Welcome to Art Adventure

What is Art Adventure?

Art Adventure is a program that engages students with artworks from the Minneapolis Institute of Art's collection. Through the support of thousands of trained volunteers, Art Adventure brings visual arts into K–6 classrooms across Minnesota and beyond. The program encourages creativity, critical thinking, and global awareness through in-depth explorations of art across various cultures and time periods. Art Adventure is an opportunity for students to experience art up close and personal through reproductions, technology, and touch-and-feel props.

What does the Art Adventure Program do for students?

An evaluation of Art Adventure showed that, in addition to fostering an interest in art, the program fosters five major critical thinking skills. The skills and experiences students gain through Art Adventure will benefit them the rest of their lives.

5 Critical Thinking Skills

1. Describe what you see.
2. Notice details.
3. Understand how the parts form a whole idea or artwork.
4. Support interpretations with sufficient reasons.
5. Support opinions or preferences with sound reasons.

Who are Picture People?

You like being around and talking to children. You're happy to hear their ideas and are curious to know more about them. You think you might like art—or you know you love art! You might be a parent, a grandparent, or a community member with an enthusiasm for kids and the arts.

You're good at and enjoy

- Recognizing the value in others' unique perspectives.
- Learning about people and places new to you.
- Collaborating with other adults.
- Listening to students.
- Sharing information.

Things you don't have to be good at (but might worry are important)

You do not need to:

- Have classroom experience.
- Know about art, art history, or museums.
- Teach students about art historical periods and terminology.
- Know how to make art.

In this role, you will

- Introduce classroom students to a variety of preselected artworks from various cultures, places, and eras.
- Facilitate discussions using open-ended questions and reaffirm what you hear students say.
- Ask follow-up questions to enliven the conversation.
- Communicate with your school's coordinator.

Once You're in the Classroom

Relax!

The information provided in this booklet is intended as background material to help you feel confident when you share artworks with children. Don't feel you have to cover everything. Rather, choose two or three key ideas you think will be compelling. Kids love stories—what stories might you tell? What parallels can you draw to their lives?

Be sure everyone can see you and the reproduction.

Talk with the teacher to understand routines the class follows when gathering for a visitor. Aim for a setup that will get the students as close to the reproduction as possible. Keep the students' eyes on you, too, by making regular eye contact with everyone in the group.

Set up the students for successful exploration.

- Have the children wear nametags so you can call them by name.
- Set your own preferences aside to allow students to form their own opinions.
- Encourage the students to take turns speaking.
- Paraphrase what the students have said to let them know that you have been listening and help clarify each student's statement for the class.

Begin each discussion with a moment of silent looking.

Begin by introducing the lesson, yourself, and the reproductions. Review with the class what a museum is and what you'll be doing with them. You might build suspense by keeping each image hidden. Start by having the students observe the artwork in total silence. Model your expectations by spending time quietly looking, too.

Give students time to talk about what they have observed.

Introduce a key idea, then begin with a question. Each artwork has specific examples. Be sure to use your finger to point to the part of the picture the child is talking about. Paraphrase his or her words to clarify the observation for others. You'll be surprised how quickly students learn to justify their comments with evidence they can see in the picture! Asking "What else can you find?" or connecting historical content can help generate further comments.

Connect your key ideas to the students' observations.

When the students' observations begin to slow down, use what you've learned about their interests to steer the discussion toward your key ideas. Try to ask questions that will draw connections between what they have said and what you would like them to consider. If they pose questions you can't answer, admit it! Brainstorm ways you might find out together.

Keep the age of your class in mind.

Don't expect young children to be able to focus for longer than 20 minutes. Plan your presentations accordingly. Consider your grade level's ability to understand time—will students understand a date or phrase such as "colonial times" (fifth graders might) or should you stick with "a long time ago" or "about 100 years ago"? Keep in mind that younger children are more likely to accept the abstract than older students, who may want concrete content.

Talk to other Picture People.

Experienced Picture People have great ideas about how to capture the imagination of a class. Don't hesitate to borrow and adapt their suggestions, but remember to bring your own creativity along, too.

Talking about Art

Each artwork comes with key ideas and supporting questions. We encourage you to use them. If you want to develop your own, consider these non-specific questions, which encourage students to look closely and find their own meaning. This process helps develop the five Critical Thinking Skills (page 1). Please keep in mind that not every question will work for every artwork. Remember, if you ask a question, first share a key idea.

What do you see in this artwork?
What else can you find?
This is the best line of questioning to begin conversations with K–2 students. For students who seem ready to dive deeper ask, "What do you see that makes you say that?"

What's going on in this picture?
What do you see that makes you say that?
You'll notice this question is different than "What do you see?" "What's going on?" invites a consideration of relationships and interactions and taps into children's natural interest to find stories. "What do you see that makes you say that?" focuses comments on the evidence in the artwork and helps kids explain their assumptions.

How would you feel if you were "in" this work of art?
What would you hear? How might this feel if you could touch it? What path would you take through the picture? What do you see that makes you say that? What might it smell like?

What does this artwork remind you of?
What would you use this object for? What about this scene is familiar or unfamiliar to you? What do you see that makes you say that?

What person or object in this picture do you think was most important to the artist?
What are people in the picture looking at? Where are there bright colors? What is biggest?

How would the artwork be different if you could make a change?
What would happen if you changed a color? Moved an object or person? Left something out?

How is this work of art similar to or different from another one you've seen in this set?
"Compare and contrast" encourages close looking and reinforces the theme. Get together with your fellow volunteers to coordinate some provocative pairs.

How does this work of art relate to the theme of the set?
Let the students pull it all together! What connections do they see between the theme and what they've noticed and learned about the work of art?

What do you like most about this artwork? Why? What do you like least?
If you could keep one artwork from this set, what artwork would you pick? Why?

Using Touch-and-Feel Props

Why props?

Students normally first encounter the Art Adventure artworks in their classrooms as reproductions. The works of art appear to be two-dimensional and similar in size. Props accompany many of the reproductions to help overcome this limitation. Touching a material similar to the artwork, seeing the technique used to create it, or looking at a photograph in which the object is being used adds another dimension to the experience. The use of props reinforces the understanding of all learners through hands-on experiences.

