60.96 × 16.51 cm)

Key Ideas

1. The artist William Edmondson was inspired by his faith and his community.
2. He was a self-taught sculptor who used found objects to create simple forms with great skill.
3. Growing up in poverty with formerly enslaved parents, the artist had to leave school to work to help support his family. He did not begin sculpting until he was over 50 years old.

Suggested Questions

1. A ram is an adult male sheep. Look closely. What words would you use to describe this ram? What do you see in this sculpture that makes you say that?
2. The sculpture is considered to be minimalist in style, which means it is made with very few details. Which details has the artist included to tell us this figure is a ram? What details has he left out that he might have included?
3. This was inspired by the artist's faith and community. What inspires you? Why? If you could make a sculpture about your inspirations, what would you make? Why? Where would you put it? Why?

Cultural Reflections in Art

Jean Clouet the Younger, France, 1475-1541

Portrait of Charlotte of France, 1522, oil on cradled panel

Bequest of John R. Van Derlip in memory of Ethel Morrison Van Derlip, 35.7.98

7 x 5 1/4 x 3/16 in. (17.78 x 13.34 x 0.4 cm) (panel)

Key Ideas

1. Children in France when Princess Charlotte was alive were not allowed to act as children. She was only around 6 or 7 years old, but she was expected to behave like an adult.
2. The artist took great care in creating a realistic painting full of details, accessories, and facial features that made the portrait look like Princess Charlotte.
3. The only people who had portraits were royalty or the very wealthy, like Princess Charlotte.

Suggested Questions

1. Look closely at how Princess Charlotte is dressed. Not many children during her lifetime were able to wear fancy clothing like hers. What can you tell about Princess Charlotte's life by looking at her clothes? What do you see that makes you say that?
2. Take a moment to sit like Princess Charlotte. Make a big smiling face. Make a sad face. Make a face like Princess Charlotte's. How does it make you feel to sit this way? How do you think Princess Charlotte is feeling? What do you see that makes you say that?
3. The painter was very careful with this tiny artwork; it is only 5 by 7 inches! Hold your imaginary paintbrush and find a spot on the painting that interests you. Imagine painting it. How does it feel? How do you imagine the artist felt?

Chuck Close, United States, 1940

Frank, 1969, acrylic on canvas

The John R. Van Derlip Fund, 69.137

©Chuck Close, courtesy PaceWildenstein, New York

108 x 84 x 3 in. (274.3 x 213.4 x 7.6 cm)

Key Ideas

1. The artist Chuck Close captured the culture of this time by painting the cityscape within Frank's glasses and showing current fashions in his clothing.
2. The artist believes that the instantaneous nature of a photographic portrait reveals something special about the person. That is why he based his painting Frank off of a photograph of his friend, Frank.
3. It took no more than two tablespoons of paint to airbrush this artwork.

Suggested Questions

1. This painting looks like a photograph. Take a moment to look closely. What do you see that shows you this is a painting? What do you see that makes you think it looks like a photograph? Why?
2. Look closely; there are a lot of details on Frank. If you were talking to someone who was unable to see the painting, how would you describe it? What do you think is most important to tell them? Why?
3. The artist painted the skyline in Frank's glasses, documenting the cityscape at the time. This is a clue to what the world was like when Frank was painted. What place or event would you want painted in your portrait? Why?

Kongo, Democratic Republic of Congo, Africa

Power figure, 20th century, wood, natural fibers, glass, metal, undetermined materials

The Christina N. and Swan J. Turnblad Memorial Fund, 71.3

15 3/4 x 9 3/4 x 7 1/4 in. (40.0 x 24.8 x 18.4 cm)

Key Ideas

1. The objects nailed into the power figure represent an oath or promise between two people or two communities.
2. The Kongo people believed that power figures brought protection, healing, and resolution to their community.
3. A specialist looked after the community's power figure, made sure it had the right combination of herbs and substances inside of it, and kept an eye on the community's well being.

Suggested Questions

1. This artwork is very complex. Take a moment to look closely. What do you see? Take the stance of the figure. How does it feel? Why do you think that is the case?
2. Think to yourself for a moment. What was your first reaction when you saw this artwork? It was meant to keep peace in the community. Knowing that it is an object about peace, now how do you feel? What has changed for you?
3. Like a contract or a pinky promise, this artwork helped the community to stay peaceful and get along with one another. How does your class keep peace? How does it feel when someone breaks a promise made to you? How does it feel when a promise is kept?

Chimú, Peru, South America

Ear spools, 1150–1450, gold alloy

The William Hood Dunwoody Fund, 43.4.1

5 3/8 x 5 in. (13.65 x 12.7 cm)

Key Ideas

1. Chimú artists were great potters, but they were even more skilled in metalwork.
2. A nobleman would have worn these ear spools as a sign of his importance. It is also possible that the Chimú believed the ear spools provided protection.
3. The discs contain human and superhuman figures, along with some monkey-humans, and are made of pressed gold and gold beads.

Suggested Questions

1. These ear spools tell us something special about the person who wore them. Look closely. What do you see that supports that idea? Why?
2. Close your eyes if you want. Imagine you had two baseballs hanging from your ears. How does it feel? Pretend to shake your head “no” and nod it “yes.” What is different? Would you want to wear them all day long? Why or why not?
3. Ear spools such as these were worn only for special occasions. Think to yourself quietly, then turn to a neighbor. What do you wear for special occasions? Where are you going? Who are you with? What does it say about you?

Clementine Hunter, United States, 1885–1988

The Wash, 1950s, oil on board

The Ethel Morrison Van Derlip Fund, 91.88.2

18 x 24 in. (45.7 x 61.0 cm)

Key Ideas

1. The artist Clementine Hunter was a self-taught painter whose work created a visual record of her life and the environment on Melrose Plantation.
2. She painted colorful scenes of everyday life that included details and images from the plantation, many of which focused on the important roles of women.
3. The artist used whatever materials she was able to gain access to, so her paintings appear on crates, bottles, paper, and window shades.

Suggested Questions

1. In this painting, women are seen doing chores. Look closely. What is going on in this painting? What do you see that makes you say that?
2. Look closely. Why do you think Hunter chose to paint a scene of women doing the wash? How would her painting be different if she made it today? What activities from your life would you like to show in a work of art?
3. Imagine you have stepped into this painting. Close your eyes if you want. What do you smell? What sounds do you hear? What is the weather like? What else are you experiencing?

China, Money tree, 1st-2nd century, bronze and green glazed earthenware

Gift of Ruth and Bruce Dayton, 2002.47a-rrr

58 x 24 1/2 x 24 1/2 in. (147.3 x 62.2 x 62.2 cm)

Key Ideas

1. Money trees were put in tombs to bring the dead good luck and wishes in the afterlife.
2. The branches and coins are carefully cast in bronze. Their delicate design tells us that the artist was very skilled and experienced in metalwork.
3. Money trees, though in a very different form, remain popular today with some families during the Chinese New Year. They are made of pine or cypress branches, arranged inside a clay pot filled with rice grains, and are symbols of long life.

