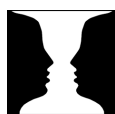


Sample Museum Tours:
pARTners Winter 2018 – Elements of Art

Here are some questioning strategies and sample tour ideas for objects in the museum. Remember to always have an introduction and a conclusion to your tour!

from VIRGINIA CATHERALL, CURATOR OF EDUCATION

We are going to take a journey through landscapes today looking at the elements of art. Does anyone know what the elements of art are? Think of building blocks or basic components that are used to construct a work of art. What about landscape, what is a landscape? We will look at color, texture, shapes, lines, and light & shadow in landscapes from all over the world. Everyone take a sketchbook and pencil to record our journey. Let's go!



I. SPACE (LIGHT AND SHADOW) -

Charles-François Daubigny

French, 1817–1878

The River, undated

Oil on canvas

Gift of Edward Bartlett Wicks, UMFA1926.010

Theodore Earl Butler

American, 1860–1936

Honfleur, ca. 1907

Oil on canvas

Gift of Dr. James Bradley honoring Dr. Wesley N. Burnside, UMFA1976.165

Materials:

Sketchbook (paper)

Pencils

Let's look at this landscape. What do you see in this painting? What more can you see that you didn't on first looking at it? This is a work of art by a 19th century European artist painting in the Barbizon school. This school of thought sought to represent their own landscape where they lived realistically as opposed to landscapes by earlier artists that painted from memory and/or fantastically.

What in this painting makes it look realistic? Look closely at the reflection of **light**. Where would the sun be in the scene? Where is it reflecting?

This type of realism – of painting what you actually see influenced later European artists, the Impressionists. Let's look at this Butler painting. What do you see? What time of day is it? Impressionists took realism a step further and painted the light that was actually in the landscape. They were very interested in how the tones change with light. When have you experienced a change of shade or tone with light? (look at the wall colors and see the shadows and how they change the tone of the walls).

Let's try sketching light! How would you show light in a drawing? What are some ideas everyone has? Let's try a couple.



2. LINE -

Ku Ch'iao

Chinese, 1614–1695 or later

Snowy Mountains, 1691, Ink and color on silk

Purchased with funds from the William H. and Wilma T. Gibson Endowment, UMFA2015.2.1

Materials:

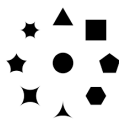
Sketchbook (paper)

Pencils

Pipe cleaners

What do you see in this landscape? What mood does this landscape evoke in you? Look at the **lines** that make up the drawing. How did the artist use these lines to give you the mood? How did the artist use these lines to show scale?

Everyone take a pipe cleaner. Try making a mountain with this line. Now make a hill. How are they different? Now try making a tree, then grass. Think about how a simple line can evoke different landscape elements. Let's draw some!



3. SHAPE -

Unidentified artist

Samoa

Barkcloth (Siapo), 20th century

Barkcloth and pigment

Gift of the Peacock Revocable Trust, UMFA2005.1.32

Materials:

Sketchbook (paper)

Pencils

Shapes both organic and geometric

Does anyone know what this work of art is made of? This is made from bark cloth, fabric that is processed from the inner bark of the paper mulberry tree. Although this is not a landscape in the Western sense of the word, it is inspired, and made from, the landscape.

What **shapes** can you see in this work of art that evoke the landscape? Look at both the organic shapes and the geometric shapes. (what does organic or geometric mean?)

Everyone take a shape. What landscape elements can you make from your shape? Let's draw them in your sketchbook.



4. TEXTURE -

Thomas Doughty

American, 1793–1856

Along the Hudson, 1852

Oil on canvas

Purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks, UMFA1984.059

Materials:

Sketchbook (paper)

Pencils

Plastic textured lenses

This landscape is by an American artist who was influenced by European artists. What about this landscape is similar to the first one we saw in the European gallery? What do you think is different? This artist painted in what is called the Hudson River School. These American artists painted the landscape they saw but, unlike the Barbizon school, they painted an idealized version of it. What in this painting is idealized?

Look at the **texture** of the atmosphere in the painting. What season is it? What time of day? How has the artist made the painting idealized? Why would he do that?

Adding texture to the air in a painting gives a certain mood. Let's look at our surroundings through some textured lenses. How does it change what we are looking at? Try drawing a landscape with this overlay of texture.