How should you use props?

Without careful planning, props will do little but distract your group. Use these helpful tips to lead a successful exploration:

- Present the prop alongside information about an artwork or to help answer a question about the artwork.
- There are a number of ways to use the prop:
    1. Pass the prop around to each student. Give the students a question to consider while they are waiting for the prop and one to consider after they have held the prop.
    2. Ask a single student to come forward and describe how it feels to the whole group.
    3. Hold the prop yourself and walk it around the group for the students to touch or look at closely.
    4. Hold the prop yourself to illustrate relevant parts of the discussion.
    5. Give everyone a chance to examine it more closely at the end of your presentation.
- Clear communication of your expectations is essential to keep the students focused on the activity. Let the students know that they will need to take turns, what they should do if it's not their turn, and how they should treat the props.
- After the students have explored the prop, refer to the experience as you continue the discussion.
- Don't forget to plan how you'll get the props back from the students! Schools are charged significant fees for missing or damaged props and reproductions.

Cultural Reflections in Art

When we encounter works of art in a museum, we experience them in various ways. Because artworks are often created for a context other than a museum, their meaning can be better understood if we are aware of the context for which they were made. Each of the six artworks in this set is a product of a specific place and time and in some way reflects the culture that produced it.

A culture can be defined as the way of life of a group of humans living in a particular geographical area at a particular moment in time. Culture includes the art, beliefs, social and family customs, inventions, language, technology, and traditions of a people. The science that studies and interprets human culture is anthropology, while the branch of anthropology that concentrates on past civilizations is archaeology. Anthropologists and archaeologists work like detectives, gathering evidence from the artwork, homes, tools, and artifacts of a culture. They carefully piece together the evidence, then suggest theories to explain their discoveries. They use various scientific methods to collect information, and they also rely on careful observation as a tool of discovery.

Like anthropologists, students can use their eyes as tools of discovery, looking for clues about the various cultures. By asking certain questions, they can collect a surprising amount of information and can make many deductions about the works of art and the cultures that produced them.

Prop Kit Contents

Work of Art	Prop	Replacement Cost
Jean Clouet the Younger, *Princess Charlotte of France*	Samples of velvet and silk Photograph for scale	$30 $10
Africa, Power figure	No prop	—
Chimú, Ear spools	Scale model of ear spool	$30
Clementine Hunter, *The Wash*	Sample of oil painting on masonite Photograph of the African House on the Melrose Plantation Photograph of Hunter (2)	$30 $10 $10
China, Money tree	Detail of Money tree Photograph of coin mold	$10 $10
Macena Barton, *Portrait of José Mojica*	No prop	—
Artwork Reproductions (6)		$50

Please make sure that you have enclosed all of the items on this list when you return the prop kit. You will be responsible for the cost of replacing any damaged or missing items. Thank you!

Contents

Jean Clouet the Younger,
Princess Charlotte of France, 1522 9

Africa, Democratic Republic of Congo, Power figure, 1900s 13

Peru, Chimú, Ear spools, 1150–1450 17

Clementine Hunter, *The Wash*, 1950s 21

Macena Barton, *Portrait of José Mojica,* 1928 25

China, Money tree, 1st–2nd century 29

Cultural Clues 32

Cultural Reflections in Art: Self-Guided Tour 33

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 ¼ x 3⁄16 in. (17.78 x 13.34 x 0.4 cm) (panel)

What was it like to be a young princess living in France during the 1500s? This painting is filled with clues. It also offers evidence about the artist's occupation as a portraitist during that period.

Background

Francis I, King of France from 1515 to 1547, was a passionate collector of art. He was also the first French king to favor painting over the other arts. Sponsoring the Italian Renaissance masters at the height of their creativity, Francis I set the style for all the arts in France, placing a new emphasis on ceremony and luxury.

Except for pictures of royalty, few painted portraits were produced in France before the 1500s. As the court and nobility developed under Francis I, aristocratic families began to build their own collections of portraits, emulating the king and demonstrating their wealth and position. Another reason for the growing popularity of portraiture was the rise of interest in the individual. By the time Jean Clouet (Jhahn Klew–AY) began his career, the demand for portraits had increased greatly.

Princess Charlotte

In this portrait, Princess Charlotte, daughter of Francis I, is shown at about 6 or 7 years old. This is the only likeness of Charlotte. She died not long after it was painted, at age 7 years, 8 months.

Charlotte fills the frame, with her face shown in three-quarter view and her upper torso at a slight angle. She is presented in all her finery, holding a rosary of black and gold beads. Though only 6 years old, she is dressed like adult women in France during the 1500s. Over a linen chemise (undergarment), Charlotte wears a golden silk tunic (outer garment), which is covered with a black velvet over-gown. On her head she wears a coral cap called a *chaperon* (shapp-err-OWN), made of velvet or quilted silk and decorated with tiny pearls. Underneath the cap is a thin linen or gauze layer that fastens around her chin. Clouet depicts the rich textures of her clothing and jewelry, with meticulous attention to details such as the folds and pleats in her gold sleeves, the intricate lace of her linen cuffs and embroidered neckline, and the lustrous pearls in her headdress.

Clouet captures the delicate quality of Charlotte's youthful skin, but her facial features seem older than 6 years. She gazes intently into the distance with an expression of gentle reserve. While her quiet, contemplative mood contributes to her mature appearance, it reveals little about her thoughts or feelings.

Despite the painting's small scale, Princess Charlotte has a strong presence, enhanced by Clouet's handling of composition, color, and texture.

Despite the painting's small scale, Princess Charlotte has a strong presence, enhanced by Clouet's handling of composition, color, and texture. Charlotte projects forward from the dark background, creating an illusion of a solid three-dimensional figure. Clouet gives volume to the figure and costume, as seen in Charlotte's face and in the folds of the sleeves, where gradations of light and dark colors create the appearance of shadows and highlights. Clouet's use of shades of yellow, red, and brown gives Charlotte a warmth and vibrancy, which are reinforced by the enamel-like finish of his jewel tones. Charlotte's face and hands stand out against the dark background and broad areas of color. The exquisite details of her jewelry and costume are emphasized by their contrast with these masses of color.