Suggested Questions

1. The branches are filled with animals and money. Look closely. What else do you see? How does this look like a real tree? How is it different? What do you see that makes you say that?
2. Money trees are still valued today, even though they originated a long time ago. Think to yourself. What traditions or beliefs have you learned from your ancestors or community? When do you do them? How do they make you feel? What do they tell people about you?
3. Families would put these in tombs with their loved ones to bring them good luck in the afterlife. What do you do to bring yourself luck? When you get nervous or anxious, what do you do to make yourself feel brave?

Dressed for the Occasion

Hmong, Laos, Asia

Ceremonial skirt, 1950–82, cotton, polyester, silk; indigo batik, cross stitch embroidery and appliqué
Gift of funds from Mr. and Mrs. John M. Hartwell, 82.138
30 1/2 x 24 3/4 in. (77.47 x 62.87 cm) (length at waistband, without ties)

Key Ideas

1. A Hmong woman made this skirt while living in a refugee camp in Thailand. A relative, living in the Twin Cities, purchased it.
2. Hmong culture was semi-nomadic (moving frequently); as a result, their art needed to be easily transportable.
3. This skirt was made for a New Year festival. Wearing new clothes for the New Year celebrates the good fortune of the past year and is a sign of future prosperity.

Suggested Questions

1. This skirt was worn to a special celebration. Think about when you celebrate something special. What do you wear? How does it make you feel? Why?
2. This skirt was embroidered (sewn with thread and ribbon) to make bright, beautiful patterns. Look closely. Describe the colors and patterns. How do they make you feel? Why? They were worn for a happy celebration. What colors would you use for a sad celebration? Why?
3. Older women taught young girls how to make skirts like this. Think about something special you have learned from an elder in your family, school, or community. What did they teach you? How does it make you feel to know this?

Yoruba, Nigeria, Africa

Crown, 1920, glass beads, leather, canvas, wicker
The Ethel Morrison Van Derlip Fund, 76.29
L.15 (crown), L.15 (fringe) in.

Key Ideas

1. Yoruba beaded crowns were and are worn only by kings. Other beaded accessories are also used by priests.
2. The king of a Yoruba community would wear this crown only when communicating with his spiritual ancestors.
3. This crown has two important features. One is the veil that covered the wearer's face so that others could not see him while he communicated with spiritual ancestors. The other are the birds that represent the wearer's connection to spirits, his supernatural powers, or even ashe (a divine force).

Suggested Questions

1. The Yoruba king's crown identified the wearer as a king and gave him special powers to interact with the spirit world for the benefit of his people. What kinds of hats do people wear today to identify their special role or status in the community?
2. Look carefully at the texture of the crown. If you could touch it, how do you think it would feel? What sounds would it make as the king moved? What do you see that makes you say that?
3. Many hands made this artwork: a crown maker to build the metal frame, a priest to create the design and choose the colors, and a bead artist to assemble it all. Think of something you have done as a class. How does it feel to work as a team? Why? What is fun? What is challenging?

Élisabeth Louise Vigée Le Brun, France, 1755–1842

Portrait of Countess Maria Theresia Bucquoi, née Parr, 1793, oil on canvas
The William Hood Dunwoody Fund, 78.7
53 1/2 x 39 in. (135.9 x 99.1 cm)
61 1/2 x 47 x 3 1/2 in. (156.21 x 119.38 x 8.89 cm) (outer frame)

Key Ideas

1. The woman in the painting is wearing casual clothes for the time period. This is not her fanciest outfit.
2. Unlike earlier portraits in France, when this portrait was painted subjects were encouraged to relax and be comfortable. The artist was known for her ability to make people look natural in her paintings.
3. For a long time, the wealthy dressed very fancy, and average people wore practical, casual clothes. Trends were changing in France at this time; everyone was dressing alike, making it difficult to know who was rich and who was not.

Suggested Questions

1. Look closely at this painting. What is going on? What do you see that makes you say that? What does the weather feel like? What do you see that makes you say that? What sounds might you hear? What might it feel like on the rock? Why?
2. Take a moment to look closely at her clothes. Look at her facial expression. How do you think she is feeling? What do you see that makes you say that? Does she look comfortable? Why or why not? Have you ever worn fancy clothes? How did you feel? Do you feel more comfortable dressed fancy or casual? Why?
3. The artist painted this portrait in her studio and added the background from her imagination. What tells you this background might be pretend? What do you see that makes you say that? If you could have your portrait painted with any place as the background, what would you choose? Why?

James VanDerZee, United States, 1886–1983

Wedding Day, Harlem, 1926 (printed 1974), gelatin silver print (printed 1974)

The Stanley Hawks Memorial Fund, 74.36.12

©Estate James VanDerZee

9 3/8 x 6 7/8 in. (23.81 x 17.46 cm) (image)

15 x 12 7/16 in. (38.1 x 31.59 cm) (mount)

Key Ideas

1. Harlem, a neighborhood in New York City, was (and continues to be) a hub for Black culture in the United States.
2. The bride and groom in this photograph selected the photographer, James VanDerZee, because he was a local artist, working in the neighborhood and popular among the community.
3. The groom's clothing is typical for the time, and the bride's clothing has modern details: machine-made fabric, shorter hemline, and poofy veil.

Suggested Questions

1. There is painting, photography, and drawing in this artwork. Where do you see painting? What do you see that makes you say that? How do you know this is a photograph? Why? Where did the artist add drawings? Why do you think he did that?
2. The couple is dressed fashionably for the time. If you could have your photograph taken in fun, fancy clothes, what type of clothes would you choose? Why? How do you imagine you would feel when wearing them? Why?
3. Look closely at the bottom left corner. The artist used technology to add a young girl playing with a doll. We do not know why he did it. What do you think are some reasons he might have added her? Why do you say that?

Richard Hunt, Canada, (Kwakiutl), Canadian, born 1951

Transformation mask, 1993, cedar, pigment, cloth, string, wood

The Anne and Hadlai Hull Fund, 93.42

©Richard Hunt, C.M., O.B.C.

13 x 12 1/4 x 20 1/2 in. (33.0 x 31.1 x 52.1 cm)

Key Ideas

1. Masks like this are danced at special ceremonies and celebrations.
2. The artist Richard Hunt made the mask to sell, but it is in the same style as transformation masks he made for his family to use in potlatches.
3. This mask represents Hunt's ancestry. Raven is a special animal and main crest of his father's clan. Sisuitl (two-headed serpent) is the special animal and main crest of his mother's clan.

