

(Access the Getty's "Elements of Art" sheet by [CLICKING HERE](#))

(Access the Getty's "Principles of Design" sheet by [CLICKING HERE](#))

ARTWORK 1 (ELEMENT: COLOR): [View of Dresden: Schlossplatz](#), G378

ARTWORK 1 (ELEMENT: COLOR): [The Blue House](#), G371

Key Ideas (provide 2-4 per artwork)

1. Color is light reflected off of objects. Color has three main characteristics: hue (the name of the color, such as red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).
2. Ernst Ludwig Kirchner and Maurice de Vlaminck give two very different examples of color, but both artists express their styles using a thick application of oil paint to create saturated images of buildings and the outdoors.

Suggested Questions (provide 2-3 per artwork)

1. Look closely at these paintings. What colors do you see? List some of them.
2. The artists chose to use some colors that were not realistic, but from their imaginations. What do you like about the artists' colors? Why? What would you change? Why?
3. Find a color in one of the paintings. How does that color make you feel? How so?
4. The artists used proportion to tell us what is close and what is far. By making things different sizes we know where they stand in relation to one another. What looks far away? What did the artists do to show you that it was far away? What looks closer? How so?

ARTWORK 2 (ELEMENT: LINE): [Collage IX](#)**Key Ideas (provide 2-4 per artwork)**

1. Line is a mark with a greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.
2. George Morrison was an Anishinaabe artist from the Grand Portage Reservation in northern Minnesota.
3. *Collage IX: Landscape* is the first wood collage Morrison made while in St. Paul, using driftwood he gathered along the shores of Lake Superior. Throughout his life, the lake's horizon line inspired how he fitted together the wood pieces he collected. The patterns of the wood grain reminded him of patterns he saw at the lake—clouds in the sky, ripples in water, colorful patches on rocks.

Suggested Questions (provide 2-3 per artwork)

1. Look around this collage slowly. What is going on? What do you see that makes you say that?
2. This is a wooden collage of a Lake Superior horizon. The horizon is where the sky meets the earth or water. Where do you see the sky? What do you see that makes you say that? Where do you see earth? What do you see that makes you say that?
3. Start on one side of the collage and, using your finger, trace the lines across. How does it feel to move like that? Why do you think so? What new things did you notice?
4. Imagine you had markers and could color this collage in. What colors would you use? Why?

ARTWORK 3 (ELEMENT: TEXTURE): [Buddha Head](#), G213**Key Ideas (provide 2-4 per artwork)**

1. Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.
2. Buddha is often shown in plain clothes and without jewelry. Born a prince, the Buddha appears unadorned to symbolize his renunciation of worldly possessions to help others through his teaching.

Suggested Questions (provide 2-3 per artwork)

1. Look closely at this buddha. What is the first thing you notice? Look again. What more do you see?
2. Close your eyes if you want. Imagine you could touch this sculpture. How does it feel? What do you see that makes you say that?
3. The artist used texture to show different parts of the buddha's head. How did the artist make them look different? What do you see that makes you say that? If you were the artist, what would you do? Why?
4. This buddha head is symmetrical, meaning it is balanced on both sides. What did the artist do to create balance? Look around the room you are in. Where else do you see symmetry or balance?

ARTWORK 4 (ELEMENT: SPACE): [Pulse](#), G380**Key Ideas (provide 2-4 per artwork)**

1. Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.
2. Tony Cragg made this sculpture out of kerto, a wood composite that is usually used in construction projects. He gave this material a new purpose.

Suggested Questions (provide 2-3 per artwork)

1. Look closely at this sculpture. What shapes do you see? Where? Point to them. What do those shapes remind you of?
2. Where do you see movement? Point to it. What does it remind you of?
3. The artist made shapes with the wood but also created shapes between the wood where there is just space. What designs or shapes do the empty spaces make? Point to them.
4. Using your finger, trace the lines of this sculpture. What lines are familiar? Where else have you seen them? What lines are new? What do they remind you of?

ARTWORK 5 (PRINCIPLE: BALANCE): [Shiva Nataraja](#), G211**Key Ideas (provide 2-4 per artwork)**

1. Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.
2. This bronze figure of Shiva, a Hindu deity, comes from India and was used in Hindu festival processions more than 1,000 years ago.
3. Shiva takes many forms, but when he is dancing he is known as Shiva Nataraja (Nah-tah-rahj-ah), Lord of the Dance. Shiva's dance represents the cycles of destruction and creation, a continual process of universal regeneration.

Suggested Questions (provide 2-3 per artwork)

1. The sculpture is symmetrical and balanced. The figure of Shiva moving in a dance-like motion so it is asymmetrical. How do you think it would feel to stand like Shiva? What do you see that makes you say that?
2. Look around the room you are in. Where do you see shapes that are symmetrical? What are they? Where do you see shapes that are asymmetrical? What are they?
3. Imagine you were running your hand up and down the sculpture. How do you think it would feel? What do you see that makes you say that?

ARTWORK 6 (PRINCIPLE: PROPORTION): [Boomin' Out](#), G260**Key Ideas (provide 2-4 per artwork)**

1. Proportion is the feeling of unity created when all parts (sizes, amounts, or numbers) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.
2. This quilt uses imagery of men working in high steel construction. The artist, Carla Hemlock, said "This quilt pays tribute to our men, and now many of our women, who continue a long-standing tradition of what we know to be ironworking."

Suggested Questions (provide 2-3 per artwork)

1. Look closely at this quilt. What shapes do you see? Where do you see them?
2. On this quilt smaller shapes come together to make larger shapes. Where do you see small shapes working together to make bigger shapes?
3. Use your finger to trace the lines of this quilt. How is your finger moving? What do you notice that you didn't see before?

ARTWORK 7 (PRINCIPLE: MOVEMENT): [Child Running](#)**Key Ideas (provide 2-4 per artwork)**

1. Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.
2. Harold E. Edgerton was known for his role as scientist and inventor. His contributions to science helped capture moving objects in slow motion or as if they were not moving at all.

Suggested Questions (provide 2-3 per artwork)

1. Look closely at this photograph. What is going on in this picture? What do you see that makes you say that?
2. Look at the left side of this photograph. Move your eyes quickly from left to right. What do you see? Now move your eyes slowly. What else do you notice?
3. Imagine this photograph was in color. What colors do you think you would see? Why? What colors would you choose to put in this photograph? Why?

ARTWORK 8 (PRINCIPLE: PATTERN/RHYTHM): [Frank Stella](#), G235**Key Ideas (provide 2-4 per artwork)**

1. Pattern is the repeating of an object or symbol all over the work of art.
2. Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.
3. Frank Stella used a protractor to create semicircular designs like this one. A protractor can be used for measuring and making angles.

Suggested Questions (provide 2-3 per artwork)

1. Look closely at this painting. The artist made many patterns, or repeated designs, in his painting. Use your finger and choose a pattern then pretend to paint it. What pattern did you choose? Why? How does it feel to paint?
2. Rhythms can have sound. Choose a pattern or a rhythm that you are excited about. Move your hands to the rhythm. What does it feel like? Fast, slow, energetic, sad? Why?
3. Rhythms can have feelings or emotions. How does the rhythm in this painting make you feel? Why?
4. Colors can also have feelings or emotions. Choose a color. What color did you choose? Why? How does it make you feel?