

TEMPORARY EXHIBITION

SPRING 2011

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modern masters

american abstraction at midcentury

Featuring over 40 paintings and sculptures from the Smithsonian American Art Museum, *Modern Masters* explores American art during the mid-20th century. Students will discover the work and influences of the featured artists while exploring historical events of the period. Discussion will also include artistic intent, subject matter, and the artist's use of tools and materials.

from the smithsonian american art museum

COVER IMAGE: Hans Hoffman, *Fermented Soil* (detail), 1965, oil, Smithsonian American Art Museum Gift of S.C. Johnson & Son, Inc.

modern masters

Modern Masters examines the complex and varied nature of American abstract art in the mid-20th century through three broadly conceived themes that span two decades of creative genius – “Significant Gestures,” “Optics and Order” and “New Images of Man.”

The decades following **World War II** were stimulating times for American Art. While some vanguard artists began to paint or sculpt in the 1930s as beneficiaries of **WPA**-era government support, other **immigrant** artists fled to the United States as Nazi power grew in Germany. A few artists were highly educated; others left school at an early age to pursue their art. Working in New York, California, the South and abroad, these artists blended knowledge gleaned from the old masters and modernists Picasso and Matisse with philosophy and ancient mythology to create abstract compositions that addressed current social concerns and personal history. Some mixed hardware—store paint with expensive artist colors and bits of paper torn from magazines, linking their work with contemporary life.

Aided in their efforts by a group of young dealers, prominent critics and influential editors, abstract artists gained credibility. Abstraction was no longer dismissed as irrelevant or incomprehensible, but instead became a widely discussed national style. Weekly magazines such as *Life*, *Time* and *Newsweek* brought images of contemporary abstraction to households throughout the country while New York museums toured exhibitions to the capitals of Europe. Galleries discovered new markets in the country’s growing middle-class, and newspapers celebrated American culture as an equal partner with technology in catapulting the United States to preeminence on the world stage. By the late 1950s, Sam Francis, Phillip Guston, Hans Hofmann, Franz Kline and other painters and sculptors who embraced abstraction early in the decade enjoyed success, celebrity and international acclaim.

“Optics and Order” examines the artists who investigated ideas such as the exploration of mathematical proportion and carefully balanced color. This section, which highlights Josef Albers, also features Ad Reinhardt, who developed visual vocabularies that used rectilinear shapes to meld intellectual idea with emotional content, and artworks by like-minded artist Ilya Bolotowsky, Louise Nevelson and Esteban Vicente.

“Significant Gestures” explores the autographic mark, executed in sweeping strokes of brilliant color that became the expressive vehicle for Francis, Hofmann and Kline as well as Michael Goldberg and Joan Mitchell. These artists and others, affected by World War II, became known as abstract expressionists. For each artist, the natural world, recent discoveries in physics, and the environment provided motifs for powerful canvases of color and light.

“New Images of Man” includes works by Romare Bearden, Jim Dine, David Driskell, Grace Hartigan, Nathan Oliveira, Larry Rivers and several others, each of whom searched their surroundings and personal lives for vignettes emblematic of larger, universal concerns. Issues such as tragedy, interpersonal communication and racial relations guided the creation of these artists’ pieces.

from the **Smithsonian American Art Museum**

PRE-VISIT DISCUSSION QUESTIONS

Before you visit *Modern Masters*, we encourage you to share some of the background information from this Teacher's Guide with your students. Below are a few discussion questions to help prepare them for the visit.



WHAT IS MODERN ART?

What makes Modern Art different from other types of art?
Who creates this type of artwork?
Why do they create?

IMAGE: Sam Francis in his studio at Arteuil, France, working on his Basel murals, about 1956-58. Courtesy of the Martha Jackson Gallery Archives, UB Anderson Gallery, Buffalo NY, and the Samuel L. Francis Foundation.

WHAT WAS HAPPENING IN THE WORLD?

This exhibition features artists that came into maturity during the mid-20th century. What major world events took place during this time? Do you think these events influenced the artists' work?



IMAGES (left to right): Soldiers during WWII; Martin Luther King Jr. giving a speech in Washington DC; Soldiers during the Vietnam War.

WHAT DID THEY USE TO CREATE IT?

The modern artists featured in the exhibition used a variety of tools and materials to create their work, including huge canvases, newly discovered acrylic paint, and large pieces of wood. What types of materials do you use to create art? If you had your own artist studio, would that change how you work?

IMAGE: Helen Frankenthaler, about 1970. Ernst Haas, photographer/Hulton Archive/Getty Images.



A CLOSER LOOK

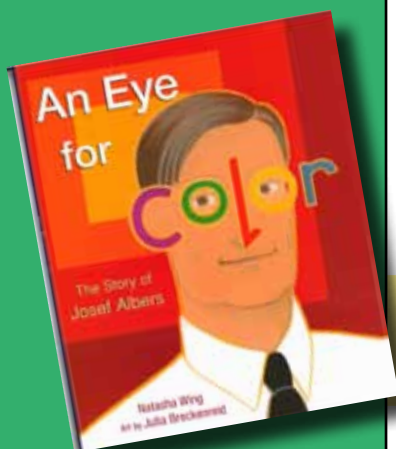
ASK YOUR STUDENTS

Why are the colors that Albers used important?

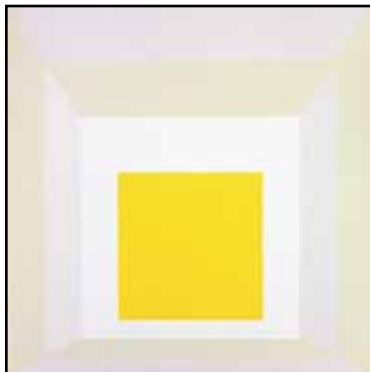
If the colors in *Homage to the Square – Insert* were different, how would it change the piece?