Suggested Questions

1. Look closely at the mask. How did the artist use shapes to create animals? What do you see that reminds you of a face? What do you see that makes you say that? How did the artist make the animal face different from the human face? What do you see that makes you say that?
2. The artist included two animals (Raven and Sisuitl) because they represent his family and his ancestors. Think about your family and those who came before you. What animals represent your family? Why? What about them reminds you of your family? Why?
3. The artist learned how to carve wood from his father, who learned from his father. Think about lessons or skills you have learned from someone in your family or community. How does it feel to learn something new? What are the challenges? What is exciting? Do you have a special skill that you want future generations to learn? Why?

Germany, Armor, 1520

Steel, leather, copper alloy (composite; early 20th century restorations)

The Washburn Fund, 23.54

77 x 31 1/2 in. (195.6 x 80 cm)

Key Ideas

1. This armor was considered fashionable (the belted waist of the breastplate was a popular design) and also functional.
2. While armor was sometimes used in battle, this armor was used for jousting. Jousting is one-on-one combat fought with long wooden lances while galloping full speed on horseback toward an opponent. The object was to knock the opponent off his horse or break his lance.
3. Armor was often elaborately decorated with a variety of techniques, including painting, embossing, etching, engraving, gilding, and inlay.

Suggested Questions

1. Close your eyes if you want, and imagine putting the suit on. What might it feel like to move in this armor? What types of activities would be difficult to do while wearing it? What types of activities might be easier, or safer?
2. Look closely. Where does the armor move and bend with the body's movement? What do you see that makes you say that?
3. What part of the suit of armor would you put on first, or last? Why?
4. This suit of armor was designed to offer protection from being struck with a lance, a long wooden spear, during a joust, a competition between two people on horseback. What types of armor or protective gear do people wear today to protect themselves at home, at work, or at play? What types of natural "armor" do some animals have to protect themselves?

Family, Friends, and Communities

India, Asia

Uma-Maheshvara, 10th–11th century, buff sandstone

The John R. Van Derlip Fund, 97.36

59 x 32 3/4 x 13 1/2 in. (149.86 x 83.19 x 34.29 cm)

Key Ideas

1. This sculpture of Shiva and his wife, Parvati, was part of a temple used for worship and celebration.
2. Shiva, the god of destruction and creation, was considered powerless without his wife, Parvati.
3. The husband and wife are surrounded by symbols that represent their children, community, and Hinduism.

Suggested Questions

1. Look closely at this sculpture of Shiva and Parvati. What is going on? What do you see that makes you say that? What shapes do you see? Where? What animals are in the sculpture? What else can you find?
2. Shiva is a very powerful and important god in the Hindu religion with both human and superhuman elements. What about these figures looks human? What do you see that makes you say that? What looks superhuman? Why? How else does the sculpture show this?
3. Shiva and Parvati loved each other and relied on one another for support. How did the artist show you this? What do you see that makes you say that? How do you show someone you care? How does it make you feel?

Berthe Morisot, France, 1841–95

The Artist's Daughter, Julie, with her Nanny, 1884, oil on canvas

The John R. Van Derlip Fund, 96.40

22 1/2 x 28 in. (57.15 x 71.12 cm) (sight)

34 3/4 x 40 1/4 x 4 in. (88.27 x 102.24 x 10.16 cm) (outer frame)

Key Ideas

1. At the time this female artist was working, women were restricted to painting scenes of family and home life.
2. The artist Berthe Morisot loved to paint portraits of her daughter, Julie; in a way she painted a “photo album” of her childhood.
3. She used loose, fast brushstrokes that look blurry up close, but they form a clearer picture when viewed from a few steps back.

Suggested Questions

1. The daughter is watching her nanny sew. Look closely. What else do you see in this painting? What do you see that makes you say that?
2. Soft colors and fast brushstrokes fill this painting. Imagine you are holding a paintbrush. What would it feel like to paint the daughter's face? Why do you say that? How would it feel to paint the nanny's dress? Why?
3. The nanny and child are unrelated, but they are in their own way a family. While Julie's parents worked, the nanny helped care for and loved her. Who are some people outside of your family you care about? How do you show them you care?

Seydou Keïta, Mali, Africa, 1921–2001

Dressed in a loose boubou, a white smock (forokoni), and a black fez, this wonderful giant known to everyone in Bamako is proud of his lovely daughter.

1949–52 (printed 1998), gelatin silver print

**The Alfred and Ingrid Lenz Harrison Fund, 98.39.4 ©IPM International Photo Marketing
22 1/8 x 16 in. (56.2 x 40.64 cm) (image); 23 3/4 x 20 in. (60.33 x 50.8 cm) (sheet)**

Key Ideas

1. The artist, a self-taught photographer, wanted his portraits to reflect the personality of the sitter.
2. Seydou Keïta began by taking photos of his family, but word spread about his talents and his audience grew to the entire community—including the first president of Mali!
3. He found it challenging to take photographs on the street, so he set up a studio in his backyard using household items as backdrops and props.
4. This photograph is of a father who came in for a portrait, but he wanted it to include his daughter because he considered her to be one of his best parts.

Suggested Questions

1. Look closely at Seydou and his daughter. How do you think they feel at the moment this photograph was taken? What do you see that makes you say that? What are four different words to describe their emotions? What does this photograph tell us about their relationship? What do you see that makes you say that?
2. Think about when you have a school picture taken. Do you do anything special to get ready? Why? Do you think about what you are going to wear? Why? How do you sit? Show me. What does your school picture tell viewers about you?
3. If you were to have Seydou Keïta take your photo, what family or friend would you want to have with you? Why did you choose that person? How would you want to sit? What would each of you wear? Why?
4. This photograph is in black and white. We do not know the actual colors. Look closely. Imagine what it might look like in color. What colors do you think are there? Why?

Francisco Jose de Goya y Lucientes, Spain, 1746–1828

Self-Portrait with Dr. Arrieta, 1820, oil on canvas

The Ethel Morrison Van Derlip Fund, 52.14

45 1/8 x 30 1/8 in. (114.62 x 76.52 cm) (canvas)

54 x 39 1/8 x 3 3/4 in. (137.16 x 99.38 x 9.53 cm) (outer frame)

Key Ideas

1. The artist Goya painted this as a thank-you note for his friend, Dr. Arrieta, who nursed him back to health when he was sick.
2. The artist was upset at the bad in the world and wanted to paint a picture that reminded people of the good.
3. The focus of this painting is the two men in front, but three more figures are hiding in the background. We are not certain who they are. They might be real or they could be from the artist's illness-induced dreams.

Suggested Questions

1. This is a painting of Goya and his doctor, Dr. Arrieta, who is giving him a cup of medicine. Look closely. How does the artist make himself look sick? What do you see that makes you say that? How does he make the doctor look healthy? What do you see that makes you say that?
2. The doctor and Goya are friends. Look closely. How does the artist show their relationship? What do you see that makes you say that? Look for the people standing in the background. Why do you think these people are there? How do they make you feel? What is your reasoning?
3. Goya painted this picture for Dr. Arrieta as a thank-you. What are some ways we thank people for taking care of us? How does it make you feel when someone thanks you for your help? Why?
4. There are many ways to show our friends we care about them. What are some ways you show care in your classroom? In your community? With your family?

