

FACE FORWARD:
American Portraits from
Sargent to the Present



William Glackens (1870—1938), *Family Group*, 1910-11
Oil on canvas, 72 x 84 inches Gift of Mr. and Mrs. Ira Glackens, 1971.12.1
National Gallery of Art, Washington, D.C.

Exhibition Learning Guide



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- What is a portrait?
- How has portraiture changed in America from the 1850s to now?
- What were some of the innovations that changed portraiture?
- Do you have a portrait of yourself? Where is it displayed? What is its purpose?

What is a portrait? Generally, a portrait is defined as artistic representation of a person, with the intent to capture the likeness of the person. But that was not always the case, nor is it the case today. In Ancient Egypt, Pharaohs were thought of as gods, and images in their likeness were painted with the head in profile and the body facing towards the front. Roman leaders had busts and full statues erected in their honor. Throughout time and cultures, images of people were created to communicate a historical narrative or represent an ideal, but the portrait as a means of preserving the likeness of an individual was not that common until the 16th century with the rise of aristocrats and wealthy business people.

In America, portraits were often associated with European aristocracy and the monarchy, and as a result, early American portraits were much more subdued. As democracy flourished, so did the demand for portraiture, especially after the industrial revolution and the rise of the middle class. After the American Civil War, the rise of industry and railroads led to a newly established wealthy class associated with the **gilded age**. Portraiture that idealized these individuals for prosperity came to be in high demand. Though the invention of photography made portraiture accessible to everyone, the use of the portrait as a vehicle for expression and commentary continued to expand. Instead of rendering painting obsolete, artists continued to challenge what could be communicated through the portrait. The exhibition *Face Forward: American Portraits from Sargent to the Present* explores the various modes of portraiture from the gilded age to current practice.

Vocabulary

Abstract Expressionism During the 1940s, a group of painters in New York developed new ways of painting that attempted to convey emotional experience. These artists did not attempt to make objects look “real” in a traditional sense. Instead, they responded to the art and myths of earlier cultures that they felt reflected the challenges of the modern world, such as the horrors of World War II. The brushstrokes, drips and other evidence of the painter’s working process gave their paintings an unfinished, spontaneous look, and led one critic to label them action painters. Artists associated with this style include Jackson Pollock, Willem de Kooning, Mark Rothko and Barnett Newman, among others.

Armory Exhibition- A highly influential international exhibition of modern art held in New York in 1913 at the 69th Regiment Armory. The exhibition introduced major Paris-based art movements of the time to the American public and showcased European and American artists working in modern styles, including Matisse, Brancusi and the Cubists.

Ashcan School (The Eight)- The influential painter and teacher, Robert Henri, led this group of eight American artists to challenge the art establishment in their 1908 group exhibition. Although each developed his own style, the artists’ images of busy city streets, poor immigrants and vaudeville shows challenged conventions of appropriate subject matter. Critics labeled the group the Ashcan School because of the gritty reality the artists portrayed. Members of the Ashcan School include John Sloan, William Glackens and Everett Shinn.

Cubism- Between 1907 and 1914, artists Pablo Picasso and Georges Braque evolved this style of painting. Their art turned away from depicting objects in traditional perspective, light and shadow. Instead, they transformed the subjects by analyzing and reinventing them in their paintings as a sequence of lines, arcs and planes. As their work verged on abstraction, they integrated collaged elements, such as newspaper clippings and wallpaper, to remind the viewer of the “real life” subjects they depicted. Cubism became very popular among artists wishing to break away from traditional ways of painting to express the pace of technological and scientific changes in the early 20th century. Although many artists have explored cubist techniques, the other most notable cubists were Fernand Leger and Juan Gris.

Fauvism- Henri Matisse and Andre Derain led the development of this style of painting which emerged around 1905. Although the Fauvists represented objects visible in the “real” world, their vigorous brushwork, simplified forms and arbitrary colors created jarring compositional harmonies of line, form and color. Because they broke so aggressively from the norms of painting, hostile critics labeled them the “Fauves,” French for “wild beasts.” Although the movement was short-lived, the Fauves attention to the independent expressive power of line, color and shape represented an important step in the emergence of abstract art.

Gilded Age- A period at the end of the 19th and beginning of the 20th centuries when American culture was characterized by the great gulf between the rich and poor. The

United States became a leading industrial and political power as its citizens grappled with urban poverty, unprecedented waves of immigration, and popular movements for labor and women's rights.

Impressionism- During the 1870's and 1880's a group of artists including Claude Monet, Camille Pissarro and Auguste Renoir challenged the traditions of painting by creating a way of painting that emphasized natural light and atmospheric effects. Incorporating the lessons of recent science, they placed complementary colors adjacent to one another to heighten the brilliance of their optical effects. They, along with their colleagues Edgar Degas and Mary Cassatt (among others), also depicted scenes of modern city life and leisure that more traditional artists did not find suitable as subject matter.