Does the yellow square recede or project from the painting?

HINT: Try standing at different distances from the piece and see if your answer changes.



Josef Albers, Ilya Bolotowsky, Maurice Golubov, Louise Nevelson and Ad Reinhardt are some of the artists featured in this part of the exhibition. They used ideas about mathematical proportion and carefully balanced color to explore light, structure, and emotional content.



Josef Albers; *Homage to the Square – Insert*; 1959. acrylic on fiberboard; Smithsonian American Art Museum; Gift of S.C. Johnson & Son, Inc.

josef albers

“Making ourselves and others grow...is one of the highest human tasks.”

In 1920, Albers studied at the **Bauhaus**, an influential school of design in Germany. After spending three years there, he was asked to teach an introductory class on the principles of design and the behavior of materials. In August

1933, he and his wife, Anni (a talented weaver) were contacted about teaching positions at Black Mountain College in North Carolina by curators at the Museum of Modern Art. They accepted the positions and came to the United States. In 1949, he left Black Mountain College to pursue his own work.

Much of Albers’s work is about mystery, interpretation and minimalism. He concentrated on variations of the most neutral, stable form he could find: the square. His *Homage to the Square* series consists of superimposed squares of subtly varied hues. The more than 1,000 works vary in size between 12”x12” and 4’x4’. (On the back of each panel, Albers included a list of the pigments, varnishes, and the company that manufactured the paint.) Through this series, Albers investigated the way that colors are able to change their appearance according to their surroundings. He wanted his viewer to be aware of “an exciting discrepancy between physical fact and the psychic effect of color.”

Albers was a firm believer in the relationship between art and modern life. He said, “Art, is a province in which one finds all the problems of life reflected – not only the problems of form but also spiritual problems.” He also considered teaching to be an important part of his life. Albers was a teacher to thousands of students, including Robert Rauschenberg, Cy Twombly, Ray Johnson and Susan Weil, before passing away in 1976

read this...

Learn more about Josef Albers fascination with color and color relationships. Check out *An Eye for Color: The Story of Josef Albers!*

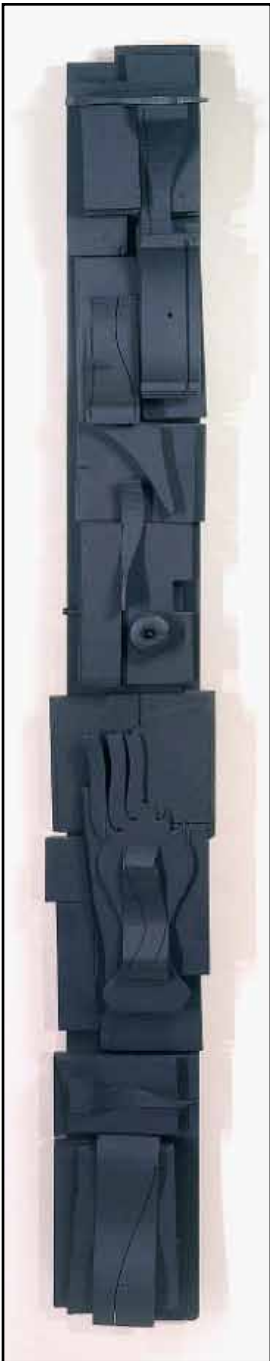
louise nevelson

“The nature of creation is that you have to go inside and dig out. The very nature of creation is not a performing glory on the outside, it’s a painful, difficult search within.”

Louise Berliawsky immigrated from Kiev, Russia to Maine in 1905 with her family. Her father started a lumber business, and thus began her fascination with wood and architecture. When she turned 20, she married Charles Nevelson (later they divorced) and moved to New York City where she studied fine art, dance and voice. In 1931, she studied under Hans Hofmann in Germany and then later worked as an assistant for Diego Rivera in New York. Nevelson’s first solo exhibition came in 1941 and was followed by a decade of struggle (during this time she sold only a few works). In the mid-1950s, she showed work in several exhibitions and in 1959, was included in the Museum of Modern Art exhibition *Sixteen Americans*. In 1962, she represented the United States in the **Venice Biennale**, and then in 1967 had her first retrospective at the Whitney Museum of American Art.

Most of Nevelson’s work is made from pieces of scrap wood found around New York City. She transformed these objects into something she would call a “resurrection.” *Sky Totem* was inspired by the artist’s interest in Native American, Mayan and African cultures. After seeing African sculpture in Paris during 1931, she returned home and discovered the same forms in the city’s subway columns. She also traveled to Mexico and was inspired by the pyramids and pre-Columbian sculpture.

Nevelson created no sketches and painted her work one color – most often black. She gave new life to old objects and explored her own strength as an artist along the way.



Louise Nevelson; *Sky Totem*; 1956; painted wood; 70 ¾ x 9 ½ x 5 ½ in; Gift of the Sara Roby Foundation.

ASK YOUR STUDENTS

What materials did Louise Nevelson often use to create her work?

Many of Nevelson’s pieces are painted black. Why did she often paint her works one color?

How would *Sky Totem* look different if it was multi-colored?

Describe the rhythm you see in *Sky Totem*?

try this...

Check out this link for a fun art project inspired by the work of Louise Nevelson! www.artprojectsforkids.org/2009/02/louise-nevelson-found-sculpture.html



A CLOSER LOOK

ASK YOUR STUDENTS

What type of movement do you see in Kline's paintings?

Describe the lines you see in *Untitled, 1959*? How do you think he created them?

How did Kline create balance within the composition in *Untitled, 1961*?

watch this...