5. COLOR -

Spencer Finch

American, born 1962

Great Salt Lake and Vicinity, 2017

1,132 ready-made Pantone chips and pencil

Commissioned by the Utah Museum of Fine Arts

Materials:

Sketchbook

Pencils

Paint chips

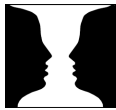
This is a landscape! Let's take some time to look at it and then discuss. How is this a landscape? What lines, shapes, textures, and light do you see? What about **color**? This is an impression of color of the landscape around Great Salt Lake. The artist took a journey around the lake and recorded colors he saw and then has represented them along a line in this room. What parts of a landscape did you see when you were looking at it?

Let's step back and imagine a journey in a landscape that you have taken. Use 5-10 paint chips to represent that journey. Then let's share with everyone.

We have taken a landscape journey through the elements of art! We have explored light and shadow in Europe, line in the mountains of China, shapes in Samoa, texture along the Hudson River, and color around Great Salt Lake. Which work was your favorite? Why?

--

from LAURA DECKER, ASSOCIATE CURATOR OF EDUCATION



I. SPACE -

Shiva with Parvati (*Uma-Mahesvara*)

Central India, Khajuraho region

10th-11th century

Stone

Materials:

model magic

- How many different ways can you think of to show space in an artwork? (positive and negative space, shadow, perspective, scale, foreground middle ground and background)
- What are some ways this artist shows space? What elements are in the foreground, middle ground, and background?
- This artwork depicts a family scene. Using model magic, create a scene of your family. What will you put in the foreground, middle ground, and background?



2. LINE -

Ingrid Calame

American, born 1965

#233 Drawing (Tracings up to the LA River Placed in the Clark Telescope Dome, Flagstaff, AZ)

2006

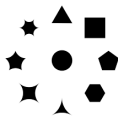
Color pencil on Mylar

Materials:

sketchbook (paper)

colored pencils

- Look at this image without looking at the title.
- Choose at least five of your favorite lines. Draw each line in its entirety in your sketchbook. Write one descriptive word next to each line. What kind of energies or moods do they possess? What do you think these lines represent?
- These lines represent parts of the LA river. Think of a place in nature that you really enjoy. Draw some lines that express that place.



3. SHAPE -

Unidentified artist

Democratic Republic of Congo, Kuba peoples

Prestige Panel, 20th century

Raffia palm fiber and dye

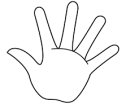
Materials:

sketchbook (paper)

pencils

- The shapes in this textile help to move your eyes across the artwork. Let your eyes move through the artwork and draw, in your sketchbook, the path your eyes take? Share it with your neighbor? How were your paths different?

- Look at the contrast of black and white shapes in this artwork. How does that contribute to the feeling of space and movement?
- Shade in some of the shapes in your path to create a dynamic sense of movement.



4. TEXTURE -

Unidentified artist

Indonesia, Papua, Asmat peoples

Mask, 20th century

Rattan, cord, plant fiber, wood, feather, and seed

Materials:

sketchbook (paper)

raffia

- What is the difference between perceived texture and actual texture? Describe the perceived texture for this object.
- *Pass around raffia.* This material is called raffia and is similar to the fibers used on this mask. Describe what you think the actual texture for this object would be based on what you feel here. How are they the same and different?
- This artwork is a mask meant to be worn over your body. Think about a piece of clothing you like to wear, maybe it's something you're wearing right now. Draw that piece of clothing and describe its perceived and actual textures.



5. COLOR -

Theodore Earl Butler

American, 1860-1936

Honfleur, ca 1907

Oil on canvas

Materials:

sketchbook (paper)

colored pencils

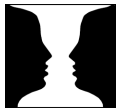
- Describe the colors in this painting.
- What time of day is it? What time of year? How can you tell?
- What mood do these colors create? The colors in this painting are more emotional than they are exactly what the artist saw.

- Draw a picture of your favorite place. Consider using colors that show how you feel about that place rather than just the colors you see there.

--

from ANNIE BURBIDGE REAM, CURATOR OF EDUCATION

Today we are going to explore the many ways artists use elements of art as ingredients for creating art to convey ideas and tell stories. Let's start by discovering the element of art-- Space.