Pop Art- Coined by English critic Lawrence Alloway in a 1958 issue of *Architectural Digest*, Pop Art referred to artists' interest in images generated through mass media including advertising, comics, and television and product design as a result of the post-WWII consumer era. Rather than conveying the intense ideas often associated with the abstract expressionist movement, Pop Art sought to incorporate the everyday images of culture and the banality of consumerism. Artists of this movement included Andy Warhol, Jim Dine, Roy Lichtenstein, and Robert Rauschenberg.

Regionalism Following the Great Depression, artists rejected European modern abstract modes painted by artists like Picasso and Braque. They sought an art that was distinctly American in style and subject. Artists like Grant Wood captured the American way of life in paintings such as *American Gothic*, capturing the industrial and agricultural accomplishments of America often with a nostalgic tone.

Surrealism- This literary and visual arts movement emerged after the chaos of World War I. The originator of Surrealism, Andre Breton, was inspired by the work of Sigmund Freud to investigate the expressive potential of the unconscious mind. Breton and like-minded artists and writers felt that, by expressing the drives of the unconscious, they could reveal a truer reality that is normally repressed in our social world. Although a second surrealist style emerged in the later 1920s, exemplified by the dreamlike images of Salvador Dali, an earlier phase of surrealism emphasized the process of unlocking the unconscious through a variety of provocative techniques, including stream-of-consciousness writing. Rene Magritte, Joan Miro and Max Ernst were among the most important surrealist artists.

Works Progress Administration- The Works Progress Administration was created in 1935 by President Franklin D. Roosevelt. The WPA provided jobs and services for millions in an effort to provide relief caused by the Great Depression. The WPA was responsible for many public building projects, highways, and arts, drama and literacy projects. These included murals throughout public buildings such as post offices, often depicting scenes that were distinctly American in narrative and style.

Julius LeBlanc Stewart (1855—1919)



Julius LeBlanc Stewart (1855—1919), *Young Beauty in a White Dress*, c. 1885
Oil on canvas, 60 3/8 x 31 1/2 inches , Manoogian Collection

- What do you see?
- Describe this person. What does she do for a living?
- How is this painted? Do you think the subject liked it? Why or why not?

Julius LeBlanc Stewart (1855—1919)

Born in 1855 in Philadelphia, Julius LeBlanc Stewart was ranked as one of the leading expatriate American painters. At the age of 10, his family settled in Paris. His father collected contemporary artworks of Zamacois, Fortuny and de Madraso and these artists had a great impact upon Stewart. He studied with Zemacois and de Madraso in addition to Jean Leon Gerome.

The world of social privilege was Stewart's subject and one he depicted very well. Stewart depicts the porcelain-skinned beauty resplendent in her corsage and dress of lace, silk, and satin. Her image is one of a beautiful, polished, confident woman floating in a haze of finery. Literally a picture of demureness and decorum, *Young Beauty* exemplifies the accepted and expected social ideal of the wealthy.

Though he was as highly esteemed as John Singer Sargent for his portraits, Stewart had a religious experience by 1905 that changed his subject matter. At the beginning of World War I, he served in the Red Cross ambulance corps and suffered a nervous breakdown.

Stewart remained a bachelor, and died in 1919, having returned to the United States.

John Singer Sargent (1856—1925)



Young Girl Wearing a White Muslin Blouse, 1882-1885
Oil on canvas 19 ½ x 15 inches Manoogian Collection

Discussion Questions

- What do you see?
- Describe the mood of this painting.
- What might life have been like for a child in 1882?
- Describe the life of this sitter. How old is she? What type of family do you think she has?

John Singer Sargent (1856—1925)

Born in 1856 in Italy to American parents, John Singer Sargent is considered one of the most successful American portrait painters, though he did not live for any extended period of time in America. As most studying artists did, Sargent went to Paris, enrolling in the Ecole des Beaux Arts from 1874 to 1878. He trained under Carlos- Duran who emphasized painting wet paint into wet paint, a contrast to glazing thin layers of paint after they have dried.

Quickly, Sargent established a name for himself as a portrait painter and was sought out by the newly established fashionable and wealthy in America as well as the noble in Europe. In 1884, Sargent submitted what he felt was one of his most successfully executed portraits; a full length, larger than life painting of Madame Gautreau entitled *Madame X*. The painting was exhibited in the salon and met with much criticism by the public who felt the pose and slipping dress strap was too revealing. After the criticism Sargent faced, he left Paris to reside in London. In 1885 he was invited to stay in the Worcestershire village of Broadway where he met the American artist Frank Davis Millet. During this period, he experimented with **impressionist** techniques, especially painting outdoors.