As the second eldest of Francis's seven children, Charlotte would have been an important person in the French court despite her young age. In this period, French children, once they reached the age of 6, were considered miniature adults, and they were expected to dress and act like adults. Because of Charlotte's high position in the court, expectations of appropriate behavior and manners would have been even greater. One can't imagine her telling jokes to her siblings, playing hide-and-seek, or sneaking a midnight snack from the kitchen.

Technique

Using oil paints on a wooden panel, Clouet applied his colors with great precision, making the individual brushstrokes almost impossible to distinguish. The medium of oil paint lends itself both to minute detail and to the subtle blending of tones. Clouet likely began by sketching Charlotte's features on the white surface of a gessoed panel (gesso is a mixture made of fine ground plaster and glue). He then applied the flesh tones to the face and hands and added darker tones to build up the modeling. He probably painted the costume and background before adding the final details of jewelry and accessories.

About the Artist

Little is known of Clouet's early years. It is thought that he was born in the southern Netherlands and by 1509 had settled in Paris. From 1516 on, he worked at the French court, and in 1530 he became chief painter to King Francis I, serving in this position for most of the king's reign. Clouet painted many portraits of royalty and nobility, including of Francis I and other members of the royal family. Because Clouet's works are unsigned, credit is often difficult to give. Yet he is considered to be an important artist who continued the French portrait tradition while borrowing elements from both Italian and Flemish art.

An innovator in many areas, Clouet originated the widespread use of portrait drawings in colored chalk, a means of supplying copies of portraits in demand. He also created the format of the miniature portrait and helped introduce the concepts of Italian Renaissance art to France. His work had considerable influence on his contemporaries.

Cultural Clues

- The portrait helps us to imagine what royal life was like in 1500s France. Charlotte's fancy outfit shows us how a princess would dress, but also tells us that young children were expected to behave like adults.
- Because Charlotte is holding a rosary, it is very likely that religion was an important part of her life.
- From its small size, we can deduce that the portrait probably was not hung in the ballroom or dining room of the royal palace but, rather, was painted for another family member to hang in a bedroom or sitting room, perhaps with portraits of Charlotte's brothers and sisters or other family members. It was probably for personal rather than state use.

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?

Notes

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 ¾ x 9 ¾ x 7 ¼ in. (40.0 x 24.8 x 18.4 cm)

Created to maintain the well-being of a Kongo village, this sculpture offers clues to the ways in which it was used and perceived by the inhabitants of that community.

Background

This sculpture, a type of power figure called *nkisi nkondi* [N-kee-see N-kon-dee], was carved by the Kongo people, who lived in the region of Central Africa now known as the Democratic Republic of Congo during the 1900s. Popularly known as nail figures, these sculptures were used for various purposes, such as protecting the village, curing illnesses, settling disputes, sealing agreements, and destroying enemies. The term *nkisi* refers to the spiritual charm of the figure. *Nkondi* refers to the figure itself and is derived from the verb *konda*, "to hunt." (The plural form is *minkondi*.) Like seasoned hunters, *minkondi* could capture liars, thieves, and others who undermine society.

Generally carved in the shape of human beings or, on occasion, dogs, *minkondi* were sacred objects. A nail figure's power came from spirits that were attracted to ritual substances placed in a container cut into the figure's head or stomach. A religious specialist, who was also a healer and a legal expert, determined the appropriate herbs, animal bones, fur, and seeds. With the help of this powerful carved figure, the religious specialist took care of the spiritual and physical needs of the Kongo villagers. Kept in a hidden part of the specialist's home, on special occasions the *nkisi nkondi* was brought outside in a public setting where judicial procedures took place. The parties involved came before the figure with the specialist, and together they investigated the problem at hand.

Each of the blades, nails, screws, and other sharply pointed objects driven into a nail figure represents the taking of an oath, the witnessing of an agreement, or some other occasion when the power of the figure was invoked.

Each of the blades, nails, screws, and other sharply pointed objects driven into a nail figure represents the taking of an oath, the witnessing of an agreement, or some other occasion when the power of the figure was invoked. When an agreement was to be made between two individuals or two villages, representatives from both parties took an oath in front of the *nkisi nkondi* and then sealed the oath by driving a nail or other sharp metal object into the figure to activate its power. This was similar to the signing of a contract. If two warring parties came before the figure to make peace, the conditions agreed upon were hammered into it with a nail. If a person accused another of stealing property, both would go before the *nkisi nkondi* and, while driving in a nail, might ask to be destroyed by the image if telling a lie.

Evoking both gentle and fearsome spiritual powers, *minkondi* were considered to be enforcers of a system of justice as well as guardians and friends: they healed or protected the innocent, punished or killed the guilty, and wrought revenge on those who broke their oaths. Some *nkisi* have been so heavily used that the wooden figure is barely visible beneath the applied objects.

Power Figure

Despite its small size, this figure seems very intimidating, with nails and blades studding its surface. The head is finely carved with large, almond-shaped eyes, a broad nose with flaring nostrils, and a tense, open mouth. This mouth is ready to speak on behalf of justice, signifying that the figure is alert and has power. The eyes are made of glass mirrors—one could see through the glass while simultaneously watching his or her reflection in the mirror.

The figure stands in a pose of challenge and authority, with its left hand resting on its hip, and its right arm raised to hold a weapon (which is missing). The form is nearly symmetrical, with its feet firmly grounded on two rectangular wooden bases. It is in a stance of readiness, poised for action—another reminder of the *nkisi nkondi's* power to punish clients who break their vows or tell lies before the image. A mirror seals the rectangular container that holds substances believed to have strong religious powers. This mirror once reflected the faces of those that stood before the figure, showing that the spirit was keeping watch on their every move.

The figure is covered with a variety of sharp objects, mostly iron nails, which have particular significance for the Kongo people, who considered metal powerful. Also attached are shells, string, and pieces of bone as well as bundles filled with extra substances, such as the cotton-covered yoke around the neck. The tied bundles, held together by raffia cords, may symbolize the tying up or stopping of an evil spirit causing some affliction. Nails wrapped with string or wicker, such as those found on both the left and the right sides of the face, were probably used during a rite of reconciliation, binding the participants to their promises.

