Art Bones: Connecting the Elements of Art

Discovering the elements of art and design at the NBMAA

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Tour Preparation Packet for Teachers
Grades K-5

Albert Bierstadt (1830-1902)
Seal Rock, ca. 1872-87
Oil on canvas
Alix W. Stanley Fund (1962.14)
New Britain Museum of American Art
About the Museum

The New Britain Museum of American Art’s founding in 1903 entitles the institution to be designated the first museum of strictly American art in the country. That year, a $20,000 gift of gold bonds to the museum’s former parent, the New Britain Institute, from industrialist John Butler Talcott, created funds to purchase “modern oil paintings.” Subsequent purchases, with advice from New York museums and galleries, further defined “modern” to mean American works of art, now numbering more than 8,300. With particular strengths in colonial portraiture, the Hudson River School, American Impressionism, and the Ash Can School, not to mention the important mural series The Arts of Life in America by Thomas Hart Benton, the museum relies heavily on its permanent collection for exhibitions and programming, yet also displays a significant number of borrowed shows and work by emerging artists. The singular focus on American art and its panoramic view of American artistic achievement make the New Britain Museum of American Art a significant teaching resource available to the local, regional, and national public.
About this Resource
This resource has been designed to help teachers prepare students in grades K-5 to visit a public art museum where they will view and discuss works of art in Museum galleries and create personal works of art.

Students will learn how to look at artworks by searching for the elements of art that artists use to capture the world around them, including shape, color, texture, line, form, value, and space. Images to be explored may include works of art from the Colonial Period, the Hudson River School, Impressionism, and 20th-century masterpieces.

Teachers may use this presentation to show artworks to students while introducing terms and questions designed to promote discovery and description.

How to use this Resource

- Use it to prepare students before a visit to the NBMAA.
- Use it as a virtual visit in place of a visit to the NBMAA.
- Use it as a post-visit review.

What’s in this Resource Packet?

- Tour objectives are on page 4.
- Vocabulary and terms to be covered are on page 5.
- Selected artworks are on pages 6-20.
- Post-visit activities are on pages 21-24.
- Content Standards are on pages 25 and 26.
- See related art activity, Make a Cityscape, to make in classroom or at home
- See related terms with definitions on separate PDFs.

School services are generously supported by the Tinty Foundation; Jack Warner Foundation, Inc.; SBM Charitable Foundation, Inc.; Webster Bank; Sandra and Arnold Chase Family Foundation; Duncaster; James R. Parker Trust at the Main Street Community Foundation; Plainville Community Fund at the Main Street Community Foundation; Ion Bank Foundation; Thomaston Savings Bank Foundation; and Elizabeth Norton Trust Fund.
What are the objectives of this tour?

Students will have the opportunity to:

Discover that museums and NBMAA are resources for learning about American art, history and culture;

View works of art from different historical periods, media and styles;

Describe and analyze visual characteristics of works of art using visual art terminology;

identify the different ways visual characteristics are used to convey ideas;

Identify various purposes for creating works of art;

Recognize that there are different responses to works of art;

Describe their personal responses to specific works of art using visual art terminology;

Make connections between the visual arts, other disciplines and daily life;

Use the elements of art and principles of design to communicate ideas in making a personal work of art.
What will this tour cover?
Students will view a variety of artworks from different periods and styles, and participate in analysis, discussion, and interpretation with docents, classmates, and teachers. Discussion will include:

<table>
<thead>
<tr>
<th>Stylistic Categories</th>
<th>Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portraits</td>
<td>Abstract</td>
</tr>
<tr>
<td>Still life</td>
<td>Collage</td>
</tr>
<tr>
<td>Genre paintings</td>
<td>Gallery</td>
</tr>
<tr>
<td>Landscapes</td>
<td>Landscape</td>
</tr>
<tr>
<td>Seascapes</td>
<td>Portrait</td>
</tr>
<tr>
<td>Cityscapes</td>
<td>Seascape</td>
</tr>
<tr>
<td>Illustration</td>
<td>Cityscape</td>
</tr>
<tr>
<td>Impressionist painting</td>
<td>Impressionism</td>
</tr>
<tr>
<td>Murals</td>
<td>Murals</td>
</tr>
<tr>
<td>Abstract art</td>
<td>Museum</td>
</tr>
<tr>
<td>Collage</td>
<td>Still life</td>
</tr>
<tr>
<td>Photography</td>
<td>Abstraction</td>
</tr>
<tr>
<td>Sculpture</td>
<td>Realism</td>
</tr>
<tr>
<td>Benches</td>
<td>Sculpture</td>
</tr>
</tbody>
</table>
Portraits