Learn about Kline's painting techniques from the Museum of Modern Art in New York.

www.youtube.com/watch?v=1xQTip0hscs

Franz Kline, Hans Hofmann, Philip Guston, Sam Francis and Helen Frankenthaler are a few of the artists featured in this part of the exhibition. These artists explored the autographic mark, executed in sweeping strokes of brilliant color that became their expressive vehicle.



IMAGES (left to right): Franz Kline; *Untitled*; about 1959, oil on paper, 24 x 19 in; Museum purchase; Franz Kline; *Untitled*; 1961, acrylic; Smithsonian American Art Museum; Museum purchase from the Vincent Meizac Collection through the Smithsonian Institution Collections Acquisition Program

franz kline

"What I do see – or rather not what I see but the feelings aroused in me by that looking – is what I paint."

As a teenager, Kline played football and was the president of his high school art club in Lehigh, PA. He drew comics and went on to study illustration in Boston and London. He moved to New York in 1938, and began submitting illustrations to New York magazines. His illustrations were constantly rejected, forcing him to work odd jobs around the city to make a living.

During a trip to Willem de Kooning's studio in the late 1940s, Kline placed a small drawing he had created on an enlargement projector. In this moment, he saw his work transformed into a large abstract piece. He continued to sketch and then began removing the detail from his work. He worked strictly in black and white. During his first solo show in 1950, critics were elated to see his large works on canvas that focused more on lines and marks than subject matter.

In the 1950s, Kline began to add color into his work. In *Untitled, 1959*, the artist used oil paint to create a vibrant piece using sketches from a drawing he created of his wife, Elizabeth, sitting in a rocking chair, ten years earlier. She had been hospitalized for depression and schizophrenia, and in this piece he portrayed her head as empty.

Kline was very social and enjoyed the New York nightlife with friends. He often painted at night by the glow of artificial light (which he preferred). In May 1962, he suffered a heart attack and died at the age of 51.

hans hofmann



Hans Hofmann; *Fermented Soil*; 1965, oil; Smithsonian American Art Museum; Gift of S.C. Johnson & Son, Inc.

“A teacher affects eternity; he can never tell where his influence stops.”

As one of the most influential teachers of the first half of the 20th century, Hofmann spent nearly four decades educating the great artists of this era. His students included **Jackson Pollock**, Frank Stella, Louise Nevelson, Red Grooms, Paul Resika, Irving Kershner and Glenn Wessels (to name a few).

He was born Johann Georg Hofmann in Weissenberg, Germany in 1880. He began studying art in 1898, and moved to Paris in 1904, taking classes at both the Académie de la Grande Chaumière (with fellow student Henri Matisse) and the Académie Colarossi. In 1914 when World War I broke out, he returned home to Munich, Germany and opened a school for young artists. During the summer of 1930, he traveled to the University of California, Berkeley to teach, and then decided to move to the United States permanently during 1932. He settled in New York.

At the age of 64, Hofmann had his first solo exhibition at Peggy Guggenheim’s Art of This Century Gallery in New York. After this exhibition, he began showing his work regularly and went on to exhibit at the Whitney Museum of American Art, Museum of Modern Art, and represented the United States in the 1960 Venice Biennale (with Franz Kline, Philip Guston and Theodore Roszac).

Hofmann painted utilizing the **“push and pull” theory** that he developed and demonstrated in *Fermented Soil*. He proves that the illusion of space, depth, and movement on the canvas could be created abstractly using color and shape, instead of representational forms.

Hofmann created many of the large and vibrant paintings that have become his most recognizable works during the 1950s and early 1960s. He died in New York on February 17, 1966.

try this...

Try the Push and Pull Puzzle as you learn about color relationships!

www.pbs.org/hanshofmann/push_and_pull_001.html



ASK YOUR STUDENTS

Did Hofmann use warm or cool colors in *Fermented Soil*?

How do these colors work together?

Can you see texture in this painting?

A CLOSER LOOK

ASK YOUR STUDENTS

Modern Cycle was inspired by the interest that Hartigan's students had in motorcycles. **What evidence of this do you see in the painting?**

Describe the movement of the piece.

Romare Bearden, Grace Hartigan, Larry Rivers, and David Driskell are several of the artists featured in this area of the exhibition. These artists were inspired by their own lives and societal concerns, including tragedy, interpersonal communication, and racial relations.



Grace Hartigan; *Modern Cycle*, 1967, oil; Smithsonian American Art Museum Gift of Mr. and Mrs. David K. Anderson, Martha Jackson Memorial Collection

grace hartigan

"I didn't choose painting, it chose me. I didn't have any talent. I just had genius."

Born and raised in New Jersey, Grace Hartigan discovered art at a young age. She married young, and moved West – ending up in California. Her husband encouraged her to paint. In the mid-1940s, she left her husband and moved back to New Jersey. She continued to paint and took classes in mechanical drafting. The following year, she moved to New York City and began to make a name for herself in the art world. In the 1950s, Hartigan had her first solo show and was included in many group exhibitions, including one at the Museum of Modern Art.

In the early 1960s, she relocated to Baltimore and began teaching at the Maryland Institute College of Art. Hartigan started as an abstract painter, and then began to incorporate recognizable images into her artwork. *Modern Cycle* was painted in 1967 when her male students were fascinated with motorcycles. She began to buy motorcycle themed posters and magazines - inspiration for the artwork, which ended up being one of her favorites.

Hartigan lived in Baltimore and was the founder and director of the Hoffberger School of Painting at the Maryland Institute College of Art until her death in 2008.

listen to this...

Listen to an interview with Grace Hartigan as she talks about her work and influences (4 minutes).

<http://www.youtube.com/watch?v=e-mzSLQL1nk>





Romare Bearden; *Spring Way*; 1964, collage on paperboard; Bequest of Henry Ward Ranger through the National Academy of Design

romare bearden

“All painting is a kind of talking about life.”