Sir John Everett Millais, England, 1829–96
Peace Concluded, 1856, oil on canvas
The Putnam Dana McMillan Fund, 69.48
46 x 36 in. (116.84 x 91.44 cm) (canvas)
58 x 48 3/4 x 2 in. (147.32 x 123.83 x 5.08 cm) (outer frame)

Key Ideas

1. This is a painting of a family of four whose father has just returned from fighting in a war.
2. The artist included a lot of symbolism: the toy animals represent countries that fought in the war; the father, like his country, is healing; the dog represents fidelity (faithfulness, loyalty).
3. The artist's wife was part of his artistic process, and she posed as the wife in this painting. It is not a real family; instead, it is a symbolic representation of family after war.

Suggested Questions

1. Look closely. The family is relaxing together around their husband and father. What emotions do you see? What do you see that makes you say that? How are the family members interacting? What does that tell us about their relationship? Why?
2. Think about a time someone you cared for was sad. How did you make them feel better? How did it make you feel? What makes you feel better when you're sad? Are there people who make you feel better? Why?
3. The room in this painting is where the family would go to spend time together. Where do you, your friends, family, and community like to spend time together? Why? What is similar or different from this painting? If you could pick a new place to spend time with friends, where would you go? Why?
4. Choose a person (or the dog!) and take a moment to imagine you are them. How are they feeling? What do you see that makes you say that? How are they standing or sitting? Take their pose. Switch roles with a neighbor and try again.

Nayarit, Mexico, Central America
House group, 100–400 CE, clay, pigments
The John R. Van Derlip Fund, 47.2.37
18 x 9 3/4 x 7 in. (45.7 x 24.8 x 17.8 cm)

Key Ideas

1. This sculpture shows two families gathering for a meal: one family on earth in their home and a second family of ancestors in the afterlife.
2. We know very little about the Nayarit and this artwork because they left no lasting oral tradition or text for us to learn from. We can only make assumptions based on other artwork from this time and region.
3. Nayarit culture valued family relationships so much, they created artworks about family to send into the afterlife with their deceased relatives.

Suggested Questions

1. Look closely. The people in this sculpture are doing everyday things. What do you see going on? What do you see that makes you say that? When you and your family, friends, or community are getting ready for a meal, how do you help? What are other people doing?
2. Look closely at this sculpture. Research tells us that the people on the top floor are living, and those on the bottom floor are their ancestors. Why do you think the artist put them in the same house? Why do you think the artist separated them by levels? What is your evidence?
3. This sculpture was like a gift from one family member to another. It was meant to show how much they cared for one another. How do you show your friends, family, and community that you care? What artwork could you make to represent that? Why?

How People Lived

Attributed to the Antimenes Painter, Greece
Black-figured hydria, 530 BCE, slip-glazed earthenware
The John R. Van Derlip Fund, 61.59
20 3/4 x 17 x 15 in. (52.71 x 43.18 x 38.1 cm)

Key Ideas

1. The shape and decoration of this hydria, or water jar, give us insight into the lives and thoughts of Greek people who lived over 2,000 years ago.
2. Though the vessel's function was to carry water, its elaborate decoration and proportions emphasize the qualities the Greeks most admired: harmony, order, balance, and beauty.
3. The main image depicts important Greek gods and heroes, illustrating how the ancient Greeks viewed their gods as humans.

Suggested Questions

1. This is a large water jar, called a hydria. What clues do you see that might tell you it is a jar? How might you carry it? How is it like a water container you might use today? How is it different?
2. Pictures and designs cover all of the parts of this ancient Greek jar. Let's focus on the largest image that covers the body. What's going on in this picture? What do you see that makes you say that? (For K-2, begin with: What do you see in this picture?) What more can we find?
3. Some of these characters were popular in Greek stories and often appear in art from ancient Greece. What clues tell us that some characters are special? Moving from left to right, point out the female figure (Athena), the bearded man in the central position (Herakles), and the man in the hat (Hermes). Look closely at small figures on the top, or shoulder, of the vase. Where do you see the figures from the main scene shown again?
4. What does this hydria tell us about how ancient Greeks lived? What might you guess they valued based on the images on this jar? What might the balanced shape of the jar say about Greek artistic taste? What about the decorations?

Robert Koehler, United States, 1850-1917
Rainy Evening on Hennepin Avenue, 1902, oil on canvas
Gift by subscription in honor of the artist, 25.403
25 3/4 x 24 in. (65.41 x 60.96 cm) (canvas)
36 1/8 x 38 1/4 in. (91.76 x 97.16 cm) (outer frame)

Key Ideas

1. Rainy Evening on Hennepin Avenue shows a view of everyday life in downtown Minneapolis around 1902, a period of rapid growth for the city and its businesses.
2. This painting communicates the optimism of Minneapolis as it transitioned from horse-drawn carriages to electric streetcars, and from gas to electric lights.
3. The inclusion of the woman and child walking the dog communicates the high value placed on home and family as symbols of calm and stability in a changing world.
4. The urban subject, interest in light, and loosely painted style of the brushstrokes show the appeal of Impressionism in the United States at this time.

Suggested Questions

1. What's going on in this picture? What do you see that makes you say that? (For K-2 begin with: What do you see in this picture?) What more can we find?
2. Imagine you are standing on this street corner. What sounds do you hear? What scents do you smell? How do you feel? What type of transportation will you choose to get to your next destination?
3. Even though it is raining, there is a lot of light in this picture! Where do you see light(s)? Which of the lights appear old-fashioned? Which appear modern?
4. Based on what you see here, what would you say the artist valued most about his community and the lifestyle he enjoyed? The artist included his wife and son walking their dog in this scene. Why do you suppose he wanted to include them?

Nicolas de Largillière, France, 1656–1746

Portrait of Catherine Coustard, Marquise of Castelnau,

Wife of Charles-Léonor Aubry with Her Son Léonor

1699, oil on canvas

The John R. Van Derlip Fund, 77.26

53 1/4 x 40 3/4 in. (135.26 x 103.51 cm) (sight); 70 1/2 x 58 x 5 in. (179.07 x 147.32 x 12.7 cm) (outer frame)

Key Ideas

1. This portrait of a French mother and her son celebrates the family's newly attained noble status.
2. Coustard's dress reflects a casual lifestyle adopted by the wealthy nobility at this time.
3. The painting of mother and son emphasizes the importance of the son as heir to the family fortune.

Suggested Questions

1. What's going on in this picture? What do you see that makes you say that? (For K-2 begin with: What do you see in this picture?) What more can we find?
2. This is a portrait of a mother and son. What do you think of when you hear the word portrait? Portrait usually refers to a picture of a person or group of people. This portrait was made using oil paints on canvas. How do many people today make portraits? Who here has had a photo portrait taken? Who has made selfies? How do you pose differently for a school photo vs. a selfie?
3. How do you think Coustard feels in this painting? What do you see that makes you say that? How do you think her son feels? What do you see that makes you say that? What about the dog? How do you think it feels? Take Coustard's pose. How do you feel sitting like this? Why do you suppose she sits this way? Look closely at all of the details for clues.
4. The artist included a lot of details of clothing, setting, and attributes (things that help communicate information about people). What would you want to include in a portrait to tell others about you today—and hundreds of years from now? How would you want to look in your portrait?