Young Girl Wearing a White Muslin Blouse stylistically indicates that it was painted between 1882 and 1885, during the time Sargent was traveling, beginning to experiment and painting more informal portraits of friends. Unlike the society portraits he was commissioned to paint, this image does not have the intent of idealizing the sitter, rather, it reveals a psychological tension. The young girl, with hair still worn down, is somewhat distracted from the artist and viewer. During this time, there were many idealized images of children and philosophies in child rearing and education were becoming popular with social pressures to raise perfect children. Her distracted expressions may demonstrate the hesitation one might have on the threshold of entering adulthood and what being an adult implied for a woman in that time period.

Sargent is also credited with fostering America's cultural development. He painted Presidents Theodore Roosevelt and Woodrow Wilson and provided mural decorations for the Boston Library. The wealthy families of the **gilded age** including the Vanderbilts and Rockefellers commissioned him for portraits. Later in his career, Sargent experimented with other media, but throughout his life he was known for and completed more than 900 oil paintings. He died in 1925 in London.

Robert Henri (1865-1929)



Letecia, 1925

Oil on canvas, 24 x 20 inches

Collection of Mr. and Mrs. Henry G. Stifel

Discussion Questions

- Describe this person. How old do you think she is? In what time did she live?
- Describe the brushstroke, color and contrast of this painting. What mood do those elements create?
- What were the roles of children in the 1920s? How is being a child different today? How is it similar?
- Compare and contrast this image with the *Young Girl* painted by Sargent. How are they different? How are they similar?

Robert Henri (1865-1929)

This portrait was painted by Robert Henri, born Robert Henry Cozad in 1865. As a young child, Henri displayed an aptitude for art, illustrating storybooks. In 1886, he enrolled in the Pennsylvania Academy of Art (PAFA), one of the oldest art schools in the nation. PAFA believed in classical training and its students used casts to learn anatomy and figurative studies. Though the painter and teacher Thomas Eakins was fired that same year from PAFA for using live, fully nude models, he had a great impact upon Henri, specifically in his study of humanity.

As many Americans that were studying art at the time, Henri traveled to Europe to learn, enrolling in the Academie Julian in 1888. While in Europe he studied the works of great masters of human drama including Rembrandt, Frans Hals, Diego Velasquez and Francisco Goya while also embracing **impressionism**. He returned to Philadelphia after failed attempts to enter into the Paris salons and began teaching at the Philadelphia School of Design for Women.

After marrying Linda Craige, a student from his private art class, the couple returned to Paris. On this trip, four of his artworks were accepted into the salons and one entitled *La Neige* ("The Snow") was purchased by the French government. By this time, Henri had come to reconsider **impressionism**, calling it a "new academicism." Instead, he was interested in depicting the reality of urban life stating, "Paint what you feel. Paint what you see. Paint what is real to you." He began teaching and with his students, including George Bellows and Edward Hopper, he founded the group "The Eight" also known as the **Ashcan School**. The group held an exhibition in 1908 that hardly seems rebellious now, but for the time was against the standards of the Academy.

Portraiture was Henri's primary mode of expression and children became a popular subject for him. He believed, "If one has a love of children as human beings and realizes the greatness that is in them, no better subject for painting can be found." Between 1924 and 1928, Henri returned every summer to Ireland and the children of the village of Dooagh became a primary subject for him. Rather than relying on commissions from portraiture as artists such as John Singer Sargent did, Henri relied on his teaching for income. This afforded him the opportunity to capture the "essence" of the sitter rather than focus on false flattery and in his portrait of Leticia he does just that by using broad quick brushstrokes that capture the energy of youth.

William Glackens (1870-1938)



William Glackens, *Family Group*, 1910-11

Oil on canvas, 72 x 84 inches

Gift of Mr. and Mrs. Ira Glackens, 1971.12.1

National Gallery of Art, Washington, D.C.

Discussion Questions

- What do you see?
- When does this take place? How can you tell?
- Describe this family. Who do you think the characters are? Why?
- How is this different than the two portraits you looked at by John Singer Sargent and Robert Henri?

William Glackens (1870-1938)