The prickly texture and bristling energy of the animated, encrusted surface both attracts and repels the viewer. The variety and density of materials and textures hold our attention. Yet the aggressive nature of the attached nails and blades tends to distance the viewer from the figure. At 15¾ inches tall, this nail figure could be easily transported from place to place, but some *minkondi* are as tall as 5 feet.

Technique

This *nkisi nkondi* was carved out of wood. Woodcarving is a subtractive technique in which the form is created by chipping away the material, rather than by adding and modeling as with clay. Woodcarving tools include an assortment of chisels, gouges, and knives, which are struck with a mallet to form the sculpture. The face is finely carved with attention to naturalistic details in the features, while the body is roughly shaped. After the sculptor carved the figure, a ritual specialist completed it by placing substances in the stomach cavity and in other receptacles.

After the sculptor carved the figure, a ritual specialist completed it by placing substances in the stomach cavity and in other receptacles.

The nails, blades, and screws were driven into the figure during its use. The sculpture is thus an assemblage of various materials, put together by several people.

About the Artist

Although their identities are unknown to us, a sculptor and a ritual specialist worked together to make *Minkondi* to meet the spiritual and social needs of the community.

Cultural Clues

- Because of its powerful appearance, we can guess that this figure was treated with respect by the village that owned it. The aggressive quality of the figure and materials might have intimidated those who confronted it. We can deduce that it had an important presence in a community.
- Its condition suggests signs of use on many occasions, since many objects were driven into the surface.
- This figure was constructed of natural materials, such as wood and raffia, and also human-made materials, such as glass mirrors and metal nails and blades. The makers either had metal-forging skills or acquired metal objects through trade.

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?

Notes

Chimú, Peru, South America
Ear spools, 1150–1450, gold alloy
The William Hood Dunwoody Fund, 43.4.1
5 ⅜ x 5 in. (13.65 x 12.7 cm)

Worn nearly a thousand years ago in Peru, these dazzling ornaments suggest the importance of the wearer and provide clues to the Chimú society's system of government and religious beliefs.

Background

The Chimú people lived in the river valleys and coastal areas of the Central Andes region in western Peru from about 1000 CE until 1430, when the Incas conquered them. Gold was plentiful in the Peruvian Andes; much of it was gathered as pure flakes or nuggets from streams or rivers. To remove gold from ore, the Chimú used fire and water to break up ore-bearing rocks. In later times, gold was mined by digging shafts in the mountains.

Though the Chimú were skilled potters, Chimú craftspeople excelled above all in metalworking, particularly gold. The Chimú made greater use of precious metals than any other people in ancient Peruvian history, creating a tremendous diversity of forms, including ceremonial weapons, tools, jewelry, and vessels.

Chimú society was structured in a rigid caste system led by the nobility. Most of the population were commoners, many of whom helped build the large cities for which the Chimú are known. Chan Chan, their capital, was one of the most splendid cities in ancient Peru. Archaeological excavations reveal that many commoners in Chan Chan were artisans, whose quarters contained tools for woodworking, spinning, weaving, and metalworking. The state supported these artisans, who crafted many ceremonial vessels and personal ornaments for the nobility.

People throughout the world have long worn ear ornaments. In many ancient South American cultures, ear piercing and the wearing of ear ornaments were thought to protect the wearer from evil spirits.

In many ancient South American cultures, ear piercing and the wearing of ear ornaments were thought to protect the wearer from evil spirits.

The Chimú people may have believed that spirits were responsible for health or illness and that evil spirits could enter a person's body through an orifice. Thus ear ornaments, inserted into pierced earlobes, were worn as protection. Over time, ornaments became larger and more ornate, and simple ear piercing did not suffice. It became necessary to wear ear spools of increasing size and weight from childhood on, to gradually stretch the pierced lobes to accommodate the large ornaments.

Ear Spools

These ear spools were worn as a mark of distinction and status by a high-ranking Chimú man. The large disks of the ear spools also protected the wearer from evil spirits by covering the ears. In Chimú society, such ornaments were probably worn only on special occasions and by men of high rank.

Each ear spool weighs only about 5 ounces. The posts, which are 5 inches long and about 1 inch in diameter, were inserted through holes in the earlobes. They were tied together at the back of the neck to stabilize the ornaments. Though relatively light in weight, their size and shape must have made them difficult to wear.

Each disk is decorated with a complex figural scene. The central figure in each scene represents a deity or king who wears an elaborate crescent-shaped headdress decorated with four bangles, which are smaller disks attached to the main disk with wire. In

his right hand, the figure holds a glass, called a *kero*, a symbol of power and identity used in many Andean religious and state ceremonies. The object in his left hand looks like a cylindrical cup. He stands on a litter (a platform or stretcher on which a person can be carried). Supporting the litter are three anthropomorphic figures with human bodies and monkeylike ears and tails. They appear to be lower in status than the central figure; they are smaller and placed below him in a supporting position. Two figures wear smaller, simpler versions of the central figure's headdress, indicating their status, and also carry some type of cup.

The significance of the cups is unknown; perhaps they were intended to receive the contents of the chief figure's beaker. The third and smallest figure, in the lower center, is adorned solely with a bangle. Monkeys holding staffs appear often in Chimú art as symbols of authority. These mythical human-animal figures may indicate a belief in the supernatural. Other mythical figures on the ear spools are serpent heads on the ends of the litter shafts and two-headed felines represented in stylized designs that wind around the posts (difficult to see on the reproduction).

Each disk has decorative, small-scale surface detailing, such as tiny gold beads on the rim and rich patterning on the headdresses. The circular shape of the disk and post is echoed by the crescent-shaped headdresses, the figures' faces, the monkeylike ears and spiraling tails, the rim beading, and the small bangles attached to the disk.

We can imagine how impressive a Chimú nobleman must have looked wearing these ear spools as part of his ceremonial attire. The dazzle of gold, the light glancing off the bangles, and the large size of the ear spools would have contributed to his splendid, imposing appearance.