Japan, Asia

Helmet in dragonfly shape, 17th century

Iron, lacquer, wood, leather, gilt, pigments, silk, papier-mâché

**The James Ford Bell Foundation Endowment for Art Acquisition and gift of funds
from Siri and Bob Marshall, 2012.31.1a-c**

28 x 24 x 13 3/4 in. (71.12 x 60.96 x 34.93 cm) (approx.)

Key Ideas

1. This helmet likely belonged to a high-ranking samurai warrior who wanted to stand out from his peers.
2. In Japan, dragonflies symbolize focus, determination, vigilance, and the ability to change directions nimbly—all virtues of a warrior.
3. Samurai helmets like this one were very stylish in Japan the 1500s and 1600s, and they were important expressions of personality, status, and wealth.

Suggested Questions

1. This is a helmet made to be worn by a samurai warrior hundreds of years ago in Japan. What clues tell you this is a helmet? How do you suppose it would protect the warrior who wore it? What about the helmet do you find surprising? Why?
2. What do you think makes dragonflies special? In Japan, dragonflies are symbols of focus, determination, and the ability to change directions without losing course. How does the helmet show these qualities? In what ways might these qualities appeal to a warrior?
3. Common warriors wore basic helmets without special designs. What does this helmet tell us about the lifestyle and taste of the samurai rulers? What do the materials it is made of, including iron, silk, leather, and gold, contribute to our understanding of how they lived?
4. If you were to design your own helmet to show others your special qualities, what creatures or symbols would you add? What do these creatures or symbols mean to you?

Elizabeth Catlett, United States, 1915–2012

Publisher: Published by the artist and Taller de Grafica Popular, Mexico City;

Printer: Printed by the artist and Jose Sanchez, Sharecropper, 1952 (printed c. 1952–57), color linocut

The Ethel Morrison Van Derlip Fund, P.97.1

Art ©Elizabeth Catlett/Licensed by VAGA, New York, NY

17 5/8 x 16 5/8 in. (44.77 x 42.23 cm) (image); 22 x 19 5/8 in. (55.88 x 49.85 cm) (sheet, irregular)

Key Ideas

1. Sharecropper illustrates artist Elizabeth Catlett's commitment to showing the strength and resilience of women, especially women of color, while also bringing attention to their struggles.
2. Catlett's bold, expressive style and her social activism, at a time when the mainstream art world was dominated by white men, have earned her a unique place in the history of American art.
3. This linocut draws attention to the plight of sharecroppers, who had few opportunities to work outside of this often brutal system of tenant farming.

Suggested Questions

1. Elizabeth Catlett was committed to showing the strength of black women in her art. How does she show the strength of this woman? Consider both physical and mental strength. What other details does she include to tell us about this woman's life? How do you think this woman is feeling? What do you see that makes you say that?
2. This is a linocut, a type of print on paper made by cutting away linoleum to create the lines of the picture. What kinds of lines do you see in this print? Use your finger and trace each type of line you see. Look closely to see how Catlett uses lines to make the woman appear three-dimensional.
3. How do you feel when you look at this picture? What about it makes you feel this way? What makes it expressive? How does the artist's limited use of color—brown, yellow-green, black, and white—influence how you feel? How does the point of view affect how you feel?
4. In what ways is this picture a symbol of the condition of women forced to sharecrop for a living, rather than a portrait of an individual?

Dakota, United States, North America

Cradle board cover, 1880, hide, quills, beads, ribbon, sequins, cloth

The Driscoll Art Accessions Endowment Fund, 2003.162.2

9 3/8 x 24 3/4 x 8 3/4 in. (23.81 x 62.87 x 22.23 cm)

Key Ideas

1. This artwork was made to cover a cradle board, an object used by some Dakota women to protect their children.
2. This cradle board cover is a beautiful artwork rich in spiritual significance. It is made from hide, dyed porcupine quills, beads, sequins, cloth and ribbons.
3. Highly respected female artists make cradle boards for families expecting children.

Suggested Questions

1. Look closely at the cradle board cover. Describe what you see. What things do you see that are found in nature?
2. Look closely and notice the varied materials used to make the cradle board cover. The cover is made from animal hide. The designs on the surface of the hide are made from flattened and dyed porcupine quills. What human-made materials do you see?
3. The lessons of quillwork were passed down by women from generation to generation to keep the technique from being lost. What lessons have you learned from grownups in your life? What lessons or skills have you taught your friends?
4. Cradle board covers were decorated with animals and other imagery intended to protect the child. What animals or images make you feel safe? Why? What important object would you want decorated with those animals? Why did you choose that object?

Let's Celebrate Life

Nick Cave, United States, 1959

Soundsuit, 2010, metal, wood, plastic, pigments, cotton and acrylic fibers

Gift of funds from Alida Messinger, 2011.12a,b

© Nick Cave and Jack Shainman Gallery, NY

97 x 48 x 42 in. (246.38 x 121.92 x 106.68 cm) (approx.)

Key Ideas

1. Soundsuits are a way to show, hide, express, celebrate, and communicate the wearer's identity.
2. You can be whatever you want to be when wearing a soundsuit.
3. Soundsuits are made of recycled and found objects.

Suggested Questions

1. Soundsuits are meant to be worn. Look closely. What do you see that makes you think you could wear this? Imagine how it might feel to step inside. What does it smell like? How does it feel as you move?
2. This is made of old, noisy toys collected at flea markets and garage sales. What do you see that looks like a toy? What might this sound like as it moves? What toys would you include on your own soundsuit? Why?
3. Soundsuits like this one help us express ourselves. What might this soundsuit be celebrating? What do you see that makes you say that? What would you put on your soundsuit to represent you? Where would you wear your soundsuit? Why?

Lakota, United States, North America

Dress, 1880-90, leather, cotton, copper disks, bells, glass beads

Gift of James David and John David, 74.64.5

51 in. (129.5 cm)

Key Ideas

1. Female artists are highly respected and celebrated for their skills and art.
2. The turtle image brings protection and good health, so it is common for women's clothing and accessories to be decorated with this symbol.
3. Dresses like this are worn during traditional celebrations where the woman dances slowly and gracefully to the beat of the music. This is not a dress you would wear every day.