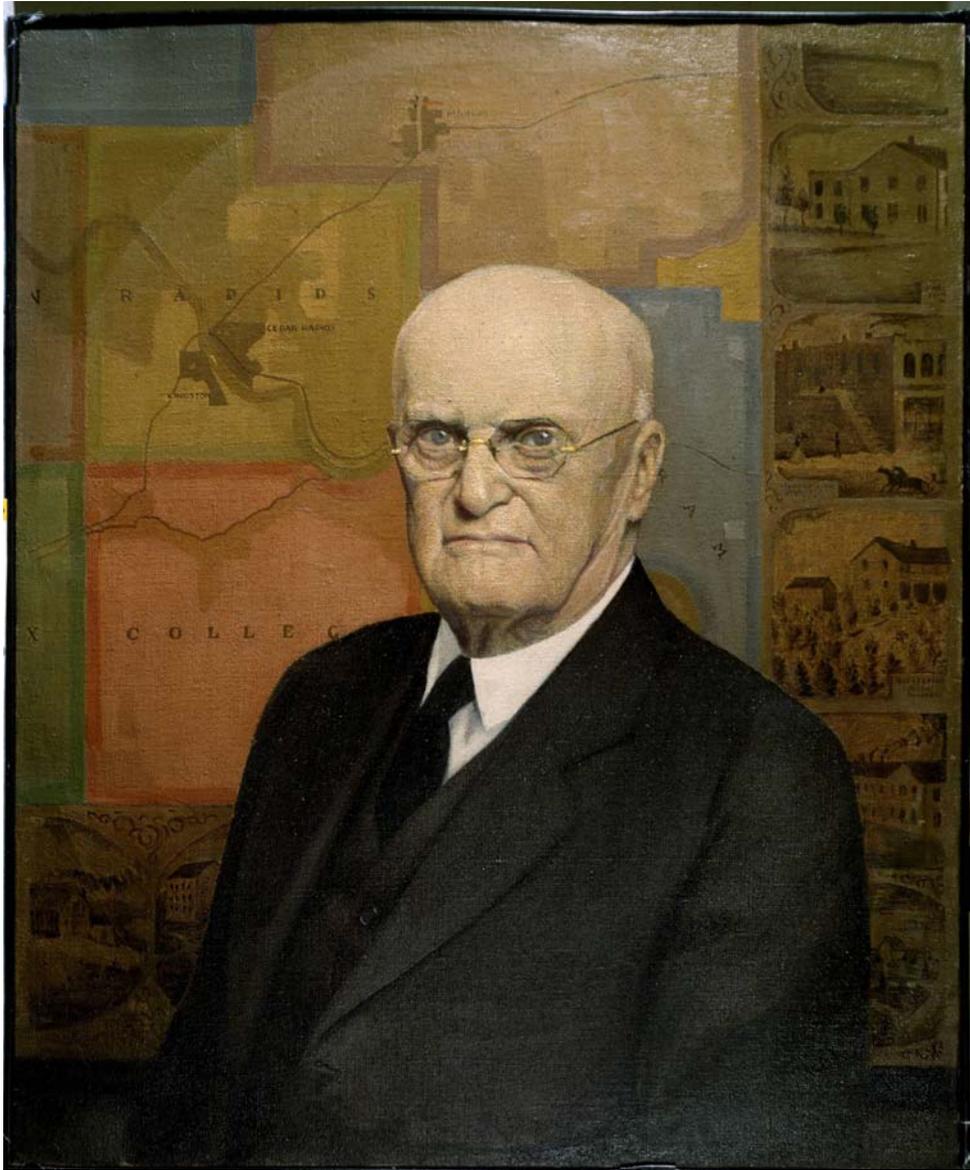
Born in Philadelphia, Pennsylvania in 1870, William Glackens studied with the prolific artist and teacher Robert Henri while he briefly attended Pennsylvania Academy of Fine Arts. He shared a studio and traveled to Europe with him, studying the same Dutch and Spanish Masters that had influenced Henri.

As a member of “The Eight,” Glackens played a huge role in rebelling against the Academy and bringing modern art to the American public helping to mount the famed **Armory Exhibition**. It was in the exhibition that Glackens exhibited 3 works, including the painting *Family Group*.

Glackens’ color palette also shifted from the darker tones used by Henri and influenced by Masters such as Velasquez, to a brighter, more saturated palette. After returning to Spain and France in 1906, Glackens was inspired by the impressionist works of Renoir and the fauvist works of Henri Matisse. This bright palette and patterning of textiles in *Family Group* recalls in the interiors painted by Matisse, but is a distinctly personnel subject to Glackens. *Family Group* depicts Glackens’ wife Edith, standing next to her sister-in-law Irene Dimock. His son Ira stands between his mother and visiting neighbor, Grace Dwight Morgan. In contrast to Henri or other members of “The Eight,” Glackens was interested in the everyday experiences of the middle class, including that of his own family.

Glackens continued to work in New York until 1925 when he returned to France. He remained there until 1932. He died in 1938.

Grant Wood (1891--1942)



Portrait of John B. Turner, Pioneer, 1928-30

Oil on canvas, 30 ¼ x 25 ½ inches

Gift of Harriet Y. and John B. Turner II, 76.22

Cedar Rapids Museum of Art

Discussion Questions

- Where does this portrait take place? How is the background different than the backgrounds of the other portraits? How is it similar?
- Is this portrait realistic? Why or why not?
- Who is this man? What does he do for a living? What type of personality does he have?

Grant Wood (1891--1942)

Known for his depictions of the Midwest landscape and culture, Grant Wood was born in Anamosa, Iowa in 1891. After his father died, the family moved to Cedar Rapids, where he spent most of his time. He enrolled in art school in Minneapolis in 1910 and in 1913, he went to the Art Institute of Chicago. After a brief time in the Army, he returned to Cedar Rapids in 1918.

Between 1920 and 1928 Wood made four trips to Europe and early on was greatly influenced by the **impressionist** movement. It was on his fourth trip to Munich to oversee the fabrication of stain glass windows he designed, that he viewed the works of northern renaissance artists, specifically Jan Van Eyck, and abandoned his **impressionistic** style to pursue a style of realism that would become synonymous with the **regionalist** movement.

Longtime patron John B. Turner had underwritten many of Wood's trips to Europe, offered his carriage house to Wood as a studio, and commissioned him to work on projects including the redesign of the interior of a mansion that would be converted into a funeral parlor. Turner was born in 1861 and arrived to the Cedar Rapids area in the 1880s. He is credited with helping to transform the region from a pioneer town, to a thriving city. Dressed as a business man in front of early maps of Cedar Rapids, Wood depicts Turner in a flattened composition, almost as a photograph taken for posterity.

Wood taught at the University of Iowa in 1934 and was director of the Iowa Works Progress Administration, supervising mural projects. Diagnosed with liver cancer, he died in 1942. His memorial service was held at Turner mortuary.

Benny Andrews (1930--2006)



Beholder, 1963

Oil and collage on canvas, 25 x 18 ½ inches, Manoogian Collection

Discussion Questions

- What do you see?
- Describe the mood of this painting. What makes you say that?
- What is the figure holding? What do you think the object signifies?

Benny Andrews (1930--2006)

Benny Andrews was born on November 13, 1930 in Plainview, Georgia. Born to sharecroppers, Andrews and 10 siblings all worked in the cotton fields to help support the family. He attended school sporadically and was the first to graduate from high school in 1948. A 4-H scholarship afforded him the opportunity to enroll in Fort Valley State College. Only one art appreciation class was offered, which he took 6 times. His love of art was self-taught as a child, often copying comics and illustrations from magazines and books.

In 1950 Andrews enlisted in the Air Force, serving 4 years. With support from the G.I. bill, he enrolled in the School of the Art Institute of Chicago. This was his first exposure to a formal arts education. Andrews was inspired by the art work at the Art Institute of Chicago and by people on the street and in jazz clubs. His work embodied many influences from **abstract expressionism, surrealism**, social realism and American Scene painting of the **American Regionist** Movement. After receiving his B.F.A., Andrews moved to New York City where he met success and became part of the artistic scene.

Andrews is known for using collage in his art. This mode first came to him while he was a student in Chicago. As one of only 9 African American students in the student body, Andrews felt that he was a minority. Collage came to him after he started socializing with the school's janitors. As he was creating a portrait of them he wanted something tangible to represent them. He grabbed a hand towel that they used for cleaning and incorporated it into the work.

Andrews stated that, "I paint and draw things from my imagination, which is filled with bits and pieces of experiences that I've lived, juxtaposed with what I'm experiencing now, and projecting what I feel will happen in the future." Beholder is not a portrait of a specific person, rather a portrait of the plight of hunger experienced by so many of the world's poor. Andrews wrote, "The orange is symbolic of the lifeline between the hungry human being and death by starvation."

Benny Andrews was also known as an advocate, creating nationally recognized art programs in communities and prisons. He died in 2006.

Marisol (1930)



Marisol (b. 1930), *Magritte VI*, 1998
Wood and oil, 69 x 33 x 33 inches, Seavest Collection

Discussion Questions

- What do you see?
- Describe the materials the artist used to create this work.
- How do you think the artist created this work? Is it realistic? Why and/or why not?

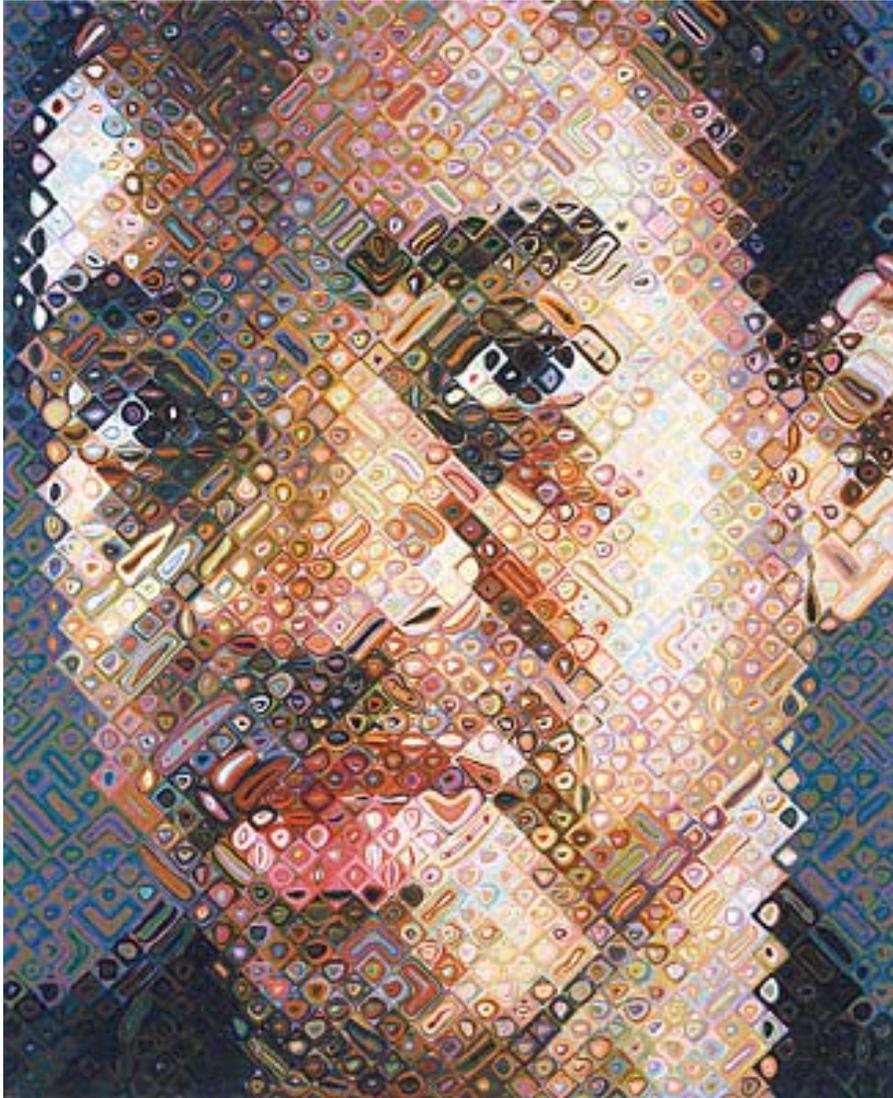
Marisol (b. 1930)

Often associated with the **Pop Art** movement, Marisol uses a combination of carving, painting, casting and popular objects to fabricate her sculptures. Marisol was born in 1930 in Paris to a wealthy Venezuelan family. At the age of 11, her mother died and she attended boarding school while her family relocated to Los Angeles near the end of World War II. She studied drawing in high school and announced to her father that she intended to pursue art. While he was supportive, he preferred she study in New York rather than Paris.

The New York art scene included the “Beat” movement and **Pop Art**, and Marisol became involved in those circles. She studied at the Art Students League among other schools, but did not begin creating sculpture until 1954 after discovering Pre-Columbian artifacts and teaching herself 3-dimensional techniques. Her figurative works encompass a wide variety of subjects from John Wayne to Desmond Tutu to the scene of *The Last Supper*.

In 1959 she had her first one-person show to great success and by 1962, her artwork was on the cover of Time magazine. Though **Pop Art** had an influence on her in the use of popular subjects such as movie stars and cynical commentary of modern life, her style is also grounded in styles of **Cubism** and the use of collage. *Magritte VI* was part of a series of five sculptures created in 1998 of the artist René Magritte. Magritte was a Belgian **surrealist** artist born in 1898. His paintings depicted absurd scenarios of modernity such as a city scene entitled *Golconda* which depicts raining men dressed in bowler hats and business suits. In this particular sculpture, Marisol has carved a portrait of Magritte and embellished the features with paint. The bowler hat that is a common accessory in his artworks sits on top of his head in addition to a real umbrella included in the assemblage. While the face is highly detailed, the figure itself is a block shape, adding playfulness to the work. Marisol often created sculptures of artists she admired, and this depiction of Magritte exhibits the kinship she has with him.

Chuck Close (b. 1940)



Lyle, 2003

149 color silkscreen, edition of 80, 65 ½ x 53 7/8 inches (paper size)

Pace Prints Gallery

Discussion Questions

- What do you see? Describe the sitter's personality.
- This print is 5 1/2 feet tall! What does that do to the portrait?
- Is this realistic? Why? Why not?
- How do you think the artist created this work?

Chuck Close (b. 1940)

Born in 1940 in Monroe Washington, Chuck Close knew from a very young age that he wanted to be an artist. He went to the University of Washington and then Yale, where he received his MFA. Like many of his peers, he admired the abstract expressionist artists such as Jackson Pollock, Mark Rothko and William de Kooning. He attempted to create abstract works, but found that he repeated the same shapes and use of color. He abandoned that mode of work briefly for mixed media, including the incorporation of photography. Unhappy with these works, he destroyed them, but the use of photography would remain in the body of work for which he is known.

Working with a photographer, Close would pose close friends and direct the lighting to create head shots. From these photographs, Close created large scale “portraits” of the photographs using the grid method. The grid method allowed him to transfer every detail to a larger scale. Initially, the works he created were in black and white, but in 1970 he began to use color and other patterns, including his fingerprints. The composition is similar to what you might see on a passport photo, with no environment or expression from the viewer, but there is still an ease that can be felt from the sitter. Although this larger than life portrait looks incredibly realistic and like a photo when viewed from a distance, up close, it is comprised of a many cells of abstract pattern that come together to form a whole.

In 1986, Close suffered a blood clot in his spine that made him a paraplegic. This did not deter his work as an artist or the ambitious scale of his paintings. He continued to create highly realistic works by placing the brush in between his teeth and rolling the canvas to the area he wanted to work on. Today, Close has some mobility in his arms and with the help of an assistant, is able to paint with the use of his hands.

<p>Title: A Piece of Me Exhibition: Face Forward Grade Level: K-2 Subject Area(s): Math and Art</p>
<p>Sunshine State Standards: -The student assesses, evaluates and responds to the characteristics of works of art. (VA.D.1.1) -The student visualizes and illustrates ways in which shapes can be combined, subdivided and changed. (MA.C.2.1)</p>
<p>Vocabulary: -portrait -traditional -symmetry -asymmetrical -canvas -modern -perspective</p>
<p>Purpose of the Lesson: -To study portraits of Picasso and other artist. -To teach symmetry and asymmetry.</p>
<p>Detailed Procedure of the Lesson <i>(including how exhibition will be made relevant):</i> 1. Teacher will introduce vocabulary. 2. Class will research and study Picasso and other portrait artist. 3. The class will visit the Face Forward Exhibit. 4. Students will then create a self-portrait using the same artistic style as Picasso. 5. Students will also create a symmetrical portrait of themselves. To conclude the lesson students will compare and critique their portraits as well as the portraits viewed at the exhibit.</p>
<p>Museum Resources: - Visit to the exhibit and power point of the pieces on display</p>
<p>Materials Needed: - research tools - art supplies for portraits -samples of Picasso's works -samples of various well known portraits</p>
<p>Assessment - The students' comparison and critique of their own works and the works on exhibit.</p>

<p>Title: Let's Face It!</p> <p>Exhibition: Face Forward</p> <p>Grade Level: 3-5</p> <p>Subject Area(s): Math and Art</p>
<p>Sunshine State Standards:</p> <ul style="list-style-type: none"> -The student understands and applies media, technique and process. (VA.A.1.1) -The student visualizes and illustrates ways in which shapes can be combined, subdivided and changed. (MA.C.2.2)
<p>Vocabulary:</p> <ul style="list-style-type: none"> -portrait -perspective -divide -cartooning -symmetry
<p>Purpose of the Lesson:</p> <ul style="list-style-type: none"> -To study the measurements of faces in making portraits -To teach symmetry -Introduce students to the art of cartooning
<p>Detailed Procedure of the Lesson <i>(including how exhibition will be made relevant):</i></p> <ol style="list-style-type: none"> 1. The teacher will show a variety of portraits from magazines, posters, and the power point from the exhibit. 2. Have a visiting artist come to class and do an activity with portraits. 3. Discuss cartooning and symmetry 4. Students will be given a ½ of a cartoon character face on one side of the grid paper and on the other side the student will measure and complete the face.
<p>Museum Resources:</p> <ul style="list-style-type: none"> -visiting artist
<p>Materials Needed:</p> <ul style="list-style-type: none"> -grid paper with ½ of a cartoon character face -markers -newspaper, magazines, power point of exhibit
<p>Assessment</p> <ul style="list-style-type: none"> -The students final product...did it follow guidelines and is it symmetrical?

<p>Title: Famous People Exhibition: Face Forward Grade Level: 6-8 Subject Area(s): language arts and social studies and art</p>
<p>Sunshine State Standards: -The student uses writing process effectively. (LA.B.1.3) -The students make connections between the visual arts, other disciplines and the real world. (VA.E. 1.3) -The students understands the world from it's beginnings to the time of Renaissance. (SS.A.2.3)</p>
<p>Vocabulary: -portraits -biography -realism</p>
<p>Purpose of the Lesson: -Students would recognize and review famous historical figures that shaped the world from the beginning of time till 1900.</p>
<p>Detailed Procedure of the Lesson <i>(including how exhibition will be made relevant):</i> 1. View powerpoint of exhibit, then visit museum. 2. Students would choose a famous historical person from prescribed list. 3. The students would download a picture of that famous person and cut the photo in half then glue to a piece of paper. 4. Students will mimic the facial features of their person 5. They will then label the portrait 6. On back of portrait they will include information of their famous person (lifespan, important events and accomplishments) 7. We will then display finished portraits in a timeline around the room. 8. The class will then conclude their study with a trip to visit the museum and see the Face Forward exhibit.</p>
<p>Museum Resources: -class trip to view exhibit</p>
<p>Materials Needed: -paper -print out photo of person -art supplies</p>
<p>Assessment Rubric 10 point total: ½ copy of portrait, student copy of portrait, colors & shades of portrait, label with name and description, neatness, due date, creativity</p>

<p>Title: Getting To Know You Exhibition: Face Forward Grade Level: 6-8 Subject Area(s): math and science and art</p>
<p>Sunshine State Standards: -Student listens and uses information gained for a variety of purposes such as interviews. (LA.C.1.3) -Uses appropriate units and instruments for measurement to achieve precision.(MA.B.4.3) -Understands and distinguishes multiple purposes for creating works of art. (VA.B.1.3)</p>
<p>Vocabulary: -portrait -measurements -proportion -facial features -abstract -realism -guidelines -symmetry</p>
<p>Purpose of the Lesson: -An activity for students to introduce each other through interview and art.</p>
<p>Detailed Procedure of the Lesson <i>(including how exhibition will be made relevant):</i> 1. Introduce portraiture using power point from exhibit, readings and lessons 2. Present purpose of interview to students 3. Explain questionnaire and expectations 4. Hand out interview questions and allow 30-40 minutes to complete interview process 5. Hand out facial feature examples and have students practice drawing 5 of each facial feature (eyes, ears, nose, mouth) 5. Hand out portrait template, displaying guidelines and measurements. Explain mathematical relationship between facial features students examine and practice drawing their partner 6. After rough sketch is critiqued students will draw a final portrait of their partner 7. Final portrait and interview will then be put on display</p>
<p>Museum Resources: -power point of exhibit</p>
<p>Materials Needed: -facial handouts, questionnaires, portrait template -research tools -art supplies</p>
<p>Assessment -Effort, insight and creativity put into final product</p>

<p>Title: Portrait of a Character Exhibition: FAC Grade Level: 9 Subject Area(s):Language Arts</p>
<p>Sunshine State Standards: Language Arts/ LA.910.2.2.5Non Fiction/ The student identifies, analyzes, and applies knowledge of the elements of a variety of non-fiction, informational, and expository texts to demonstrate an understanding of the information presented. 2.1.5/Fiction/ Describe, discuss, and analyze the author’s use of literary elements 2.1.9/Fiction/Explain how ideas, values, and themes of literary work often reflect the historical period in which it was written</p>
<p>Vocabulary: inference, portraits, background/foreground/middle ground, characterization, physical traits, psychological traits</p>
<p>Purpose of the Lesson: To connect portrait art and literature in the process of character analysis creating a Witten and visual characterization</p>
<p>Detailed Procedure of the Lesson <i>(including how exhibition will be made relevant):</i> 1. Classroom discussion to introduce characterization distinguishing between physical and psychological traits and reviewing examples of authors’ techniques of revealing the character (direct instruction, conversation, physical description 2. Read story from grade nine literature texts, <u>Language and Literature</u>, “A Christmas Story”, by Truman Capote. Make a T-chart of physical and psychological. 3. Tour exhibition with emphasis on the characters and how the artists. Discuss how the artists implied traits of the character in the portraits. 4. Each student will select a portrait to focus on the character. 5. Students will use an image from the exhibition; Students will generate the inferred character traits. Students will complete the T Chart above. Encourage students to use their imagination. 6. Students will use the selected portrait with the T chart to write a character study in the form of a vignette. Students must include two of the three techniques for characterization and both physical and psychological traits. 7. Students review characters from story read in step 2 and review the finished T-chart. 8. Students will use the character trait analysis to make a “portrait” of the character in “A Christmas Memory” and write a brief explanation of how their art medium and techniques reveal the character. The grading rubric should emphasize the student’s articulation of this connection.</p>
<p>Museum Resources: Portraits in the exhibition</p>
<p>Materials Needed: Text of story, “A Christmas Memory” by Truman Capote Copies of blank T-Chart Art materials for completing portrait including watercolors, pencils, markers</p>
<p>Assessment The writing activity – Vignette Character Analysis The art activity with written response</p>

Title: What's on your mind?	
Exhibition: Face Forward	
Grade Level: high school	Subject Area(s): language arts and social studies and art
Sunshine State Standards: -The student writes to communicate ideas and information effectively. (LA.B.2.4)	
Vocabulary: -portraits -realism -social implications -foreground -self-portraits	
Purpose of the Lesson: The students will view the portraits cd and create an idea web for each portrait character.	
Detailed Procedure of the Lesson <i>(including how exhibition will be made relevant):</i> <ol style="list-style-type: none"> 1. The students will view the cd of portraits from the museum 2. The class will divide the portraits into manageable groups 3. Each student will use MS Word to create a "call out" for each character in the portraits 4. Share the creative sayings with the class 5. Visit VB Museum of Art 	
Museum Resources: -cd of works from exhibit and tour of exhibit	
Materials Needed: -portrait cd from museum -MS Word program	
Assessment Print and attach the "call outs" to a copy of each portrait	