Technique

A number of goldsmithing techniques were used in making the disks of the ear spools. First, the gold was melted and cast into flat sheets by pressing it between two flat slabs of stone or clay. Gold disks were cut from the flat sheet with sharp chisels and then hammered on a wooden surface into a shallow concave shape. During the hammering process, the gold had to be annealed, or heated, to keep it malleable.

A flat sheet of gold was also used to make the figures that decorate the disks. To form the relief, the shapes were cut and then embossed by hammering the backs over a wooden mold. Later, the details were incised on the front with sharp chisels. The fully formed figures were then soldered, or joined together, to the shallow disk. The gold bangles were probably cut from sheets of gold by means of a hollow tubular tool called a punch. The hollow gold beads on the rim of the disk were molded in halves and then forced together in a press. The beads were strung on wire and soldered to the edge.

While these ear spools were constructed primarily by cutting and manipulating two-dimensional sheets, the goldsmiths of the ancient Americas had mastered nearly all of the goldworking techniques known today. Despite their sophisticated techniques, they used tools of the simplest kind and materials available at hand, such as stone, pieces of wood, and even bone. Archaeological excavations have also uncovered instruments such as punches, chisels, blowpipes, wooden models, and welding tools.

About the Artist

The Chimú had learned goldsmithing techniques from their predecessors in the area, the Moche people, but they achieved new heights in the art of working gold, and Chimú goldsmiths were accorded high prestige.

Cultural Clues

- The ornateness of these ear spools suggests they were worn for special occasions by a person of high status. The gold material and intricate workmanship suggest they are precious.
- The ear spools provide information about the level of Chimú technology in the science of metal and the tools available to the Chimú for obtaining, refining, and working gold.
- The placement, scale, and attire of the figures suggest a hierarchical society. The central figure appears to be the most important; he is the largest and placed above three other figures, which support him on a litter. Because two of the supporting figures wear headdresses and are larger than the one in the lower center, they seem to be of middle status. The smallest figure appears to be of lowest status.
- The mythical figures of hybrid human and animal forms suggest a religious belief in the supernatural.

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?

Notes

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)

This colorful scene of women doing the wash in an outdoor setting provides evidence of the value artist Clementine Hunter placed on women's work and friendships on a Louisiana plantation in the 1950s.

History

The 13th Amendment to the U.S. Constitution outlawed slavery in 1865. Nonetheless, many Black Americans in the South had no choice but to remain on the lands of their former masters, working for low wages and under conditions only slightly better than those of slavery. By the turn of the century, many Black Americans left the South in search of a better life. However, limited work opportunities in both the North and the South, as well as racial intolerance, kept many on the plantations. With promises of higher wages and humane treatment, some land-owners persuaded workers to remain on plantations and farms for generations.

Clementine [Clemen-teen] Hunter lived and worked at Melrose Plantation in the Cane River region in northern Louisiana.

Though freedoms were limited and life was difficult for many Black Americans, Hunter valued and had intense pride in her experiences at Melrose, where she lived most of her long life.

Melrose Plantation had long been established on the northwest bank of the Cane River, near Natchitoches (NAK-uh-tesh), Louisiana. It was first owned by the second son of Marie Thérèse Coincoin, a once-enslaved woman and mistress of Claude Thomas Pierre Metoyer. In 1778, Metoyer freed Coincoin and their children and granted her 68 acres of land. With this land, she maintained a thriving agricultural empire, gaining thousands of acres of land through grants, which she used for cotton, corn, tobacco, and cattle. Due to economic hardships, Coincoin's descendents were forced to sell the property. In 1898, John Hampton Henry and his wife, Cammie, became owners of the plantation. Cammie set out to restore Melrose to its former glory with a sense of place and history, reviving local arts and crafts. Under her ownership, Melrose became a center for the arts, culture, and hospitality.

The Wash

This painting depicts three women doing the plantation laundry outdoors at a time when clothes were still boiled and scrubbed with lye soap. Their surroundings include sunny yellow fields, lush green trees, and a brilliant green and blue sky. Standing on a grassy ledge, a woman with graying hair smokes a pipe while she stirs the laundry boiling in a large black pot brimming with soapsuds. On either side of her are two women scrubbing clothes on boards. All three wear colorful straw hats, dresses with long skirts, and aprons—one with a bright red patch. Behind the women, red and blue union suits (under-garments) and bright white towels hang on the line.

Though the women are engaged in a physical task, Hunter's bright colors and flat, simple forms convey joy and vitality.

Perhaps she is expressing her pleasure in the elements of her workaday world: the warmth of the sun, the beauty of the rural South, and the opportunity to socialize with other women on the plantation.

Perhaps she is expressing her pleasure in the elements of her workaday world: the warmth of the sun, the beauty of the rural South, and the opportunity to socialize with other women on the plantation.

On the right stands a brick and cypress structure with wide eaves called the African House. It was built around 1800 under the direction of Marie Thérèse Coincoin. The architecture of the African House is thought to be a direct model of traditional African homes. She used part of the house as a store and another part as a prison for enslaved people. Hunter later painted murals inside the African House, under the sponsorship of the owner at that time, J.H. Henry. The house still stands at Melrose Plantation, now a historical site.

Hunter is referred to as a folk artist because she had no formal art training and worked outside the mainstream art world. Like other folk artists, she recorded and preserved the traditions of her heritage. She painted scenes familiar to her from her life at Melrose, often repeating subjects again and again. Events such as weddings, funerals, and Saturday-night parties are frequent themes, as are scenes of people picking cotton, threshing pecans, and boiling wash in the plantation yard.

Her paintings of daily activity of Black Americans living on Melrose are based on her recollection of these events.

Hunter's penchant for pure primary colors of red, yellow, and blue gives the work vibrancy, as do the warm hues that vividly capture the warmth of this sunny southern setting. She did not paint a naturalistic scene according to the laws of perspective, but defined her figures and forms in broad patches of color, with virtually no modeling in lights and darks.

She did not paint a naturalistic scene according to the laws of perspective, but defined her figures and forms in broad patches of color, with virtually no modeling in lights and darks.