Romare Bearden was born on September 2, 1911 in Charlotte, North Carolina. His family moved to New York City in 1914. As a young student he went to schools in New York and Pittsburgh (while living with his grandparents), and then went on to college at Lincoln University, Boston University, and finally graduated from New York University with a degree in Education. While in college, he took a number of art courses and produced cartoons for a variety of publications. He became a case worker for the New York City Department of Social Services, while painting in his free time.

Bearden’s work began to be exhibited in 1939 at small venues in New York City. In 1945, he met Samuel Kootz, whose gallery represented Robert Motherwell, Alexander Calder, and Adolph Gottlieb. In July 1963, Bearden and nearly a dozen other artists met to talk about how they could contribute to the civil rights movement. After this meeting, he began creating the collages that he is so well known for today.

In 1964, he created *Spring Way*. This was one of his first collages that showed Black American life as the subject matter. The small piece includes doors, windows, stairs and a dark figure. It projects a feeling of disorder. The title of this piece was named after an alley near his grandmother’s boardinghouse in Pittsburgh. By the 1970s, jazz and blues became another popular theme in Bearden’s work. His childhood home had been a place where W.E.B. Du Bois, Langston Hughes, Duke Ellington and other leaders of the **Harlem Renaissance** would gather.

After retiring from the Department of Social Services in 1969, Bearden went on to devote himself completely to his artwork. He also helped to establish several institutions and organizations, including the Studio Museum in Harlem and the Black Academy of Arts and Letters.

explore this...

Explore the art, life and music of Bearden from the National Gallery of Art in Washington, DC. www.nga.gov/education/classroom/bearden/



ASK YOUR STUDENTS

What shapes do you see in *Spring Way*?

What recognizable objects did Bearden use in the collage for *Spring Way*?

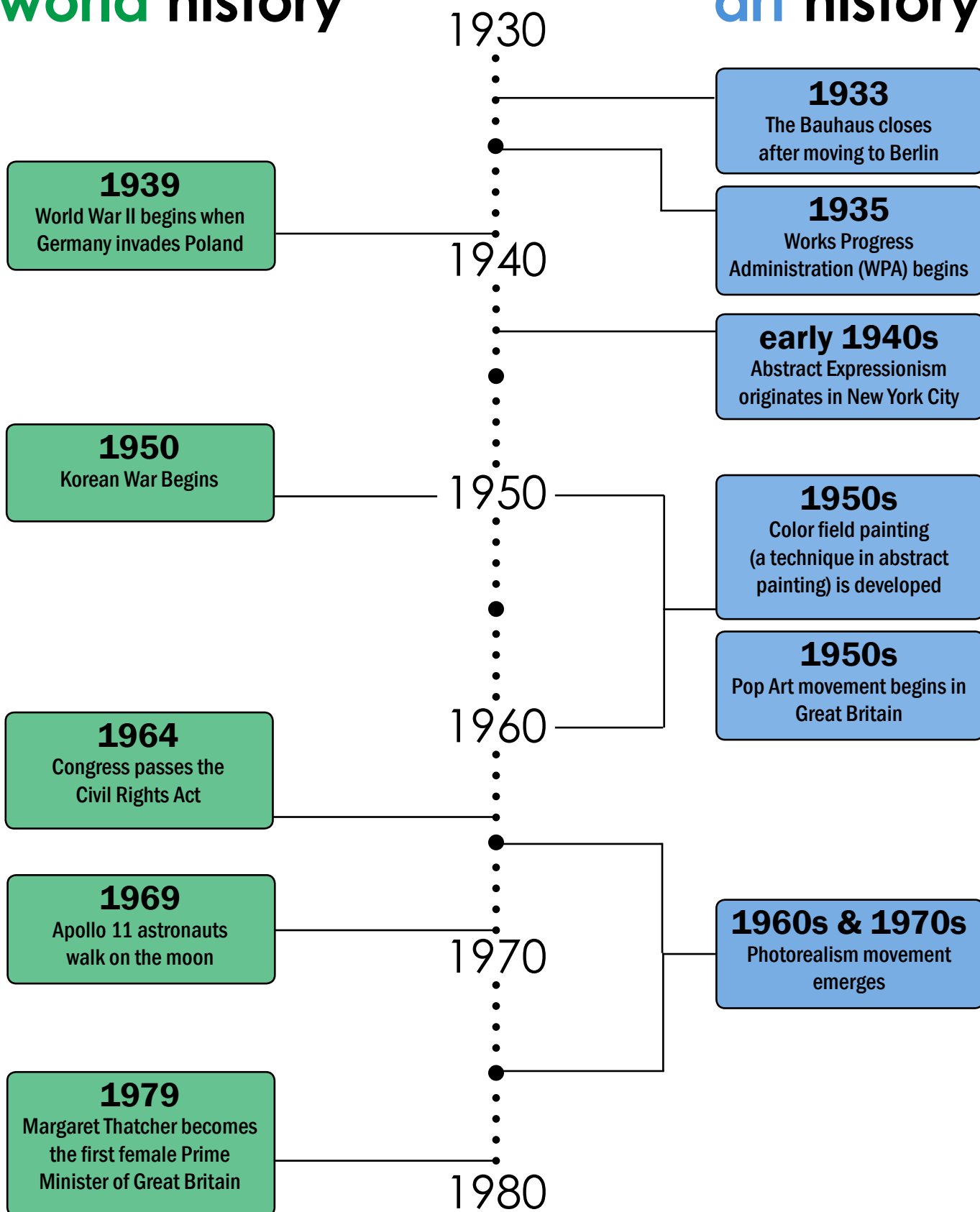
What shapes do you see repeated?