Ralph Earl (American, 1751 – 1801)
*Gentleman with Attendant*
Ca. 1785-88
Oil on canvas
Harriet Russell Stanley Fund (1948.6)

Titus Kaphar (b. 1976)
*Jaavan & the Unknown Gentleman*, 2011
Oil on canvas
Director’s Discretionary Purchase Fund (2011.60)
Still Life

Raphaele Peale, American (1774-1825)
Bowl of Peaches, 1816
Oil on wood panel
12 5/8 x 19 ¾ in.
Harriet Russell Stanley Fund (1961.01)
Genre

William Sidney Mount
At the Well, 1848
Oil on card mounted on wood panel
20 7/8 x 15 3/8
Harriet Russell Stanley Fund (1946.25)
Landscape Painting

Frederic Edwin Church (American, 1826 – 1900)
West Rock, New Haven, 1849
Oil on canvas
John Butler Talcott Fund (1950.10)
Seascape

Albert Bierstadt (1830-1902)
Seal Rock, ca. 1872-87
Oil on canvas
Alix W. Stanley Fund (1962.14)
Impressionism

Childe Hassam (American, 1859 – 1935)

Le Jour du Grand Prix, 1887
Oil on canvas
Grace Judd Landers Fund (1943.14)
Illustration

N.C. Wyeth (American, 1882 – 1945)
“One more step, Mr. Hands,” said I, “and I’ll blow your brains out!”, 1911
Oil on canvas
Harriet Russell Stanley Fund (1953.18LIC)
Murals

Thomas Hart Benton (American, 1889-1975)
The Arts of Life in America: Arts of the South, 1932
Egg tempera and oil glaze on lined
Harriet Russell Stanley Fund (1953.2)

Thomas Hart Benton (American, 1889-1975)
The Arts of Life in America: Arts of the West, 1932
Egg tempera and oil glaze on lined
Harriet Russell Stanley Fund (1953.19)

Thomas Hart Benton (American, 1889-1975)
The Arts of Life in America: Indian Arts, 1932
Egg tempera and oil glaze on linen
Harriet Russell Stanley Fund (1953.22)
Louise “Ouizi” Jones
Winter, Spring, Summer, Fall, 2019
Site-specific installation
Painting
Charles F. Smith Fund and the Howard Fromson Endowment for Emerging Artists (2019.1)
Georgia O’Keeffe (American, 1887 - 1986)

*East River from the 30th Story of Shelton Hotel, 1928*

Oil on canvas

Stephen B. Lawrence Fund, (1958.09)
Collage

Romare Howard Bearden (1911 - 1988)
*Early Morning, 1964*
Collage on board
Friends Purchase Fund, (1985.1)
Photography

Cindy Sherman (American, b. 1954)
Untitled
2000
Cibachrome print
Members Purchase Fund, (2000.88)
Abstract Expressionism

Sam Francis, (1923 - 1994)
Yielding, 1982
Acrylic polymer on prepared paper
A. W. Stanley Fund, (1983.54)
Sculpture

Dale Chihuly, (American, b. 1941)
Blue and Beyond Blue
2000
Blown Glass, Steel

Solon H. Borglum (American, 1868 - 1922)
Sioux Indian Buffalo Dance, 1902
Sculpture; Bronze, brown patina
Gift of the Solon H. Borglum Sculpture and Education Fund, (1974.69)
Benches

Grizzly Bear Bench
Judy Kensley McKie (b. 1944)
2002
Sculpture; cast bronze
In memory of J. Spencer Gould, (2005.47)
<table>
<thead>
<tr>
<th><strong>What?</strong></th>
<th><strong>Why?</strong></th>
<th><strong>Wow!</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>What colors do you see?</td>
<td>Why do you think that artist painted this painting?</td>
<td>Does this painting make you say “Wow!” Why or why not?</td>
</tr>
<tr>
<td>What kinds of lines can you find?</td>
<td>If you could change anything about the painting what would it be? Why?</td>
<td>What in the painting is worthy of a “wow?”</td>
</tr>
<tr>
<td>What kinds of shapes can you find?</td>
<td></td>
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<tr>
<td>What new title would you give your painting?</td>
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Working in small groups, ask students to choose a painting to view, answer the questions below, then share their findings with the class.
Play the Matching Game!
Draw a line to match the words below to the pictures.