Suggested Questions

1. This dress uses shapes to represent everyday things. Look at the colorful beadwork at the top. What shapes do you see? The top of this dress is designed to look like the sky, horizon (land), and water. What do you see that looks like those things?
2. In the center of the chest is a green "U" representing a turtle. How did the artist use shape and color to tell us it is a turtle? Why do you think the artist did it that way?
3. Artists take a lot of time to carefully design and make these dresses. The yoke, along the shoulders, is the most important part of the dress. What do you think makes it the most important? Why?
4. Dresses like this one are worn to special celebrations. What kind of clothes do you wear to special celebrations? How are they similar to or different from this dress?

Paul Signac, France, 1863-1935

Blessing of the Tuna Fleet at Groix, 1923, oil on canvas

The William Hood Dunwoody Fund, the John R. Van Derlip Fund and

Gift of funds from Bernice Dalrymple, 62.36

28 1/4 x 35 1/2 in. (71.76 x 90.17 cm) (sight)

38 x 44 1/2 x 2 1/2 in. (96.52 x 113.03 x 6.35 cm) (outer frame)

Key Ideas

1. The community came together to celebrate the fisherman leaving on a long, tough journey.
2. The community relied on the fisherman's catch to support them and feed them.
3. The artist used bright colors and thick brushstrokes to add emotion to the painting.

Suggested Questions

1. The whole town has gathered to celebrate. Look closely. What about this painting looks like a celebration? How might the people be feeling? What do you see that makes you say that? Think about something you have done to celebrate an important moment. How did you feel? Why?
2. Imagine you are in this painting. Close your eyes if you want. What do you smell? What sounds do you hear? What are you feeling?
3. Pick a color you see in the painting. How does that color make you feel? Why? Choose a complementary (different) color. Do you feel differently? How so?

Iatmul, Papua New Guinea, Oceania

Hand drum (kundu), 20th century, wood, rope, pigment and skin

The Ethel Morrison Van Derlip Fund, 98.37.3

8 1/2 x 26 3/4 x 6 1/2 in. (21.59 x 67.95 x 16.51 cm)

Key Ideas

1. The crocodile is an important animal to the Iatmul and connects them with their ancestors.
2. This drum was used in a graduation celebration where boys were first seen as adults.
3. The music made by this drum connected the community to the spirit world.

Suggested Questions

1. This is a drum. Look closely. What clues tell you this is a drum? Make a sound you think this drum might make. Why do you think it would sound that way?
2. The handle of this drum is shaped like a crocodile. What do you see that tells you it is a crocodile? If you could touch the handle, how do you think it would feel? What do you see that makes you say that? What questions do you have?
3. Drums like this were played for special celebrations. Think of something you celebrate. Is there music? What kind of music? How does the music make you feel?

John Singer Sargent, United States, 1856–1925

The Birthday Party, 1887, oil on canvas

The Ethel Morrison Van Derlip Fund and the John R. Van Derlip Fund, 62.84

24 x 29 x 3/4 in. (60.96 x 73.66 x 1.91 cm) (canvas)

23 1/2 x 28 1/2 in. (59.69 x 72.39 cm) (sight)

32 x 37 x 2 3/4 in. (81.28 x 93.98 x 6.99 cm) (outer frame)

Key Ideas

1. There are many different ways to celebrate a birthday.
2. The invention of the camera changed how artists painted special moments; the camera allowed an artist to capture a celebration almost instantly, as it was happening.
3. The artist wanted viewers to see the boy as the most important person in the painting.

Suggested Questions

1. This painting is of a celebration. Look closely. What do you see that makes you think they are celebrating? Why?
2. The artist wanted the boy to be the most important person in the painting. What did the artist do to draw your attention to the boy? What do you see that makes you say that?
3. Look all around the painting. What details are easy for you to see? Why? What details are hard for you to see? Why do you think the artist painted it this way?

Bwa, Burkina Faso, West Africa region, Africa

Plank mask, c. 1960, wood, pigment

The William Hood Dunwoody Fund, 98.2

12 7/8 x 10 1/4 in. (32.7 x 26cm)

Key Ideas

1. This mask was used in graduation celebrations, when boys and girls were first seen as adults.
2. This mask represents spirits that were important to the Bwa community.
3. Boys and girls learn about their community and ancestors as they prepare for graduation. They also get to learn the meaning of the different shapes seen on the mask.

Suggested Questions

1. This is a mask. What do you see that tells you it is a mask? How is it similar from other masks you have seen? What do you see that makes you say that? What makes it different?
2. This mask is decorated with shapes that make a face. Look closely. What shapes do you see? What do they remind you of? How did the artist use the shapes to make a face? How does this face make you feel?
3. This mask connected the community to their ancestors. How do you connect to your ancestors or elders in your community?

People and Their Environments

China, Jiangsu Province, Lake Tai Region, Tang-li
Rock garden, replica of 1700s garden, tile, rock, and plants
Gift of Ruth and Bruce Dayton, 98.61.2
216 x 226 x 528 in. (548.64 x 574.04 x 1341.12 cm)

Key Ideas

1. The rock garden is a human-made (built, constructed) environment that was an important part of the lifestyle of China's upper-class officials, who were also scholars.
2. Rock gardens were connected to scholars' studies to create an environment in which they and their friends could enjoy the pleasures of poetry, calligraphy (writing in ink), and painting.
3. Like a poem or painting, the rock garden evoked the wildness of nature to provide an escape from the strictly ordered world of government life.

Suggested Questions

1. This is a rock garden made a long time ago in China. Look closely. What things do you see? How are the rocks in this garden different from most rocks we see in Minnesota (or Wisconsin)?
2. Chinese craftspeople built this garden with plants and rocks from Lake Tai. The tallest rocks are taller than a grownup. Think about what it might be like to make this. What do you think would be most difficult to do? What would take the most time? What do you see that makes you say that?
3. Imagine you are coming into this garden after a long day at school. What would you do to relax here? To relax, the owners of gardens like this one would imagine they were tiny and "walk" around the garden rocks, in and out of the holes. What path would you take? How would it feel? Turn and share your answer with your neighbor.
4. What do you wonder about (or what are you curious about) when you look at this garden?

Paul Gauguin, France, 1848-1903
Tahitian Landscape, 1891, oil on canvas
The Julius C. Eliel Memorial Fund, 49.10
26 3/4 x 36 3/8 in. (67.95 x 92.39 cm) (canvas)
37 1/8 x 47 x 3 3/4 in. (94.3 x 119.38 x 9.53 cm) (outer frame)

Key Ideas

1. The artist Paul Gauguin often escaped city life by going to places like the South Pacific island of Tahiti, which he considered to be closer to nature than European centers.
2. Gauguin created a new painting style that focused on bold colors and simplified drawing and shapes to express his personal feelings and emotional responses to his environment.
3. One of Gauguin's few pure landscapes, Tahitian Landscape reflects the painter's joy in his new surroundings.

Suggested Questions

1. What's going on in this picture? What do you see that makes you say that? (For K-2 begin with: What do you see in this picture?) What more can we find?
2. How does this painting of Tahiti make you feel? What about it makes you feel that way?
3. Gauguin was more interested in recreating the feeling of a place than showing exactly how it looked. Imagine you could step inside the painting. How do you think you might feel? What about the environment Gauguin created might make you feel that way? What sounds might you hear in this scene? What kinds of things might you smell in the air?
4. If you were to paint where you live, what time of year would you choose to paint? Why? What colors would you use to paint your picture to show other people how you feel about your environment?

Berenice Abbott, United States, 1898-1991
Publisher: Parasol Press Ltd., New York
New York at Night, 1934, gelatin silver print (printed 1982)
Gift of the William R. Hibbs Family, 86.108.37
©Berenice Abbott / Commerce Graphics Ltd.
9 3/8 x 6 7/8 in. (23.81 x 17.46 cm) (image); 15 x 12 7/16 in. (38.1 x 31.59 cm) (mount)

Key Ideas

1. The artist Berenice Abbott dedicated herself to photographing the contrast between the old and new ways of life in the rapidly changing environment of New York City in the 1930s.
2. New York at Night is one of many black and white photographs Abbott took for a government-funded project called "Changing New York," which documented (captured) the activity and energy of the city and its people over a decade.
3. Abbott dangled her camera from a window of the Empire State Building skyscraper to get this bird's-eye view she felt would best capture New York at night.

Suggested Questions

1. What's going on in this picture? What do you see that makes you say that? (For K-2 begin with: What do you see in this picture?) What more can we find?
2. Abbott took this picture at night. How does she show us where the buildings are even though it can be hard to see them in the dark? Which buildings seem closer to you? Which seem farther away? How can you tell? What shapes do you see in this photograph? Where do you see places where several small shapes work together to form bigger shapes?
3. Abbott said, "You are photographing people when you are photographing a city, and you don't have to have a person in it." Even if we can't see them, where are the people in this photograph? What do you see that makes you say that?
4. Abbott wanted to photograph the new skyscrapers of New York because they were changing the look and feel of the city. What would you choose to photograph in your community to show how it looks and feels? Where could you go to get a dramatic view? What might be an interesting time of day to take your picture?

Canaletto (Giovanni Antonio Canal), Italy, 1697-1768
The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola
1740, oil on canvas
Bequest of Miss Tessie Jones in memory of Herschel V. Jones, 68.41.11
24 1/8 x 36 3/8 in. (61.28 x 92.39 cm) (canvas)

Key Ideas

1. In the 1700s, paintings of views of Venice, Italy, were in great demand by wealthy tourists traveling around Europe.
2. The artist Canaletto was one of the most successful and popular painters of such views, called vedute [veh-DOO-tay], because he painted the watery environment in a painstakingly detailed and realistic manner.
3. Canaletto shows us a view from near the head of the Grand Canal, Venice's principal economic highway, as well as a fashionable promenade lined with palaces, warehouses, and churches.

Suggested Questions

1. What's going on in this picture? What do you see that makes you say that? (For K-2 begin with: What do you see in this picture?) What more can we find?
2. What could someone who had never been to Venice learn about the environment of the city by looking at this picture? What do you see that makes you say that? How is it different from where you live?
3. Artists use a variety of tricks to show distance. What is near us in this picture? What is far away? How can you tell?
4. Imagine you are on one of the boats in this scene. What might it feel like to be here? What might you hear? What do you see that makes you say that?

Anishinaabe (Ojibwe) or Nēhiyawak (Cree), United States, North America
Moccasins, 1890–1910, Hide, beads, cotton
The Frances M. Norbeck Fund, 2000.138.4a,b
2 1/4 x 4 5/16 x 10 3/8 in. (5.7 x 11 x 26.4 cm)

Key Ideas

1. These moccasins blend two Native American artistic styles: Cree and Anishinaabe (Ojibwe).
2. While museum records do not tell us the identity of their maker, the moccasins represent the work of an innovative artist who combined traditional knowledge with fashion trends of the time.
3. We are not certain if the floral designs on these moccasins show the specific physical environment of the time, but they do help us to understand the artistic and cultural environment of the Cree and Anishinaabe (Ojibwe).

Suggested Questions

1. These shoes were made by a Native American artist and are called moccasins. Describe the moccasins. What designs do you see? What colors? What materials do you notice? (Or ask: Where do you see beads? Leather? Cloth?)
2. Think about your favorite pair of shoes. Now think about the environment in which you wear those shoes the most. What pictures or designs could you make to show what you appreciate about that environment?
3. These moccasins were influenced by two Native American cultures, the Cree and the Anishinaabe (Ojibwe). How have you been influenced by a culture other than your own?
4. What about the natural environment (nature) inspires you?

Bamana, Mali, Africa

Tyiwara headcrest, 20th century, wood, cowrie shells, thread
The Marguerite S. McNally Endowment for Art Acquisition, 2012.25
24 1/16 x 8 1/2 x 3 in. (61.12 x 21.59 x 7.62 cm) (including base)

Key Ideas

1. This African wooden sculpture is called a headcrest because it was made to be worn on a performer's head, attached to a woven cap.
2. The headcrest, which honors a legendary being named Tyiwara (chee WAH rah), was worn in performances that encouraged and celebrated farmers who planted and harvested crops in a challenging environment.
3. The Bamana artist who made this abstract sculpture included characteristics of a few different animals to show that Tyiwara possessed the strength and skill of all of them combined!

Suggested Questions

1. This wooden sculpture was made to be worn on a man's head. Imagine what it would look like if the bottom was firmly attached to a cap the man could tie onto his head. Look for the holes that fibers would have been woven through to keep it from falling. Close your eyes and think about what it might feel like to wear a heavy object attached to your favorite cap.
2. Look at the design of the sculpture of Tyiwara. It is an abstract design, which means that it is not realistic. Name the animal features or parts you see. What more can you find? What parts of the design do you wonder about?
3. The performers who wore headcrests like this one imitated the movements of human farmers as well as antelopes, aardvarks, and other animals. Imagine bending over as though you were digging in the dirt for a long time. If possible, stand up and make the movements that you would use to imitate digging with an aardvark snout. How would you show that you are as strong as an antelope?
4. The Tyiwara headcrest was made for a performance honoring farmers who had to overcome many environmental challenges to successfully grow food for their communities. What kinds of challenges do you think farmers in Minnesota (and Wisconsin) face?

Sources of Strength

China, Asia

Tiger pillow, 12th century, Tz'u-chou ware stoneware with black and tan glaze over a white slip under a clear glaze

Gift of Ruth and Bruce Dayton, 2000.89.1

4 7/8 x 14 7/8 x 7 in. (12.38 x 37.78 x 17.78 cm)

Key Ideas

1. Tigers have played an important role in Chinese culture and art since ancient times.
2. Ceramic pillows were used for everyday purposes and sometimes also found in tombs. This particular pillow was made to be purchased and used.
3. In China, the tiger is considered to be one of the mightiest animals in all the world.