Bearden was a young artist during the peak of the Harlem Renaissance. In what ways do you think he was influenced by this movement?

A BRIEF TIMELINE OF ART & WORLD HISTORY

world history

art history



HISTORY OF ACRYLIC PAINT

In 1915, Otto Rohm patented acrylic after first experimenting with it in 1880. The original use was to be an alternative for drying oils in industrial paints. Polymethyl methacrylate (a rigid form of acrylic) became available to the public in 1927, in Germany. In 1936, the production of Plexiglass began in the United States, where acryloid—an acrylic resin surface coating—was first marketed in 1931.

In 1936, David Alfaro Siqueiros held an experimental workshop in New York City for artists to work with the latest synthetics and paints. Artists also tried new methods of application such as spray-guns. In 1946, Bocour Artists Colours Inc. first marketed *Magna*, an oil-like painting medium comprising acrylic resin dissolved in an organic solvent, which could be thinned with turpentine or mineral spirits and combined with oil paints. *Magna* colors were used in the 1950s by Morris Louis, Helen Frankenthaler, Mark Rothko, and later by Roy Lichtenstein.

There was a major breakthrough in the 1950s with the introduction of aqueous emulsion acrylics or latex paints. Notable artists of **acrylic painting** in the United States include Helen Frankenthaler, Kenneth Noland, Morris Louis, Sam Francis, Jules Olitski, who used a spray-gun to create subtle variations of color, and Larry Poons, who at first used acrylics to produce dot **Op art** paintings and later poured layers of acrylic into one another to create a heavy, craggy surface.

why do artists use acrylic paint?

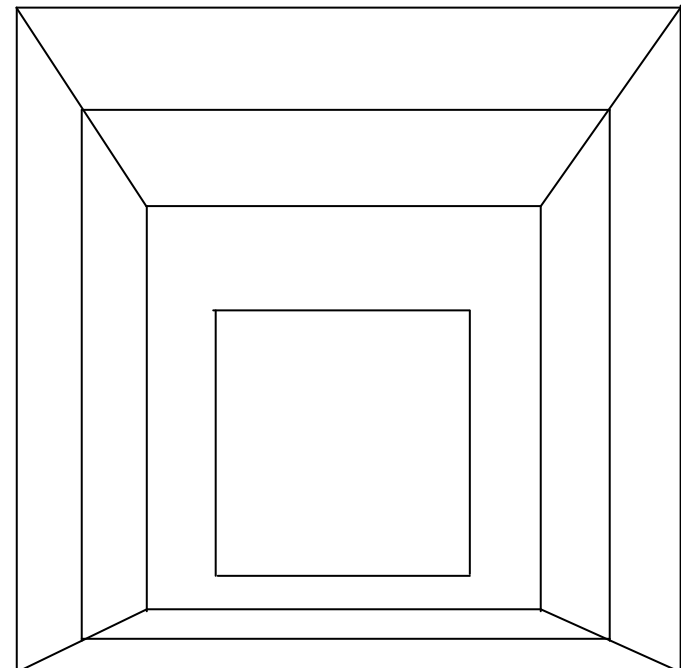
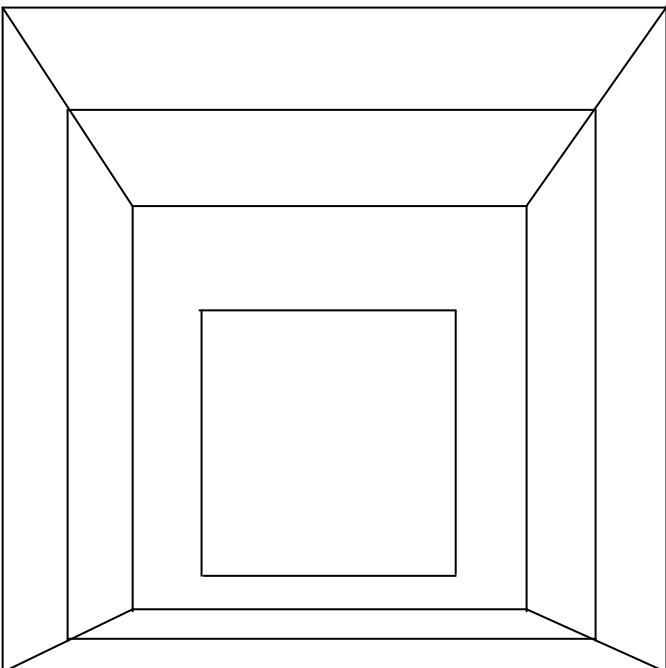
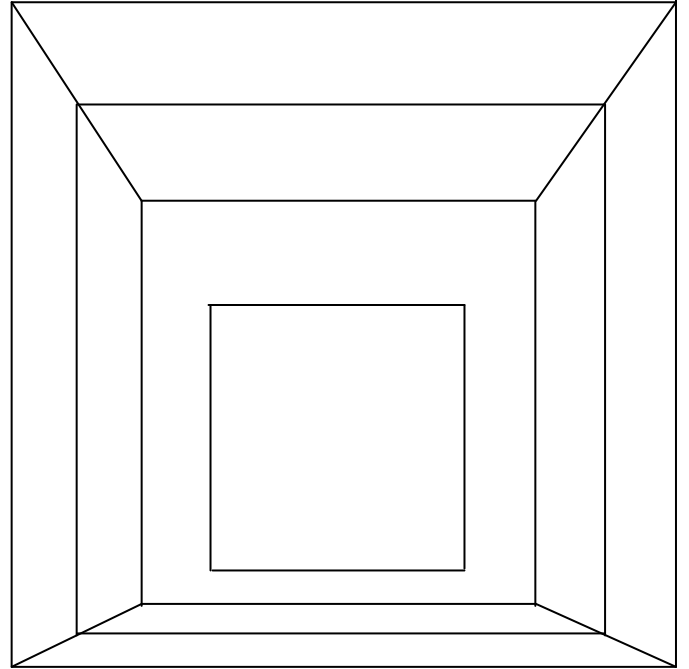
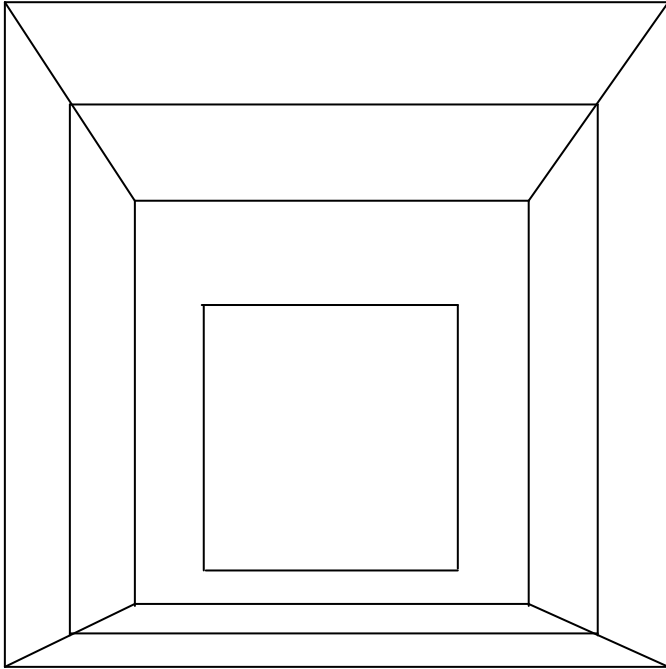
- Durable
- Quick drying time
- Thermoplastic
- Great optical clarity
- Excellent light stability
- Easy to mix with other media, and with elements to create body and texture (e.g. sand, plaster, glitter, modeling paste and spackling paste)
- Good elasticity and flexibility
- Resist ultraviolet and chemical degradation
- Lacquer-based paints are a toxic solvent base which may be damaging to the artist's health
- May be thickened with additives to make a 'stiffer' paint that can be used to imitate oil
- Easy cleaning (soap and water, as opposed to thinner, soap and water with oils)
- Storage is easy, since large amounts of acrylic mixed color may be combined with water, or medium or texture, and stored in a tightly closed container for long periods of time