I. SPACE -

Marilyn Bridges

American, born 1948

Sand Dunes with Truck on Pan Am Highway, Peru, 1989

Gelatin silver print

Gift of George H. Speciale, UMFA 2016.14.3

Lane Manned, NYC, 1985

Gelatin silver print

Gift of George and Tamie Speciale, UMFA 2014.21.1

Road and Bell Barrows, Dorset, England, 1985

Gelatin silver print

Gift of George H. Speciale, UMFA 2016.14.6

Materials:

Sketchbook (paper)

Pencils

model magic

- Let's spend a couple of minutes looking closely at these three works of art. What strikes you about them?
- What angle have these photographs been taken from? Is the artist on the ground? In the air? Somewhere else?
- These photos are taken from a bird's eye view. Draw a picture of where you live from that view point.
- Space is the area between and around objects. Describe the space in these photographs.
- Where is the "negative space" in your birds-eye drawing?

Space can also refer to the feeling of depth. Describe the depth that you see. Are these photographs showing a small part of the land or a big one?

- Using model magic, recreate something you see if the photographs in 3D. Put everyone's object together to discuss negative space and depth.
- How does the artist use space to tell stories in her photograph?



2. LINE -

Josef Israëls

Dutch, 1824-1911

The Hearth, 1883

Etching

Purchased with funds from Friends of the Art Museum, UMFA1977.007

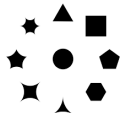
Materials:

Sketchbook (paper)

Pencils

Pipe cleaners

- Look at the lines that make up this etching. How many different lines can you find? Draw them in the air with your pointer finger.
- Everyone take a pipe cleaner. Recreate some of the lines that you see with it.
- How do the lines in this work of art create mood? How does the artist use line to express the temperature, light, smells, details of the scene?
- Write a short story about what is going on in this artwork.



3. SHAPE -

Unidentified artist

Indonesia, Papua, Asmat peoples

Shield, 20th century

Wood, pigment, and raffia

Gift of Steven C. Chiaramonte, UMFA1998.57.4

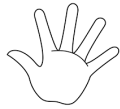
Materials:

Sketchbook (paper)

Pencils

Shapes (both organic and geometric)

- Draw the different organic and geometric shapes you see. (What does organic and geometric mean?)
- Why do you think the artist chose these shapes?
- Pick your favorite shape and on your paper, draw and turn it into something. Be creative! It can be anything! (animal, plant, building, food, etc)
- Everyone take another shape. Add it as an element to your drawing. Share your drawings with the group!
- Shields similar to this are found throughout Indonesia and Asmat regions. Shapes and designs are different depending on the artist, region, and groups of people they represent. These shields and the shapes on them are meant to be symbols of power and protection and often depict animals and insects, among other things.
- What shapes and designs would you include to tell a story about a time you were strong? Draw it!



4. TEXTURE -

Angela Ellsworth

American, born 1964

Seer Bonnet X, XI, XII, 2010

Pearl corsage pins, fabric, and steel

Purchased with funds from UMFA Young Benefactors and The Phyllis Cannon Wattis

Endowment Fund, UMFA2010.16.1-3

Materials:

Sketchbook (paper)

Pencils

Pins

Music clips

- I am going to play short music clips while you look closely at these objects. As you walk around notice the details and different textures you see. Does the music help you see these works of art differently?
- Describe the textures you see here. How would it feel if you could rub your fingers across them?
- Here are some pins similar to the ones Ellsworth used to make her bonnets. Carefully rub your fingers over them. How do they feel? How would they feel when there are so many combined together in this work?
- Why do you think the artist put the sharp points on the inside of the bonnets and not the outside? Are these meant to be worn? What idea(s) is the artist representing to the viewer?



5. COLOR -

Unidentified artist

Nigeria, Yoruba peoples

Crown, 20th century

Basketry framework and cloth with beads

The Owen D. Mort, Jr. Collection of African Art, UMFA2008.32.31

Materials:

Sketchbook (paper)

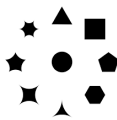
Colored pencils

- How would you describe the colors on this crown? What are their intensity (bright or dull)? -
- Can you find one color with different examples of value?
- Describe the colors that you see. Are the colors warm or cool?
- Name the different colors you see. Can you find primary colors? Secondary colors?
- Why do you think the artist chose to put these colors together?
- This crown was worn by a king or royalty from the Yoruba peoples in Nigeria. The hat is meant to tell a story about the ruler and their importance.
- The artist put colors together that are complimentary to create interesting patterns and detail on the crown and move the viewer's eye around the object to see all of the details.
- Why do you think there are faces on this crown?
- Spend a few minutes designing a hat that tells a story about you. What pictures would you include? What colors? Why?