Suggested Questions

1. Look closely. How did the artist who painted this tiger pillow show its strength? What do you see that makes you say that?
2. Close your eyes if you want. Think about a real tiger. In what ways do you think this pillow resembles a real tiger? What do you see that makes you say that? In what ways are they different? Why?
3. Look closely. Where can you see the artist used his imagination to create this tiger? What do you see that makes you say that? Why do you think the artist exaggerated the tiger's body? What do you see that makes you say that?
4. Imagine you were about to take a nap. How do you think it might feel to sleep on a ceramic pillow? Why? What do you think you would dream about? Why?

Dorothea Lange, United States, 1895–1965

Depicted: Florence Owens Thompson

Migrant Mother, Nipomo, California, 1936, gelatin silver print

The Alfred and Ingrid Lenz Harrison Fund, 92.136

13 5/16 x 10 5/16 in. (33.81 x 26.19 cm) (image); 13 7/8 x 11 in. (35.24 x 27.94 cm) (mount)

Key Ideas

1. The artist Dorothea Lange was inspired by the challenges people faced during the Great Depression, and she used photography to document and bring awareness to the problems.
2. A mother is holding her infant, huddled with her two older children, in a pea-pickers camp. Because of the drought, they were surviving on food they caught and the remains of leftover crops.
3. Unable to provide basic comforts for her family, the mother worked tirelessly to provide the necessities of shelter, food, and water for her family.

Suggested Questions

1. This family is going through a difficult time. Look closely. How do you think the mother is feeling? What do you see that makes you say that? We cannot see the children's faces, but we can see how they are standing. How do you think they feel? What do you see that makes you say that?
2. Look closely. The mother in this photograph is a strong woman. How did the artist make her look strong? What do you see that makes you say that? The artist put the woman in the middle of the photograph. Why do you think she did that?
3. Photographs capture moments instantly. Sometimes we pose for photographs. Sometimes photographs are candid, or taken in the moment. This photograph is a little bit of both. What makes it look like a portrait? Why? What makes it look candid? Why?

A'aninin (Gros Ventre), United States, North America

Shirt, 1890, wool, beads, animal hide, ribbon

The William Hood Dunwoody Fund and purchase through Art Quest 2001, 2001.197

28 1/4 x 62 in. (71.8 x 157.5 cm)

Key Ideas

1. A man has to earn the right to receive and wear an honor shirt like this. At the time this shirt was made, men could earn them by performing physical acts, like horse raiding or in battle, but (and still true today) the recipient also needed to be thoughtful, kind, generous, and wise. To this day, Plains Indian artists continue to produce great works of art in an ever-changing contemporary culture.
2. No two honor shirts are alike, but they do share similar characteristics: neckline decoration, fringes along the sleeves and back, and bands of color across the shoulders and arms.
3. A female artist would have sewn the shirt and stitched the beadwork by hand. European trade introduced the glass beads and some of the fabrics to Plains artists. Prior to trade, the artist would have used hide and quills.

Suggested Questions

1. Look closely. There are many different colors, textures, and patterns on this shirt. Describe them.
2. Look closely. How would this honor shirt may make someone stand out in a crowd? What do you see that makes you say that? What are some ways that clothing communicates strength in your community? How so?
3. A group of elders decides who deserves an honor shirt—and sometimes, whose shirt should be taken away. How might a shirt remind you of your duties to your community? How might it influence your behavior?

Japan, Asia

Vajra warriors, mid-14th century

Polychromed Japanese cypress (hinoki) with lacquer

Gift of funds from the Regis Corporation, 83.76.1

76 x 39 x 28 in. (193.04 x 99.06 x 71.12 cm)

Key Ideas

1. This pair of vajra warriors would have stood outside a Buddhist temple, one on each side of an entryway, to protect the temple from evil spirits.
2. One warrior represents visible power with his fists raised high and his teeth showing. The second warrior represents potential power with his arms at his sides and his mouth shut.
3. The two sculptures would once have been colorfully painted, but now that the paint has worn away we can see the original wood and lacquer sculpture.

Suggested Questions

1. These two figures were made to protect a Buddhist temple against evil thoughts and actions. What do you see that might make them good protectors? Why? In what ways do their faces tell us they are guardians? What do you see that makes you say that? What about them looks human? What about them does not look human?
2. These two warriors work as a pair. One represents overt power and is openly aggressive. The other represents hidden might and holds his potential power in check. Compare and contrast the two figures. How does each express his power? What do you see that makes you say that? Name all the ways they are alike. Name all the ways they differ.
3. Think of ways that someone can be strong without always showing their power. Describe them.

André Derain, France, 1880–1954

London: St. Paul's Cathedral seen from the Thames, 1906, oil on canvas

Bequest of Putnam Dana McMillan, 61.36.9

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39 1/4 x 32 1/4 in. (99.7 x 81.92 cm) (canvas)

48 3/4 x 41 3/8 x 2 1/4 in. (123.83 x 105.09 x 5.72 cm) (outer frame)

Key Ideas

1. The artist André Derain highlighted St. Paul's Cathedral, a place of great strength for many people, in his colorful landscape painting.
2. Color and location are used to emphasize various parts of the painting, St. Paul's dome being the focal point.
3. Born near Paris and working in London, the artist visited museums, zoos, and other cultural landmarks to find inspiration.

Suggested Questions

1. Atmospheric perspective is a painting technique artists use to show that things are far away. Look closely at this painting. What buildings do you believe are farthest away? What do you see that makes you say that? How did the artist use color to tell us things are far? What do you see that makes you say that?
2. Derain was inspired by the work of others. His trips to the National Gallery and the British Museum exposed him to the art and history of cultures other than his own. What inspires you? Why? Is there a person or place that gives you strength? What about that person or place makes you feel that way?
3. Look closely. Imagine you stepped into this painting and stood where the artist did. What sounds might you hear? Why? What scents might you smell? What do you see that makes you say that? Where do your eyes go first? Why do you think you looked there first? What do you still have questions about? Why?

Dale Chihuly, United States, 1941

Sunburst, 1999, blown glass, neon, metal armature

Gift of funds from Donna and Cargill MacMillan Jr., 99.132

©1999, Chihuly Studio

120 in. (304.8 cm)

Key Ideas

1. We do not know for certain that this is a sun, but in calling it Sunburst, the artist Dale Chihuly leads us to believe the sun was his inspiration.
2. The sun provides endless strength and power to all living things on Earth.
3. The artist, after suffering an injury, could no longer work independently so he began to work with a team—finding artistic and creative strength in numbers.

Suggested Questions

1. This artwork is 10 feet tall and 10 feet wide. Why do you suppose Dale Chihuly made it so huge? How does size or scale communicate strength? Why? What small things have great strength? How so?
2. Look closely. If the artwork were a different color, how would it change? Why? What feelings would you have if it were blue? Red? What new title would you give it? Why?
3. The artist works with a team of people to create his artworks. When have you worked as a team with others? How did you feel? How is it different than when you work alone? Why do you think that is? Which do you prefer? Why?