Adapted from www.arts.jrank.org.

CLASSROOM ACTIVITIES

explore **COLOR** worksheet

Josef Albers was interested in color and how it would appear to change depending on its surroundings. Using this worksheet, experiment with your own color combinations on these outline images of Albers' *Homage to a Square - Insert*.



Taken from the *Modern Masters Educators Guide* created by the Telfair Museum.

EXPRESSIVE LINES

Supplies:

- Paper
- Scissors
- Tape
- Tag board (or heavy paper)
- Drawing materials (pencil, charcoal, paint, etc.)
- Overhead projector (optional)



Franz Kline was inspired by the abstract lines that he saw in his work when it was enlarged and projected on a wall.

1. Have students create a drawing of a recognizable object. Be sure to have them make their drawings 8" x 10" or larger.
2. Using scissors, cut small viewfinder windows out of tag board or heavy paper (see photo).
3. Once the drawings are complete, have the students place the viewfinders over a part of their drawing where they see interesting lines and shapes.
4. Tape the viewfinder to the drawing to prevent it from moving.
5. On a separate sheet of paper, ask the students to create a new piece of art replicating what they see in the viewfinder window.

Option: If you have a projector, have students create their drawings on transparency film. Then, place the drawing on the projector and enlarge it. Have the student look for lines and shapes in a specific area of the piece to recreate in a new piece of artwork.

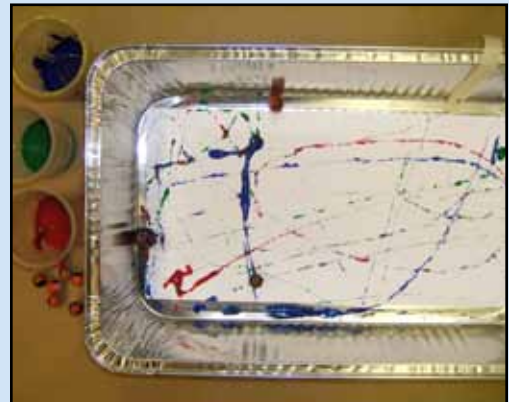
MARBLE ACTION PAINTING

Supplies:

- Aluminum tin pan (budget friendly option: copy paper box)
- Marbles
- Paper
- Tempera or acrylic paint in various colors
- Plastic spoons
- Masking tape
- Containers for paint

Jackson Pollock was a friend, mentor and inspiration to many of the artists featured in this exhibition. His drip paintings inspired Helen Frankenthaler to develop her "soak-stain" method. Have your students create an "action" painting like Pollock.

1. Lay a piece of paper in the bottom of the pan or box with the student's name already written on it. Attach a piece of tape (about 6 inches long) to the bottom of the piece of paper. Let the tape sit against the side of the pan. This will make it easy to later pick up the paper without getting paint on your hands.
2. Pour one color of paint into each container (small plastic bowls work great). Drop one marble into each paint container. Scoop each marble out with a plastic spoon. Make sure that the marble has paint covering it. Place the marbles in the corners of the pan. Gently rock the pan back and forth and side to side. The marbles will roll over the paper making an abstract design.
3. When complete, pull the piece of tape - with the paper attached. Let dry.