In Hunter's painting, background and foreground are not clearly delineated; instead, objects are stacked above one another to suggest distance. Thus, the clothesline, house, and tree seem to hover above the women's heads, while at the same time they appear to be behind the three women.

Technique

Hunter created several thousand paintings in her career. She painted on any material available to her, including cardboard boxes, brown paper bags, scraps of plywood, and window shades. Among the more unusual materials she used were snuff bottles, wine jugs, gourds, and even black iron skillets. In *The Wash* Hunter applied oil paint to the surface of fiberboard, working from memory without the preliminary use of sketches or models.

About the Artist

Born in 1885 on Hidden Hill Plantation in Louisiana, Clementine Hunter moved to Melrose Plantation at age 16. Her father was a field hand and her mother a plantation cook. At Melrose, Hunter worked in the cotton fields and later in the main house as a cook. She gained fame for her culinary skills at a time when Melrose hospitality was a Louisiana legend. Throughout her long life she remained at Melrose, marrying twice and raising five children there.

Because Melrose's owner, Cammie Henry, encouraged visual artists, writers, and musicians to visit and work on the plantation, Hunter was exposed to a wide variety of art.

She began to paint when she was nearly 60, inspired by supplies left behind by a visiting artist.

She began to paint when she was nearly 60, inspired by supplies left behind by a visiting artist. From that moment on, she zealously pursued painting. Soon she received national recognition, winning the Julius Rosenwald Foundation Grant in 1945. In 1953 *Look* magazine named Hunter among the most notable folk painters in the country. Two years later, she was the first Black artist to be featured in one-person shows at both the Delgado Museum (now the New Orleans Museum of Art) and Northwestern State University in Natchitoches. In 1955, she also undertook an important project, painting murals for the African House. These consisted of nine large panels that encircled the top floor of this unique structure, showing colorful scenes of the activities and pageantry of plantation life.

Though Hunter received no formal training, her career was influenced by François Mignon, a Frenchman who visited Melrose in 1938 and stayed on to become curator of the plantation library. He became Hunter's mentor and supporter, encouraging her until his death in 1980. Clementine Hunter became something of a legend in her own lifetime. She received unprecedented recognition for a Black folk artist, and in 1986 she was given an honorary doctoral degree by Northwestern State University. Her works are held in private and public collections throughout the United States and Europe.

Cultural Clues

- This painting offers clues to Hunter's life on Melrose Plantation.
- Washing and drying machines had been invented by the 1950s, but this painting portrays an era when people boiled laundry with lye soap and hung it outside to dry.
- This painting reveals an interest in the lives of working women, whom we see dressed in workday attire while doing the wash.

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?

Notes

Macena Barton, United States, 1901–86
Portrait of José Mojica, 1928, oil on canvas
The Ray and Carol Bergeson Endowment for Art Acquisition, 2018.69.1, © Macena Barton
108 x 84 x 3 in. (274.3 x 213.4 x 7.6 cm)

José Mojica starred in many film and theater productions before leaving to become a Franciscan friar. The costume he wears in this vibrant portrait is likely from one of his first performances in Chicago.

Fray José Mojica

This portrait is of a Mexican musical film star, José Mojica (Ho-say Mo-Hhee-Ka). He began his career as a singer and musician in North and South America, and acted in productions at the New York Metropolitan Opera House and at the Chicago Civic Opera. In Chicago, he encountered the artist, Macena Barton (Mah-sayna Bar-ton), who would paint his portrait. Mojica starred in many films in Hollywood and Mexico City, where he became famous for his film roles as a musically gifted heartthrob.

At the height of his career, Mojica decided to leave his life of fame and donate his fortune to become a Franciscan friar, or "Fray" in Spanish.

At the height of his career, Mojica left his life of fame to become a Franciscan friar. Mojica donated his money to charity and lived in a monastery in Peru, where he eventually became a priest and performed his first mass. Yet his fame in Mexican popular culture continued; fans came in droves to listen to him sing in church. Because of his influence, Mojica sang on the streets and recruited people to build seminaries. Mojica died at age 78, leaving behind a legacy of successful films and musical performances among his various accomplishments as a Franciscan friar.

Background

In the early 1900s, Chicago saw immense cultural growth and change as World War I ended and the Roaring 20s began. Charlie Chaplin, a silent-film star, became a household name, and the Chicago Opera grew in popularity. The city was booming and, with the Chicago World's Fair of 1933 approaching, Chicagoans had a lot to look forward to.

However, the Great Depression upended everything. In 1929, the stock market crashed, leaving many people without jobs, homes, and food in Chicago and across the nation. Rebuilding efforts for the Chicago World's Fair of 1933, also known as A Century of Progress International Exposition, harnessed the skills of many laborers. The theme was technological advancement, and the fair organizers did not disappoint. The first technicolor short film debuted at the fair, along with inventions like dishwashers and air conditioners. Though the fair proved that economic progress was possible amid the Great Depression, women and people of color were underrepresented. Nevertheless, both José Mojica and Macena Barton cultivated fruitful careers in the art scene of Chicago at the time.

About the Artist

Born in Michigan, Macena Barton moved to Chicago to pursue her dream of becoming an artist. She enrolled at the Art Institute of Chicago (1921–25), where she studied painting and developed her signature style. She called her paintings of family members, friends, and even herself, "aura portraits" because of the ring of light that surrounded the subject. Barton, a spiritual person, became interested in various religions and philosophies, and she grew to believe that people give off a psychic aura. This is what she attempted to portray in many of her portraits.

Barton called her paintings of family members, friends, and even herself, 'aura portraits' because of the ring of light that surrounded the subject.

Barton was a self-proclaimed feminist who often pushed the envelope in her artworks. During the 1920s and 1930s, women generally did not paint nude portraits, or even incorporate nudes into their artworks. However, Barton did, largely to confront the opinions of male art critics, who believed only men should paint nudes. A daring art pioneer, she became a critically acclaimed artist and was exhibited frequently in the Chicago art scene. Artists who worked in both realism and abstraction identified with her work. Nevertheless, her work defied labels or categorization because she seamlessly blended together multiple techniques and styles.

Mojica was featured on an entertainment magazine cover in 1933.