We have explored art from all over the world and from different time periods to explore how artists use the elements of art as building blocks for creating art that tells stories! What elements of art do you use when you make art? What is your favorite element that we explored today? Why?

--

from ASHLEY FARMER, COORDINATOR OF VOLUNTEER AND TOUR PROGRAMS



I. FORM -

Chakaia Booker

Discarded Memories

Materials:

Pipe cleaners

- What do you notice about this sculpture? What makes you say that?
- Now, step further away from the sculpture. Then come a little closer. Then crouch down on the ground. Now switch places with a friend. How does moving around change what you see? Which spot gave you the most interesting view?
- This piece is an example of form. The artist used materials that aren't flat like a painting— instead this is a 3-dimensional work of art. What would be tricky about drawing this and making it 2-dimensional?
- Now, use these pipe cleaners to create your own mini-sculpture that is an example of form.



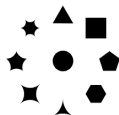
2. LINE - LeConte Stewart *Private Car*

Materials:

Sketchbook (paper)

Pencils

- What do you notice in this painting? What makes you say that?
- Let's look at lines in this work. What kinds of lines do you notice? Where? How many lines can we count?
- Now we'll write a story with a partner. The story is only one line long. Person #1: start a sentence that starts to tell a story about the painting. Person #2: finish it! Read your story together.



3. SHAPE - Unidentified artists

Democratic Republic of Congo, Yaka and Suku peoples

Masks

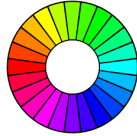
Materials:

Sketchbook (paper)

Pencils

- What is the first thing you notice about these masks?
- What shapes stand out the most? What other shapes do you notice when you look more closely?
- When we think of "shapes," we think about geometric shapes, but there are also organic shapes.
- Let's sketch our own masks. Pick your favorite shape and see if you can create a pattern on

your mask with it.



4. VALUE -

Marilyn Bridges

American, born 1948

Materials:

emojis

- These black-and-white photographs use value to make a mood. The lightest value is white and the darkest is black and gray is in the middle.
- Where does the contrast of light and dark value stand out to you the most?
- Next, choose a photograph in this gallery that fits the emoji you've been given. Why did you choose the work you did for that particular face?
- How would you describe the way your photograph makes you feel?



5. COLOR -

Spencer Finch

American, born 1962

Great Salt Lake and Vicinity, 2017

1,132 ready-made Pantone chips and pencil

Commissioned by the Utah Museum of Fine Arts

Materials:

Paint chips

- What do you notice about how the artist uses color in this room?
- How would the colors look if each one were as tall as you? What if they were dots?
- How many different colors do we think might be in this room?
- Now, making sure to stay two-feet away, take your color around the room and visit the ones most similar to yours. What do you notice when you step up close?
- Bring your color back. Write down three new names you'd give your color.

--

from KELLY BAISLEY, ASSISTANT CURATOR OF EDUCATION

Today we are going to explore the theme Elements in Art by viewing several works in our

permanent collection. Who can name an element of art? (line, shape, color, texture, space)
Here's a list of the Elements of Art for reference and some paper for sketching. We're going to start in here in the Great Hall with a non-traditional version of a landscape.



I. SPACE & COLOR) -

Spencer Finch

American, born 1962

Great Salt Lake and Vicinity, 2017

1,132 ready-made Pantone chips and pencil

Commissioned by the Utah Museum of Fine Arts

Materials:

Sketchbook (paper)

Pencils

Paint chips

What do you notice about this artwork? How is this a landscape? What Element of Art do you think the artist focused on? Each paint chip represents a different part of a landscape.

Everyone take 2 paint chips and find a chip in the artwork that closely matches the colors you have. Sketch the parts of a landscape you think these colors represent (i.e. blue could be sky or water, etc.)

Regroup – share drawings. Discuss the artist's use of color and space. For this artwork, Finch circumnavigated the Great Salt Lake and recorded colors that he saw and wrote meticulous notes on what each color represented in order.