PAPER COLLAGE

Supplies:

- Construction paper
- Paper scraps (colored paper, newspaper, magazines, etc.)
- Scissors
- Glue



Romare Bearden created collages that paid particular attention to line, shape, color, and composition. Have your students create a collage using overlapping shapes.

1. Give each student a piece of construction paper (8" x 10" or bigger).
2. Have students cut out shapes of houses, trees, people, buildings and other objects. They can use any of the paper scraps.
3. Like Bearden, have students place bigger objects in the foreground and smaller objects in the middleground and background. Large objects should overlap.
4. Once objects are cut out and placed in a desirable way, they can be glued down.

CREATE • CUT • ASSEMBLE

Supplies:

- Large roll of craft paper (cut in 5 foot pieces)
- Drawing materials (pencil, charcoal, pastels, markers, etc.)
- Masking tape
- Scissors

Look at *Dancing Angel* by David Driskell. Inspired by the works of Romare Bearden, Driskell used collage techniques in his artwork. Have your students explore a new collage technique!

1. Give each student a large piece of craft paper.
2. Select a subject for the class. It can be a person, animal or object.
3. Have students draw that figure across the large piece of paper. Remind them to use the entire piece of paper.
4. Once complete, hand out scissors. Ask them to cut their drawing into 6-8 pieces.
5. Once the pieces are cut, have them exchange their pieces with their classmates. They should keep 1-2 of their original pieces.
6. Using tape or glue, have them reassemble the drawing.

Ask your students: How did you feel when I asked you to cut your drawing?
In what ways does it look different now?
Do you like it better than your original piece? Why?



Abstract Expressionism

This movement in painting originated in New York City during the early 1940s. These artists abandoned traditional painting styles and valued personal expression, the act of painting, and the surface qualities of paint.

Acrylic paint

Acrylic paint is a fast drying, durable paint that started to be used in the 1950s by artists such as Helen Frankenthaler, Sam Francis and others.

Bauhaus

Bauhaus was the German school of art and design that existed from 1919-1933. It brought together artists such as Josef Albers, Vasily Kandinsky, Paul Klee and others.

Color Field painting

This technique in abstract painting was developed in the 1950s. It focused on large areas of color that were often poured onto the canvas.

Harlem Renaissance

The Harlem Renaissance was a cultural movement in the 1920s and 1930s that developed in the Harlem neighborhood of New York City. This movement helped to breakdown racial stereotypes through the exceptional works of African American artists, writers, dancers and songwriters. Prominent figures during this time were Duke Ellington, W.E.B. Du Bois and Ella Fitzgerald.

Immigrant

An immigrant is a person who travels to another country, most often for permanent residence.

Jackson Pollock

Pollock was an influential American abstract painter during the mid-20th century, best known for his drip paintings.

Minimalism

Minimalism was an art movement in America during the late 1950s that focused on reduced forms and methodical compositions.

Mixed media

Mixed media is defined as an artwork that utilizes two or more mediums.

Op art

Op art is a style of art that makes use of optical illusions.

“Push and Pull” theory

This theory was developed by Hans Hofmann and proved the illusion of movement, space, and depth on a canvas could be created theoretically using color and shape, instead of representational forms.

Smithsonian American Art Museum (SAAM)

Located in Washington DC, SAAM is home to one of the largest and most comprehensive collections of American art in the world.

Venice Biennale

This is a major contemporary art & architecture exhibition, and festival of dance, music and theatre that takes place every two years in Venice, Italy.

Works Progress Administration (WPA)

Established in 1935 by Franklin D. Roosevelt, the WPA was one of the largest New Deal programs. It provided jobs for millions of Americans, including art, drama, literacy and public works projects.

World War II

World War II was fought between the Axis and the Allies from 1939 – 1945. The war began on September 1, 1939 when Germany invaded Poland. It is estimated that 45-60 million people died during this war.

REFERENCES & RESOURCES

online

SMITHSONIAN AMERICAN ART MUSEUM

- Museum and Collection Information | americanart.si.edu/
- Smithsonian's *Modern Masters* Flickr page | <http://www.flickr.com/photos/americanartmuseum/>

MUSEUM OF MODERN ART

- Destination Modern Art | www.moma.org/interactives/destination/
- Modern Teachers Online | www.moma.org/learn

NATIONAL GALLERY OF ART

- The Art of Romare Bearden: A Resource for Teachers | www.nga.gov/education/classroom/bearden/
- NGA Kids Collage Machine | <http://www.nga.gov/kids/zone/collagemachine.htm>

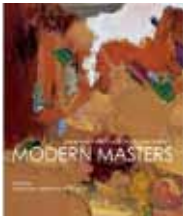
TELFAIR MUSEUMS

- <http://telfair.org/>

SAN FRANCISCO MUSEUM OF MODERN ART

- www.sfmoma.org/multimedia/interactive_features/3

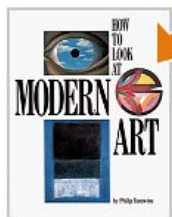
books



Modern Masters:
American Abstraction at Midcentury
V. M. Mecklenburg, D. Giles Limited,
2008.*



Come Look with Me:
Exploring Modern Art
J. N. Wright, Charlesbridge Publishing, 2003.



How to Look at Modern Art
P. Yenawine, Harry N. Abrams, 1991.



An Eye for Color: The Story of Josef Albers
N. Wing, illustrated by J. Breckenreid, Henry
Holt, 2009. *



Me and Uncle Romie
C. Hartfield, illustrated by J. Lagarrigue,
Dial Books, 2001.**

Parts of this Teachers Guide were adapted from the exhibition catalog, *Modern Masters: American Abstraction at Midcentury* and the Telfair Museums Educators Guide.

*Available in the Cheekwood gift shop
**Available at the Nashville Public Library

CURRICULUM CONNECTIONS

VISUAL ART

2.0 Structures and Functions

- Demonstrate an understanding that anyone can express ideas and feelings in original works of art.
- Recognize and identify the elements and principles of art.

3.0 Evaluation

- Explore and understand content in works of art by others.
- Discuss artistic intent by evaluating subject matter, symbols, and ideas in works of art by others.

4.0 Historical and Cultural Relationships

- Recognize how artists are influenced by cultures, history and movements in art.
- Recognize the role of artists in our community and society.

5.0 Reflection and Assessment

- Understand that artists create work for a variety of purposes.
- Interpret different responses to art works.

LANGUAGE ARTS

Standard 1 – Language

- Demonstrate knowledge of strategies and resources to determine the definition, pronunciation, and usage of words and phrases.

Standard 2 – Communication

- Demonstrate critical listening skills essential for comprehension, evaluation, problem solving, and task completion.
- Continue to develop strategies for expressing thoughts and ideas clearly and effectively.

Standard 5 – Logic

- Develop logic skills to enhance thoughtful reasoning and to facilitate learning.

SOCIAL STUDIES

Standard 1 – Culture

- Recognize the contributions of individuals and people of various ethnic, racial, religious, and socioeconomic groups to the development of civilizations.

Standard 5 – History

- Understand America’s role during World War II.
- Understand the economic growth and social transformation of post WW II.

IMAGES FOR CLASSROOM ACTIVITIES

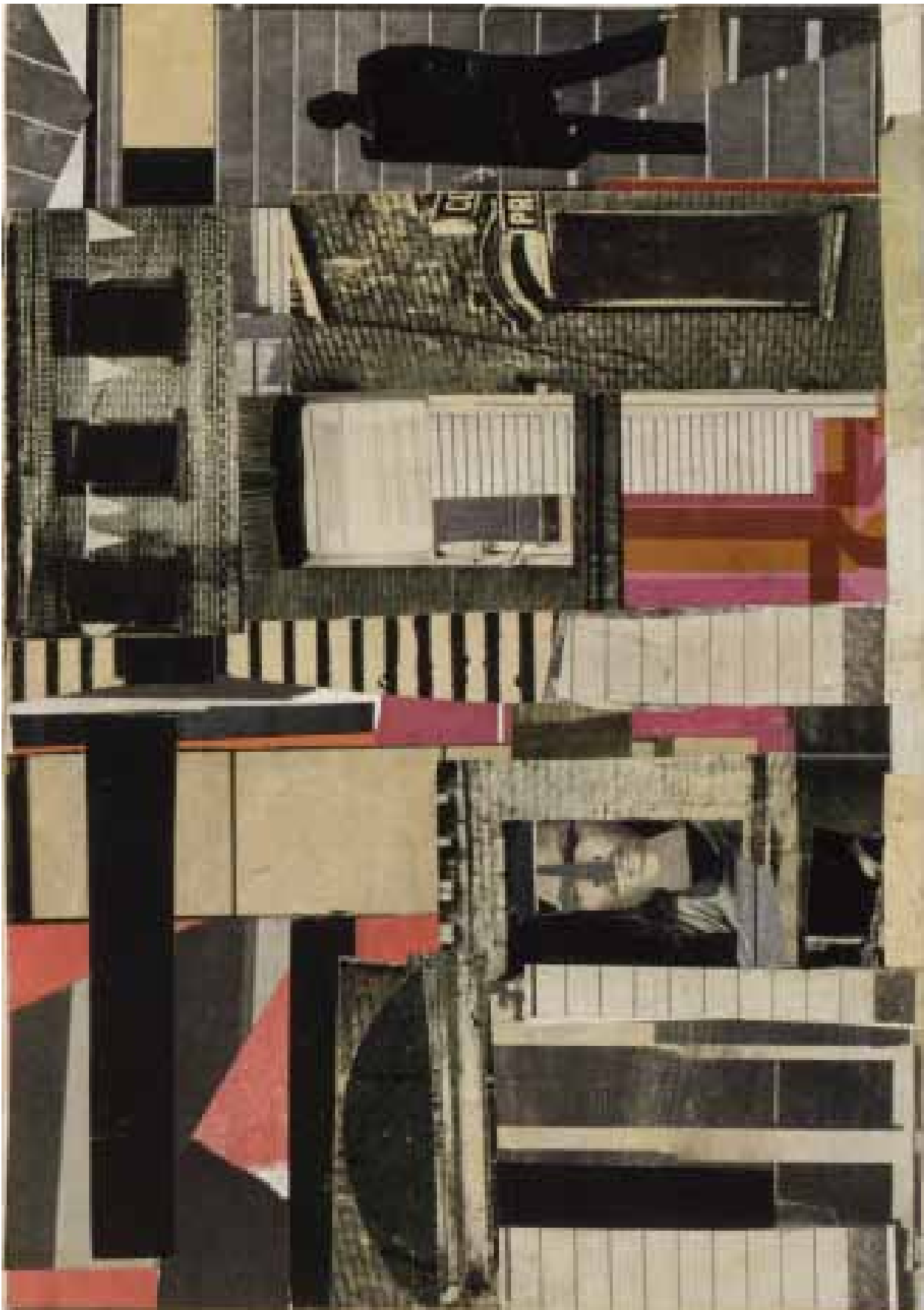


Franz Kline
Untitled
1961, acrylic

Smithsonian American Art Museum

Museum purchase from the Vincent Melzac Collection through the Smithsonian Institution Collections Acquisition Program

IMAGES FOR CLASSROOM ACTIVITIES



Romare Bearden
Spring Way
1964, collage on paperboard,
Bequest of Henry Ward Ranger through the National Academy of Design

PAPER COLLAGE



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