Portrait of José Mojica

In this vibrant portrait, Macena Barton portrays José Mojica as a strong, confident performer. The artist uses vivid colors to capture Mojica's character, and in her signature style she paints an aura of light that makes him stand out against the green background. In the upper-left corner, we see another, partial portrait of a woman holding a baby—likely the Virgin Mary holding baby Jesus, hinting at Mojica's Catholicism. To the right of Mojica is a lush bouquet of flowers resting on a windowsill. The orange flower is a type of Mexican poppy, which only blooms in spring. Outside, a river runs through a mountain range dotted with greenery. Though not realistically rendered, the window scene adds depth to the painting.

If we take a closer look at Mojica, his curving sideburns and his elaborate costume stand out. It seems like a traditional bull fighter's regalia; however, it is likely a costume from an opera production during Moijca's time in Chicago. After Mojica left Chicago in 1933, he rose to fame in the cinema and, later, entered the priesthood.

Cultural Clues

- The partial portrait of the Virgin Mary holding baby Jesus alludes to José Mojica's religious beliefs; we know this because he later became a Franciscan friar.
- The orange flower in the vase is a type of Mexican poppy that symbolizes peace and only blooms in spring. It could relate to José Mojica's Mexican heritage.
- The costume Mojica wears is from a production during his time in Chicago. The choice of this costume likely relates to his film and theater career.

Key Ideas

1. The Chicago World's Fair of 1933 proved that progress after the Great Depression was possible for some; still, marginalized groups remained so. Despite being Mexican and a woman, respectively, José Mojica and Macena Barton cultivated fruitful careers in the arts of Chicago.
2. José Mojica was a film and opera sensation, but at the height of his career he gave away his fortune to become a Franciscan friar.
3. Macena Barton's signature painting style included "aura portraits," surrounding her subjects by a ring of colorful light.

Suggested Questions

1. The artist is known for her "aura portraits"; the color painted around the subject represents their aura, or spirit. What color does she paint around the subject, José Mojica? How does this color make you feel? Why?
2. Look out the window of the painting and describe what you see. Does this place look real or imaginary? What do you see that makes you say that?
3. Imagine the artist was painting your portrait. What would you wear? Why? How would you stand? What might that feel like? Where would you be? Why is that place important to you?

Notes

China, Money tree, 1st–2nd century, bronze and green glazed earthenware
Gift of Ruth and Bruce Dayton, 2002.47a-rrr
58 x 24 ½ x 24 ½ in. (147.3 x 62.2 x 62.2 cm)

The money tree, filled with details of people, animals, and coins, provides clues into the spiritual beliefs and practices of people in China's Sichuan province nearly 2,000 years ago. The abundance of coins and the types of figures included tell us it was associated with the ideas of paradise, long life, and enduring wealth.

Background

Money trees were produced for burial in tombs during a brief period in China's history, now called the eastern Han dynasty (25–220 CE). At this time, a cult focused on the idea of an afterlife in paradise was very popular in Sichuan province in southwest China. There, money trees were highly prized tomb objects believed to grant wishes for eternal life and prosperity to the tomb's occupant.

Money trees were highly prized tomb objects believed to grant wishes for eternal life and prosperity to the tomb's occupant.

Taoism (Dow-ism) is a philosophy that originated in China. Scholars debate exactly when the ideas behind Taoism originated, but it became a religious system of sorts around the 300s BCE. It focuses on nature, harmony, long life, and spiritual cultivation. By the end of the Han dynasty, Taoism was an established religion. It incorporated much older philosophies and deities, including a character known as the Queen Mother of the West, Xiwangmu (She wong moo), into its system of beliefs.

According to legend, ancient kings and emperors went to Xiwangmu for advice on the fine art of rulership. She was also associated with the element of metal, and with death and rebirth.

During much of the Han dynasty, many people worshipped Xiwangmu as the ruler of the mythical Mt. Kunlun (Western Paradise) and holder of the secret to longevity (long life). In some pictures, Xiwangmu holds a potion that people believed could be consumed to guarantee immortality (living forever). People of all social statuses worshipped her in the hopes of receiving good fortune. It comes as no surprise, then, that she holds a central place in the design of the money tree.

Han dynasty artists produced a great deal of art expressly for tombs. People stocked tombs with furnishings and sculptures that would allow the deceased to enjoy an afterlife much like the one they lived on earth. Sculptures of servants, guards, farmhands, musicians, and jugglers assured that a wide variety of needs would be met.

Money trees, covered with images of paradise and coins, provided a source of wealth and well-being for eternity. The coins, so much like real Han coins, must have shone brightly when first produced for the tomb. It seems fitting that these objects were produced in Sichuan, where imperial authority had given the local government the right to produce coins for circulation throughout the land.

Money Tree (Yao qian shu)

The name "money tree" comes from modern scholars because of the coin designs throughout the tree's branches. Literature of the time suggests that money trees were inspired by folktales about money growing on trees. The coins resemble Han dynasty coins found in archaeological excavations.

The phoenix-like bird up top majestically stretches toward the sky. While the exact interpretation of the birds on money trees is not known, scholars believe they could be birds of good omen, the bird that brings the sun to the world each morning, the red bird of the south, or even the phoenix, widely associated with immortality.

Six sets of four branches filled with images of coins and figural decorations hang off the central tree trunk. Smaller branches intersect the large branches. Lively scenes of ancient Chinese ritual, including performers, acrobats, figures wearing long robes, and real and imaginary animals, decorate the branches.

The top set of branches differs from the five lower sets. At the top center of each branch is a figure seated in a canopy. This is Xiwangmu, recognizable by her flowing robe and headpiece. She sits on a throne with features of the tiger of the west and the dragon of the east. To one side, the rabbit of the moon works his mortar and pestle to make the elixir (potion) for long life. On her other side is the east toad, with another symbol of long life, a special fungus. Behind the rabbit spiritual attendants make offerings. Behind them is a fancy bird whose tail merges into a coin with rays of light. At the time, coins were thought to emit supernatural light, guiding and helping to sustain the deceased's journey to the immortal world. Look closely on Xiwangmu's other side to find the long-sleeved dancer, acrobat, and musician (at the very end) that entertain her.