- sculpture
- abstract
- portrait
- gallery
- museum
- still life
- landscape
- bench
Make your own Masterpiece!

What will you make?
A portrait?
A landscape?
A collage?
A seascape?
A bench?
Find and circle the following words in the puzzle to the right.

abstract
art
color
museum
Impressionism
sculpture
collage
realistic
mural
shape
oil
watercolor
limner

Did you find all 13 words?
K-12 CONTENT STANDARD 2 Visual Arts: Elements And Principles: Students will understand and apply elements and organizational principles of art.

Educational experiences in grades K-4 will assure that students:

a. identify the different ways visual characteristics are used to convey ideas
b. describe how different expressive features, and ways of organizing them, cause different responses
c. use the elements of art and principles of design to communicate ideas

Educational experiences in grades 5-8 will assure that students:

a. use ways of arranging visual characteristics and reflect upon what makes them effective in conveying ideas
b. recognize and reflect on the effects of arranging visual characteristics in their own and others’ work
c. select and use the elements of art and principles of design to improve communication of their ideas

K-12 CONTENT STANDARD 4 Visual Arts: History And Cultures Students will understand the visual arts in relation to history and cultures.

Educational experiences in grades K-4 will assure that students:

a. recognize that the visual arts have a history and different cultural purposes and meanings
b. identify specific works of art as belonging to particular styles, cultures, times and places
c. create art work that demonstrates understanding of how history or culture can influence visual art

Educational experiences in grades 5-8 will assure that students:

a. know and compare the characteristics and purposes of works of art representing various cultures, historical periods and artists
b. describe and place a variety of specific significant art objects by artist, style, and historical and cultural context
c. analyze, describe and demonstrate how factors of time and place (such as climate, natural resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art
K-12 CONTENT STANDARD 5 Visual Arts: Analysis, Interpretation And Evaluation

Students will reflect upon, describe, analyze, interpret and evaluate their own and others’ work.

Educational experiences in grades K-4 will assure that students:

a. identify various purposes for creating works of art
b. describe visual characteristics of works of art using visual art terminology
c. recognize that there are different responses to specific works of art
d. describe their personal responses to specific works of art using visual art terminology
e. identify possible improvements in the process of creating their own work

Educational experiences in grades 5-8 will assure that students:

a. compare and contrast purposes for creating works of art
b. describe and analyze visual characteristics of works of art using visual art terminology
c. compare a variety of individual responses to, and interpretations of, their own works of art and those from various eras and cultures
d. describe their own responses to, and interpretations of, specific works of art
e. reflect on and evaluate the quality and effectiveness of their own and others’ work using specific criteria (e.g., technique, formal and expressive qualities, content)
f. describe/analyze their own growth over time in relation to specific criteria

K-12 CONTENT STANDARD 6 Visual Arts: Connections

Students will make connections between the visual arts, other disciplines and daily life.

Educational experiences in grades K-4 will assure that students:

a. identify connections between characteristics of the visual arts and other arts disciplines
b. identify connections between the visual arts and other disciplines in the curriculum
c. describe how the visual arts are combined with other arts in multimedia work
d. demonstrate understanding of how the visual arts are used in the world around us
e. identify and recognize that visual works of art are produced by artisans and artists working in different cultures, times, and places

Educational experiences in grades 5-8 will assure that students:

a. compare the characteristics of works in the visual arts and other art forms that share similar subject matter, themes, purposes, historical periods or cultural context
b. describe ways in which the principles and subject matter of other disciplines taught in school are interrelated with the visual arts.
c. combine the visual arts with another art form to create coherent multimedia work
d. apply visual arts knowledge and skills to solve problems common in daily life
e. identify various careers that are available to artists