2. LINE -

Unidentified artists

Democratic Republic of Congo, Yaka and Suku peoples

Masks

Materials:

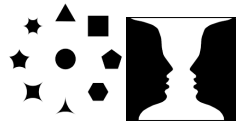
Materials ring

Let's move into the African gallery to view some masks inspired by nature. For right now, let's view the artworks without reading the labels. How do these relate to our theme Elements of Art? Which element of art do you notice first? Without reading the labels, what materials do

you think were used to create these masks? Why do you believe the artists used these materials?

Use texture rings to find similar textures in the masks.

These masks were made by members of the Yaka peoples and Suku peoples of the Democratic Republic of Congo as they share in the tradition of mask making for ceremonies to initiate young men into manhood. The masks are used in dance performances either solo, in pairs, or in groups.



3. SHAPE & SPACE -

Nancy Holt

American, 1938 – 2014

Sunlight in Sun Tunnels, 1976, printed 2012

Composite inkjet print from original 35-mm color transparencies

UMFA2013.I.I

Materials:

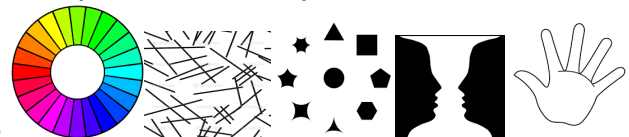
Poloroid cameras

Craft roll (viewfinder)

What do you notice about this artwork? What element of art did the artist focus on? Talk about space and shape. Nancy Holt created the sun tunnels as a way for us to focus in on a section of the landscape rather than the vast expanse. How does it change your experience of a place to have a limited view? There are 4 tunnels in the west desert in Lucin, UT, a ghost town. They are laid out in an X shape to align with the sunrise and sunset on the summer and winter solstices.

Use these viewfinders to focus in on different sections of our environment in the museum. Take a polaroid picture of your favorite view.

Regroup – share photos. How does it change our experience of this space?



4. COLOR, LINE, SHAPE, SPACE, TEXTURE -

The Whirlpool Naruto in Awa Province, after Hiroshige

Materials:

Mystery Artwork worksheet and supplies

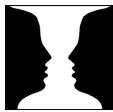
Before we view our next artwork, we're going to play Mystery Artwork. Everyone take a look at this image. This is a zoom of a portion of the artwork we are about to see. Let's use the scientific method of observation Claim-Evidence-Reasoning to do some close looking. For your claim, write what this is. For evidence, tell us how you know that. For reasoning, tell us how or why your evidence supports your claim. Share CER.

For round 2, let's discuss our CERs aloud. Look at this image, another zoom of a portion of the landscape. If you could only pick one, which element of art does this artwork focus on? Make claims. How do you know that? Evidence. Provide reasoning.

Let's go view the artwork. Now that you see the whole artwork how do your claims change? The first zoom we looked at was here in the sky. Do you agree with your initial claim about which element of art the artwork focuses on? Discuss how this artwork highlights all 5 of the Elements of Art.

--

from IRIS MOULTON, COORDINATOR OF CAMPUS ENGAGEMENT



1. SPACE (LIGHT & SHADOW) -

Alfred Lambourne

Wasatch Mountains Great Salt Lake

Materials:

Sketchbook (paper)

Pencils

- Write a journal entry of someone watching this sunset—describe environment, their mood, how they're feeling.



2. LINE -

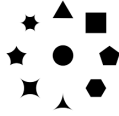
Chakaia Booker

Discarded Memories

Materials:

Yarn

- Using yarn, create a drawing on the floor using line.
- Notice light and shadow, texture, color.



3. SHAPE -

Unidentified artist

Democratic Republic of Congo, Kuba peoples

Prestige Panel, 20th century

Raffia palm fiber and dye

Materials:

sketchbook (paper)

pencils

- Take a moment to sketch the different shapes (triangles, squares, etc); rearrange them to make a new design.



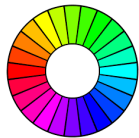
4. TEXTURE -

Equestrian Statue of Louis XIV

Materials:

Materials ring

Match the textures game.



5. COLOR -

Spencer Finch

American, born 1962

Great Salt Lake and Vicinity, 2017

1,132 ready-made Pantone chips and pencil

Commissioned by the Utah Museum of Fine Arts

Materials:

sketchbook (paper)

Pencils

Find your favorite color and write a journal entry: what other things can you think of that are this color? What does this color remind you of?

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