The figural decorations on the lower five sets of branches are largely like one another. As visible in the lowermost branches here, Xiwangmu is again at center, bracketed by pairs of prancing horses atop coins. Below the horses are scenes of people leading livestock. At the end of each branch, figures move above a vertical row of three coins, the top one with light rays. More coins with rays decorate the innermost part of these branches.

A small monkey hangs by one hand from one of the lowest branches. It holds a coin half the size of its body.

The ceramic mountain-like base of the sculpture, which supports the tree, shows a stack of imaginary animals. On top is a horned toad-like animal. It stands on what appears to be a fantastic winged bovine beast with horns. Animals on these bases are typically associated with good fortune, or serve as guardians or vehicles to the afterlife.

At the lower part of the base round disks attached by ribbons are visible. These may well be jade circles with holes in the middle called *bi* (bee) disks. Jade trees were believed to grow on mythical Mt. Kunlun. The disks, resembling coins, serve to strengthen the tree's associations with long life and wealth.

Money trees, though in a very different form, continue to be popular today with some families during the Chinese New Year.

Money trees, though in a very different form, continue to be 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. Symbols of long life as well as paper garlands of silver and gold coins decorate the branches.

Technique

The money tree is made of cast bronze. Bronze is an alloy of copper and tin. The form of the branches, thin plates of fine openwork, was made by pouring molten bronze into a two-part mold. Skilled metalsmiths melted the bronze and poured it into the molds. They cast the parts individually and, once the molten bronze hardened, removed the pieces from the mold and put them together to construct the tree. Thin bronze pins hold each branch in place.

Interestingly, Han coins were made in similar molds, usually up to a dozen coins at a time. The coins came out of the mold attached to each other by fine rows of metal created from the channels in the mold needed to ensure the flow of the molten bronze. The extra metal was cut away.

Because the cast bronze is so thin and delicate, money trees are quite rare. Fewer than 100 money trees are known to exist; of them, most survive only in fragments. Often, only the glazed pottery bases have survived. These ceramic bases also appear to have been cast in molds.

About the Artist

The great similarity in style and images among money trees suggests that many were made in workshops. Specialists working in bronze and ceramics were highly skilled, but not celebrated as individual artists. In fact, they would have been considered craftspeople at the time rather than artists. Although there is some evidence that sculptors of shrines signed their work, it is not until the 300s, when painters become known by name, that the notion of artist took hold in China.

Cultural Clues

- The many fine details and highly decorative quality of the money tree suggest that this was a highly valued artwork.
- The presence of fanciful figures, along with more realistic or recognizable ones, suggests that the culture that produced it had a strong belief in supernatural beings.
- Images of coins integrated into every branch tell us that the object was associated with wealth.
- The well-known image of Xiwangmu (Queen of the West) repeated throughout leaves no doubt that the object is associated with the desire to live for a very long time, even forever.
- The finely cast bronze branches tell us that the Eastern Han dynasty culture was advanced technologically in its ability to transform ore to metal and to cast it.

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.

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?

Notes

Cultural Clues

Clue 1: Materials

What materials is the object made of? Are these natural materials or ones made by humans? If natural, are they accessible from the surroundings or are they obtained through trade?

Clue 2: Technique

How were these materials put together? What level of technical skill or education would this construction require? Is it a simple process or a complex one? Could it be done by hand or would it involve several tools or people to complete it?

Clue 3: Size

What does the size of the object tell us? Is it small or large? What special tools would be required to make something very small? Very large? If the object is small, must special care be taken to protect it? If very large, does it need a special place for its use? Does its size tell us anything about the way it might have been used?

Clue 4: Function

How might this object have been used? Do you think it was made for practical use or for decoration? Why? Was it used for everyday or special occasions? Why do you think so?

Clue 5: Appearance

What does the overall appearance of this object tell us? Does it look new or does it show signs of use or age? Does it depict recognizable subject matter? If so, has this subject been shown realistically or has its appearance been stylized? What details do you see? Do the details tell us anything about the meaning or use of the object?

Clue 6: Effect

How might the people of the culture have responded to the object? Would they find it appealing? Scary? Does it represent something pleasant? Threatening? Does it appear to be impressive and important or ordinary? Would the people have treated it with respect and care, or casually?

Minneapolis Institute of Art

Art Adventure

Cultural Reflections in Art

Self-Guided Tour

1

Power figure
Kongo, Africa

Gallery __________

2

Ear spools
Chimú, Peru

Gallery __________

3

Portrait of José Mojica
Macena Barton

Gallery __________

4

The Wash
Clementine Hunter

Gallery __________

5

Money tree
China

Gallery __________

6

Portrait of Princess Charlotte of France
Jean Clouet the Younger

Gallery __________

Mia

Tear out

2 Second Floor

- **Asia** Galleries 200–227, 237–239, 243, 251–253
- **Modern & Contemporary** Galleries 262–265, 275–277
- **Africa** Galleries 236, 250, 254, 255
- **Ancient Art** Galleries 240–242
- **MAEP, U.S. Bank** Gallery 257
- **Americas** Galleries 259–261
- **Special Exhibition Galleries** Target Galleries 258 & 266–274
- **Restaurant (Mezzanine Level)** Accessible via the Third Avenue elevator and stairs
- **Pillsbury Auditorium**
- **Non-Public Areas**

3 Third Floor

- **Europe & America 1600–1900** Galleries 300–337, 350–357, 362
- **Europe 1200–1600** Galleries 340–343
- **Modern & Contemporary** Galleries 359–361, 367, 369–380
- **Photography** Galleries 363–365, 368
- **Prints & Drawings** Galleries 315, 316, 344, 353
- **Period Rooms** Galleries 318, 320, 325–328, 331, 335–337
- **Event Spaces** Reception Hall, Villa Rosa Room
- **Non-Public Areas**

GENEROUS SUPPORT PROVIDED BY:

UNITED HEALTH FOUNDATION®

Additional support provided by The Eugene U. and Mary F. Frey Family Fund of The Saint Paul Foundation and Archie D. and Bertha H. Walker Foundation.

SCHOOL TOURS PRESENTED BY:

EDUCATION SUPPORTER: