

# ART INSIDE OUT: EXPLORING ART AND CULTURE THROUGH TIME

Produced by Teacher Services  
The Department of Museum Education  
The Art Institute of Chicago

## A Teaching Manual

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## Introduction

This teaching manual is conceived as a tool that will assist teachers in maximizing their educational experience with the exhibition *Art Inside Out: Exploring Art and Culture through Time*. This exhibition inaugurates the Kraft General Foods Education Center and features an innovative installation that encourages viewers to discover answers to basic questions about the meaning of art. Visitors to the exhibition will discover a “museum” within a gallery. Six of the 12 objects are displayed in interactive environments that present the viewer with important information about the culture, time period, and geographic region in which the objects were made. Interactive computer games, videotapes, and didactic materials establish connections to other objects in the Art Institute’s collection.

We hope that this manual will prepare teachers and students for a visit to *Art Inside Out* and the museum at large. Teachers of all disciplines will find many ways of using the art objects in *Art Inside Out*, and the slides of those objects included in this manual, to teach in their classrooms. Suggestions for applications to social studies, language arts, art, and other subjects are contained in the manual. Information about nine of the objects in the exhibition are elaborated on in the **Object Descriptions** and the **Curriculum** sections. Educational information about the remaining objects in *Art Inside Out* can be found in the exhibition itself. We encourage you to use this manual for preparatory and follow-up instruction while using the exhibition itself as your primary teaching tool. We wish you many discoveries.



Antonia Contro  
Assistant Director  
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## **What is a Museum?**

A museum houses collections of objects. The collections of The Art Institute of Chicago include over 260,000 works of art from around the world spanning 5000 years. Over 80 percent of the objects and most of the greatest masterpieces in the Art Institute's collections were gifts from individual collectors.

There are many ways to organize the objects in a museum. The Art Institute organizes its collections by where and when an object was made, how it was made, and how it was used. There are 10 collections in the Art Institute, each cared for by a separate department: Africa, Oceania, and the Americas; American Arts; Architecture; Asian Art; European Decorative Arts, Sculpture, and Classical Art; European Painting; Photography; Prints and Drawings; Textiles; and Twentieth-Century Painting and Sculpture.

## **An Exhibition—*Art Inside Out***

The original meaning of a work of art at its moment of creation is often very different from its meaning within a museum when it is displayed at a later time. In the *Art Inside Out* exhibition you will find 12 works of art made over a period of 2,500 years by people from different countries, with very different understandings of art and the meaning of objects. Looking at these works of art can tell us about the people who made them, how they lived, and what they valued. These objects also tell us what people today value from the past by what they choose to collect and preserve in a museum.

## **Who Works on an Exhibition?**

*Art Inside Out*, like all exhibitions at the Art Institute, was curated, constructed, and cared for by some of the following professionals:

Each of the 10 collections in the museum is managed by a **curator** (from the Latin word *curare*, which means “to take care of”). Curators study the objects in their care and arrange the objects in the galleries. They also decide which art objects the museum will purchase to add to the collection.

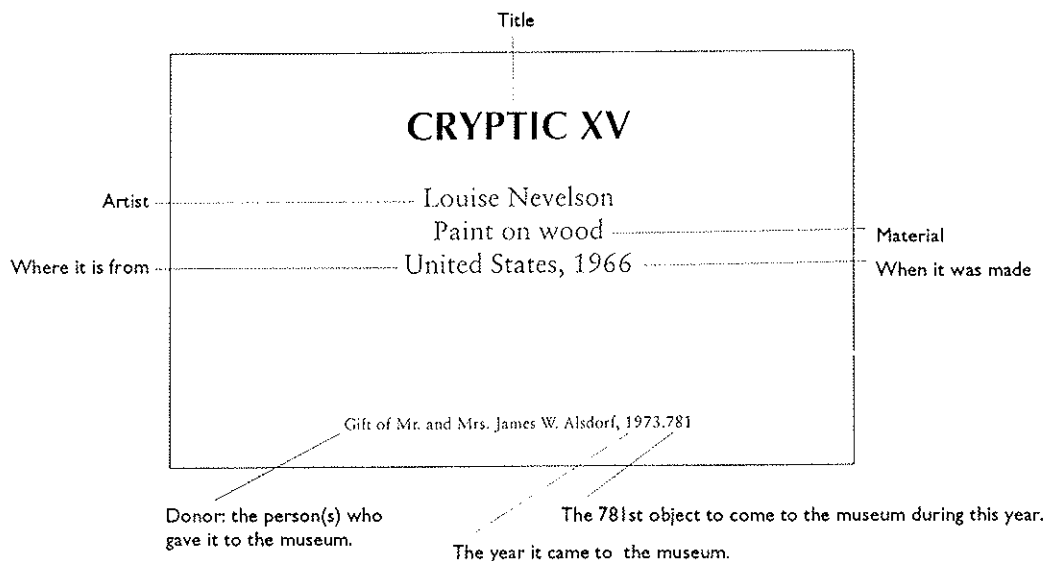
A **registrar** keeps track of every object in the museum. There is an accession card for each object that gives us important information such as the date the museum acquired it.

**Conservators** clean and protect the art objects so they can be enjoyed by people many years into the future. Conservators make important discoveries about the history and construction of a work of art through scientific research. This research answers questions about how old an object is, what it is made of, and, sometimes, who made it.

Research is an important part of what a museum does. With a collection as great as the Art Institute's, it is important to know as much as possible about it. Scholars from around the world come to the Art Institute to look at original works of art and to learn more about them. The **Ryerson Library** houses a very large and important collection of art books that curators and scholars use to learn more about art and individual objects.

**Photographers** take pictures of the art objects under very careful conditions as a record of what the Art Institute owns. These photographs are also used in brochures and books. **Publications specialists** create books about our collection and special exhibitions. **Graphic designers** decide how words and photographs are placed both in books and in galleries. They also make the labels that appear next to each work in the galleries.

Example of a label:



The **Operations Department** makes sure that the building is working properly by keeping the temperature and humidity constant and by overseeing new building projects. The **Physical Plant Department** is responsible for the construction of most exhibitions. **Carpenters** build cases and walls for works of art and **painters** paint the cases and the walls. **Art handlers** move the art and install each object in the galleries. **Security** personnel safeguard the art and the museum.

**Museum Education** provides programs in all areas of interest and for all ages, from pre-schoolers to senior citizens. The department provides programs for elementary school children as well as for university art majors so that students can learn about art at their particular level. ***Art Inside Out***, produced by the Department of Museum Education, is an example of an exhibition designed for younger visitors.

**Volunteers** work throughout the museum doing everything from giving directions at information desks to helping with research. Volunteers who take school groups through the galleries are called **docents**, a term derived from the Latin word *docere*, which means "to teach."

**Public Affairs** writes press releases for newspapers, radio, and TV that alert the public to special programs and exhibitions at the Art Institute.

## OBJECT DESCRIPTIONS

This section elaborates on select art objects from *Art Inside Out*. These object descriptions present information about the fabrication, meaning, and function of the objects, as well as about the cultures that made them. The information is intended to promote interdisciplinary teaching and thinking. Additional teaching suggestions and strategies can be found in the curriculum section that follows.

**Bell Krater (Slide #1)**

Niobid painter

Glazed earthenware

Greece

c. 450 B.C.

Gift of Martin A. Ryerson

1922.2197

The *Bell Krater* is the oldest object in this exhibition. It was made some 2,400 years ago in Athens during its Golden Age. In this ancient city the arts flourished and great achievements were made in science, philosophy, law, and government.

Myths helped the Greeks explain the natural world. The story on the vase is possibly based on the life of Achilles. This great hero's mother was a goddess and his father was a human. Achilles is preparing to depart for the Trojan War as his mother brings him his armor. His mother was immortal and wanted her son to live forever. When he was a baby she dipped him in the River Styx, a magic river that encircled Hades, the world of the dead. She held him by his heel, which did not get wet. This became the only spot where he could be hurt. The expression "Achilles' heel" comes from this event in Greek mythology.

Being a warrior was a very important and honored occupation in ancient Greece, where many wars were fought. The departure of the famous hero Achilles came to represent the departure of any warrior. Achilles wears his helmet, and his mother holds his shield. On the wall is a pair of greaves, leg armor worn below the knee. The armor of soldiers was such a source of pride for the Greeks that they kept it hanging on display on the walls of their houses.

One of the reasons Olympic games were invented was to keep soldiers in shape when they were not fighting in battles. Some of the ancient games are part of today's Olympics, such as the throwing of the discus or the javelin. Excellence and fame were the primary goals of sports heroes of ancient Greece. Great athletes were crowned with a laurel wreath, received an urn of

fine olive oil, and had a poem written about them. They were not paid for their glory; fame on earth was the ultimate human goal.

Greek homes were filled with finely decorated clay containers that were placed on shelves, hung on walls, or, if very large, left standing on the floor. Greek homes were simple and these containers provided the decoration. In ancient Greece, each clay vessel was a unique creation. Greek potters worked with a few shapes that were repeated again and again with subtle variations in size, curves, and proportions. We now use the term vase for Greek vessels that were containers for storing different solid foods and liquids.

This *Bell Krater* was not for everyday use. Something so finely painted would only be used for very special occasions, and other, more ordinary vessels would be used daily, just as we often have plain dishes for daily use and fancy china for special guests and holidays.

There were many types of Greek vases. The shape of the vase determined how it was used and what would be held inside. The vases are identified as follows:

An **amphora** (am-for-ah) is used for storing many things from wine to grain. When filled with oil it was often a prize in the Olympic games.

A **hydria** (hid-rē-a) is used for storing and pouring water. Two of the handles were used for lifting and the third for pouring.

A **krater** (crā-tur) is used for mixing wine and water. It has a large mouth to make this easier.

A **lekythos** (leck'-ē-thoss) is used for holding oil and special ointments. It has a narrow neck to prevent the contents from pouring out too quickly.

A **kylix** (ki-licks) is used for drinking. It is often decorated on both the inside and outside.

An **oinochoe** (oy-nok'-oh-ē) is used for serving wine. It is in the shape of a pitcher.



## **Grave Guardian Beast (Slide #2)**

Tang dynasty

“Three-color” glazed earthenware

China

c. 700

Bequest of Joseph Winterbotham

1954.412

“Bring back the glory of the Tang.” This was the dream of every ruler of China after the 300 years of great power, prosperity, and cultural brilliance of the Tang dynasty (619 - 907). Because of its many achievements, this period was known as the “Golden Age” of China. Trading routes along the “Silk Road” connected China with India, Persia, and the Mediterranean, bringing new styles and exotic goods from distant places back to China. The “Silk Road” was well traveled by caravans of people on camels carrying silk from China, and bringing goods to China from as far away as Rome. Tang China welcomed a diversity of cultures, people, and ideas.

Death is a sad occasion and through time people have honored the dead in different ways. The ancient Chinese believed that the human soul had two parts that separated at death. One ascended to the spirit world, the other stayed here on earth. To make the earthly spirit comfortable, elaborate underground tombs were created with all the furnishings that one would have in this world. In this way, a spirit would never want to leave the tomb to cause trouble for the family that remained on earth.

Tombs were created for the emperor, members of the royal court, and wealthy middle-class families. The tomb was designed like a royal household. There was an entrance passageway and an underground ramp with painted murals depicting courtly life and popular activities. Storage compartments along this ramp represented guest rooms. The front chamber referred to the entrance hall and the burial chamber to the living spaces.

In ancient China tombs were made of clay tiles or stone and buried beneath the earth. Sometimes they were built inside mountains, or under man-made earthen mounds. Because they could not be burned down or destroyed by war, they lasted longer than homes above the ground.

Most tomb furnishings were made of clay and were called **mingqi** (ming-chee) or “spirit objects.” People, animals, guardians, vessels, tools, models of buildings, and replicas of objects used by the honored dead during their lifetime were among the *mingqi*. Some of the *mingqi* were located in the compartments on the ramp.

In addition to protecting and comforting the people who had died, tomb figures had another purpose: they allowed the wealthy to show off their possessions as well as demonstrate their respect for dead ancestors. Relatives and servants formed elaborate funeral processions bearing the *mingqi* from the home to the tomb. Families might spend all their money for a big funeral and have nothing left on which to live. Because of this, the Tang government made a rule limiting the size and number of *mingqi* a family could bury with a relative.

Guardian figures, like this one, were placed near the entrance of the burial chamber. A guardian figure’s job was to protect and guard the tomb from evil creatures and demons.

### **Royal Emblem Stone (Slide #3)**

Late Classic Maya culture

Limestone

Mexico

700-900

Gift of Mr. and Mrs. Herbert Baker

1971.895

One of the greatest civilizations in the western hemisphere, the Maya, lived in the area including southern Mexico, Guatemala, and Honduras. Their civilization began over 2,500 years ago. The Maya were learned in astronomy and mathematics. They developed an accurate calendar by which they could predict eclipses of the sun and moon and the movements of the planets Venus, Jupiter, and Saturn across the sky.

The Maya practiced farming, grew maize (corn) as their primary crop and also cultivated beans, squash, tomatoes, and other foods that were unknown in Europe. They perfected a system of writing with pictures called hieroglyphic writing and recorded the oldest known history in the ancient Americas. By the Common Era, they had built magnificent cities with temples, pyramids, and palaces dedicated to the gods of the earth and sky. Around the year 900, many of their magnificent cities were abandoned.

The Maya believed that the forces of nature and man's actions were interconnected. According to Maya beliefs, many gods ruled the earth, including gods of the sun, moon, rain, and maize. Some brought good fortune and others disaster. The kings who ruled the Maya on earth were considered extremely important because it was thought that a king could speak to the gods. To be a king and have a successful rule, one had to have been born in a royal family and later be crowned on days ruled by gods of good fortune. Maya monuments often recorded family names, birth dates, the time of coronation, and other special occasions in the lives of kings. This public record of a king's family history told everyone that the ruler had a right to serve as a link to the gods.

Maya hieroglyphs combine visual art and language. Pictures of things such as animals, people, or everyday objects are combined with words representing sounds and dots and dashes representing numbers. Scribes were very important in Maya society: their job was to use hieroglyphs to write down all the activities of the king and keep track of everything that took place near the palace.
























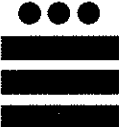
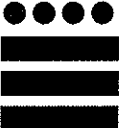
It is only in recent years that scholars have learned how to read the complex Maya hieroglyphs. Even when this stone was carved, most Maya could not read it. Only scribes and priests could translate the hieroglyphs.

### **The Calendar:**

To keep track of time and important events in the lives of kings, the Maya developed a calendar. This calendar consisted of five time periods that were like our day, month, year, decade, and century.

The day was called a **KIN**. Twenty kins made up a month, called a **UINAL**. Eighteen uinals were in the 360-day Mayan year, called a **TUN**. Twenty tuns made a **KATUN**, which consisted of 7,200 days. The great period called the **BAKTUN** consisted of 20 katuns and was 144,000 days long or about 400 years. When the Maya wrote a date, they gave a number to each of these periods to indicate how many kins, uinals, tuns, katuns, and baktuns to count from the beginning of their calendar. This 360-day calendar was called a **HAAB**.


Numbers 0 through 19 in Maya hieroglyphics:


 =0	 =12
 =1	 =13
 =2	 =14
 =3	 =15
 =4	 =6
 =5	 =7
 =6	 =8
 =7	 =9
 =8	 =10
 =9	 =11
 =10	 =17
 =11	 =18
	 =19

We use 10 signs to count to eternity in our number system.

The ancient Maya used only three.

shell  equals 0

dot  equals 1

bar  equals 5

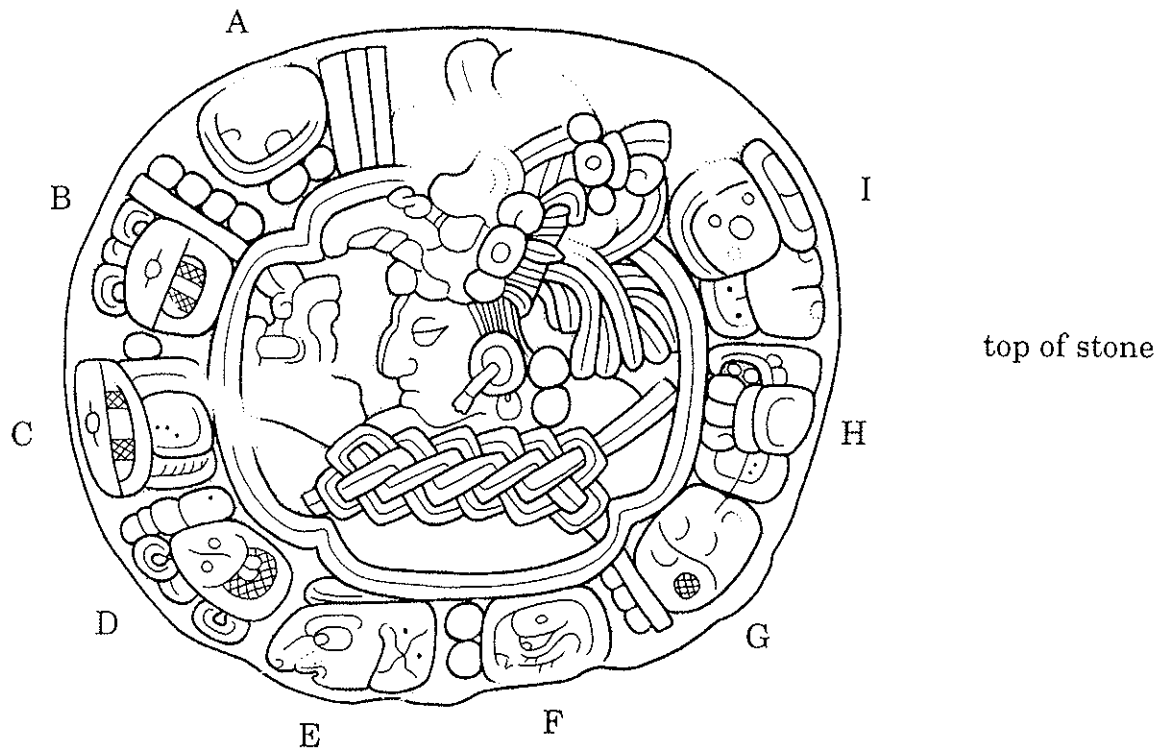
Month signs from the HAAB:



### Translation of the Royal Emblem Stone:

The top of the altar shows the king inside a circular design surrounded by a border. Maize is sprouting from his head. The Maya understood that the land was the giver of maize, but they also knew the importance of the king in sustaining the fertility of the earth.

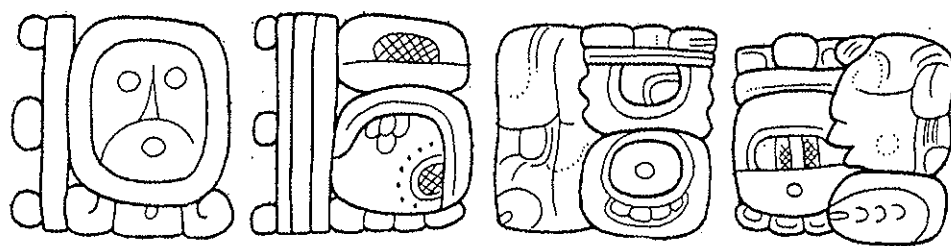
The king holds the head of a god, perhaps that of K'awil, in his hand. This image probably represents the ruler at the time he became king. A common expression for becoming king is "to grasp K'awil."



The following is a translation of the Royal Emblem Stone:

Top:

- A. 15 kins (days), 2 uinals (months of 20 day)
- B. 9 tuns (years)
- C. 1 katun (7,200 days)
- D. Kimi, "he died"
- E. "Rabbit" - The person on the top of stone in the flower-shape design
- F. 2 Chicchan (date)
- G. 8 Kankin (date)
- H. i ts'apah, "then it was planted"
- I. refers to the stone "his altar"



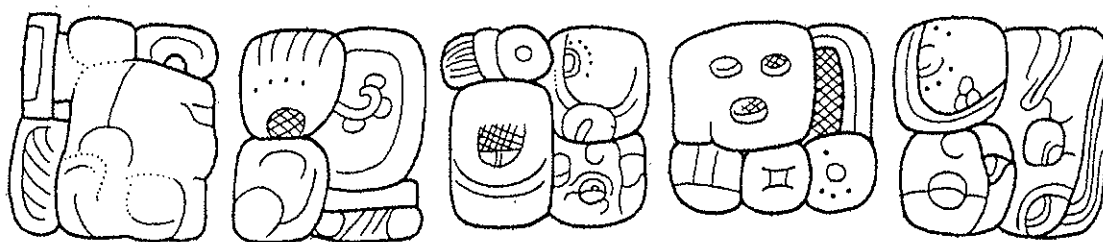
J

K

L

M

sides of stone



N

O

P

Q

R

Side:

- J. 8 Ahau (date)
- K. 18 Ch'en (date)
- L. tsutsah, "it was finished"
- M. 6 Tuns, Ahau lel, "6 years in the rulership"
- N. personal name or title
- O. ch'ahom, "young man"
- P. akul pat, personal name
- Q. ah bubulha, "he of Bubulha"—where he lived
- R. ahaw, "Lord of 'Lacanha'

Translation of the Royal Emblem Stone Hieroglyphs:

"It was 28 years after 'Rabbit' died, on November 26, 641, that the stone was placed on August 21, 670. This was also the sixth year anniversary in the rulership of Akul Pat."

Translation by Stephen Houston, Vanderbilt University

Drawing by David Stuart



## **The Adoration of the Magi (Slide #5)**

Attributed to Raffaello Botticini

Tempera on panel

Italy

c. 1490

Mr. and Mrs. Martin A. Ryerson Collection

1937.997

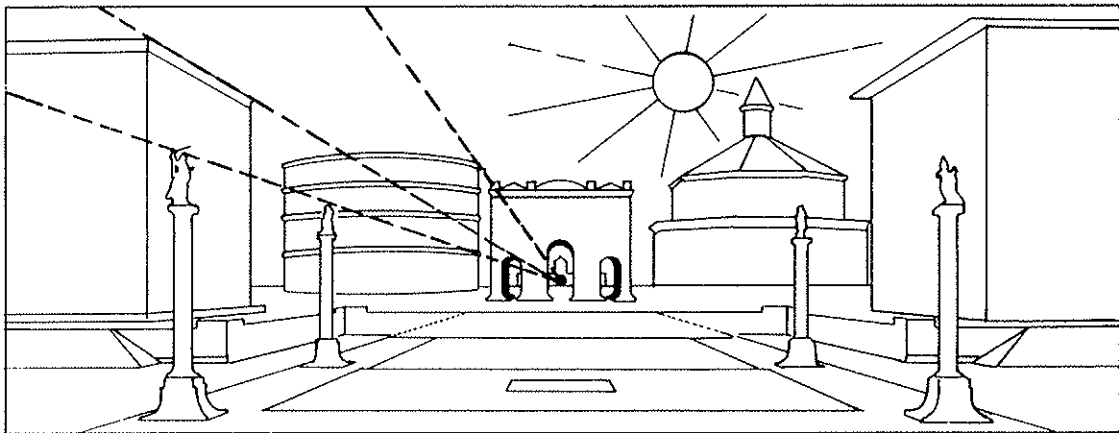
Renaissance means rebirth. Five hundred years ago, European scholars and thinkers took part in a brilliant rebirth of the classical civilization of the ancient Greeks and Romans. The goal of Renaissance man was to develop abilities in many fields of learning, including science, mathematics, politics, music, poetry, and art. It was also a period of great adventure and discovery. New ideas and inventions were developed rapidly. People's concepts of the world changed radically after Nicolas Copernicus proved that the earth revolved around the sun. The invention of the compass helped Christopher Columbus on his famous voyage to the Americas. William Caxton's printing press and the development of cheap paper furthered the exchange of new ideas.

*The Adoration of the Magi* was painted in Florence, Italy, where the Italian Renaissance began. Florence was a prosperous city of merchants and bankers, and the arts flourished with the support of church officials and prosperous families like the Medici.

In Florence, the family was very important, and marriages and childbirth were extravagantly celebrated. When a baby was born, wealthy families would present gifts to the new mother on a round platter called a birth tray. Stories were often painted on these trays. **Tondo** means "round painting," and it is believed that artists got the idea for round paintings from the birth tray.

### **Perspective:**

Scientific discoveries during the Renaissance affected the way the world was understood, just as the Industrial Revolution of the 19th century and the computer revolution of today changed people's lives. With the introduction of linear perspective, a pattern of lines coming together at a point in the distance, artists could create the illusion of three-dimensional space on a two-dimensional flat plane.



Parallel lines appear to come together at a single point that is called the **vanishing point**.

***Branch Road at Motomachi, Totsuka\****

from the series, *Fifty-Three Stations on the Tokaido* (Slide #7)

Hiroshige

Woodblock print on paper

Japan

1833

Clarence Buckingham Collection

1925.3504

The Tokaido, or Eastern Seaboard Highway, was the most popular road from the city of Edo to the city of Kyoto. This series of prints shows 53 different views of the Tokaido, which was a very busy road when Edo was the government capital, and Kyoto was the residence of the emperor. Government officials and messengers constantly traveled between the two cities.

These 53 stations were official stops on the highway, often situated around cities or important monuments. During the Edo period (1615-1868), a time of peace and prosperity, traveling was one of life's great pleasures. Business and religious pilgrimages offered occasion for a journey and adventure, as well as rest and relaxation. At every stop on the Tokaido there were shops, restaurants, inns, and entertainment.

Today the capital of Japan is still located at the same site, but the name has been changed from Edo to Tokyo. The Tokaido is still a well-traveled road with distinctive shops, restaurants, and entertainment, but modes of travel have changed. In the Edo period, people traveled by foot, piggy back, palanquin, and horse. Today people travel by the *Shinkansen*, or "bullet train," which travels at an average speed of 220 km/hr (about 135 miles/hour).

**Hiroshige**

*The Fifty-Three Stations on the Tokaido* were made by the artist Hiroshige (hear-o-she-gay). Hiroshige, the son of a firefighter, was born in Edo in 1797. His family lived in a fire station by the Yaesu River. As a young boy, Hiroshige spent much of his time painting. In Japan, even artists who were children took on fancy names (like nicknames). The child Hiroshige had three artist names: Tokutaro, Juemon, and Tokubei. When Hiroshige was 13 years old, both his parents died, leaving him with a deep sense of sadness.

By Japanese custom he was required to take over his father's job as firefighter even though he was very young, but he was eventually able to give the post to another family member. Throughout Hiroshige's life his real love was painting and drawing. When he was 15, he studied printmaking with Toyohiro, an important printmaker of the day, and mastered the art of woodblock design.

In 1832, Hiroshige, then a recognized artist, was invited to accompany the entourage of a shogun, or military leader, on his journey from Edo to Kyoto. On the first day of the eighth month of every year, shoguns from all over Japan were required to make a gift of horses to the emperor. On this special occasion, Hiroshige accompanied one shogun and made sketches for his series, *The Fifty-three Stations on the Tokaido*. Throughout the trip the artist kept a picture diary from which he worked when he got home. This was a magnificent journey with glorious views and scenery. The prints served as a reminder of favorite places along the road for other travelers and friends and were sold in shops along the Tokaido.

\* The print on view in the exhibition will change every 6 weeks because of conservation requirements. Each subsequent print will be from the series, *Fifty-Three Stations on the Tokaido* by Hiroshige.

### **Butterfly Mask (Slide #9)**

Bwa people

Pigment on wood

Burkina Faso

Late 19th/early 20th century

Primitive Art Purchase Fund

1970.103

The Bwa people are farmers, and their life is bound to the earth and the growth cycle. Because they have a tremendous respect for the earth, the Bwa people consider farming the most noble of occupations. To them, a butterfly symbolizes growth and fertility. The Bwa *Butterfly Mask* is worn each spring in a festival to encourage the earth to be plentiful. Only a member of a secret society is allowed to wear the mask.

The artists who make the masks are usually blacksmiths who work in both metal and wood. The lines and black patterns in carvings are typically made by burning the wood with a hot iron. African carvers generally choose soft, young wood for masks because it is lighter for the wearer and easier to carve. They carefully choose the tree to be used and make offerings to the nature spirits that the Bwa believe inhabit trees, rocks, and water. Through these offerings they give thanks for the gifts they receive from nature.

Carvers follow traditional designs, and the masks reflect the skill and creativity of individual carvers. The sculpted wood is decorated with geometric forms. The black-and-white checkerboard pattern may represent the separation of good from evil, male from female, dark from light, or wise from foolish. According to the Bwa people, the hook shape representing the nose on this mask is meant to drive away any harmful spirits that may be present.

Because it is not the mask itself, but the spirit it calls forth that is most important, the mask does not have to last forever. This butterfly mask was carved less than 100 years ago. There are not many masks much older than this because they are made of materials that do not last. When a mask begins to rot, the village blacksmith makes a new one.

Each mask has its own special dance, music, and songs that tell about the personality and behavior of the spirit being that the mask represents. In many African cultures, when a mask is worn in performance, the mask itself becomes the ancestral spirit. It is believed that the spirit has the power to provide good things for the living, such as an abundant harvest.

## CURRICULUM

The suggestions for discussion and activities listed below refer to a number of the objects in *Art Inside Out* and elaborate upon information presented in the **Objects Descriptions**. They can be used prior to a museum visit or upon returning to the classroom.

### BELL KRATER

(Slide #1)

#### SUGGESTIONS FOR CLASSROOM DISCUSSION

Observe carefully the image of the warrior, possibly the great hero Achilles, that appears in the slide of the *Bell Krater*. The artist has translated the myth of Achilles into a simple image with a few characters. Have students describe in detail the scene that is depicted (note also clothing, furniture, and objects that give more information about the event). What is the most important part of the picture? What do you see that tells you that? What is the subject of the scene depicted?

Many liquids were stored or carried in these ceramic vessels for domestic or ceremonial purposes. Discuss how the form of these vessels relates to their particular function. Ask students to quickly draw the shape of the *Bell Krater*. Also have students draw some containers that we use today to store liquids (watering can, gas can, milk carton, pitcher, and water bottles). Make a list (on the blackboard) of contemporary materials used for today's containers.

#### CLASSROOM ACTIVITIES

Read students the arming scene from the myth of Achilles in Homer's *Iliad*. Who would be our contemporary Achilles? Have students summarize traits/characteristics associated with Achilles. Have students brainstorm and list heroes and myths that are unique to our culture, such as athletes, actors/actresses, etc. What traits are similar to the traits of Achilles? Have them depict a myth from our culture in a simple drawing or brief essay using

two to three characters and a limit of two colors (as seen in the *Bell Krater*). What shape of vessel or container might they attach to their mythological drawings?

Research some of the other forms and functions of Greek vases. Have students design an original ceramic vessel for a specific purpose following the idea of "form follows function."

Have students research the origins of the Olympic games. Compare and contrast the original games to the Olympic games of the 1990s. What is similar and what is different about our Olympic games of today? Have students develop a sports commentary of an event at an ancient Olympic game. Present these to the class. Discuss their findings and ask them to think about how competitive amateur games have survived 1,550 years.



## GRAVE GUARDIAN BEAST and BWA BUTTERFLY MASK

(Slides #2 and #9)

### SUGGESTIONS FOR CLASSROOM DISCUSSION

Both of these objects were made for different purposes in different cultures and times. They share, however, two common elements: both were made for a special ritual and were designed using animal attributes to represent the meaning of a ritual. Have students view slides of each object carefully. Ask students to describe what they see. What animal forms did the artist use to create these objects? Why do students think these forms were chosen? What about the symbolism/power associated with each animal's attribute? Do the colors and shapes contribute to each object's symbolism? How do these forms relate to the rituals for which they were designed?

### CLASSROOM ACTIVITIES

Talk about what our contemporary rituals, ceremonies, rites of passage, and celebrations might be; give examples. What function do they serve? As if explaining to someone from another time and culture, have students write a description of an important celebration today. What does it represent for them? What is the story around it? Why is it important to them? Have them include a drawing of an object that is part of their celebration or ritual. How is the object important to the celebration. Is it similar or different from the *Bwa Butterfly Mask* and the *Grave Guardian Beast*? Explain.

Since the Silk Road had a significant impact on the culture of China, have students research what happened along this trade route. Have them identify it on a map. Consider the following questions: What were some of the influences of this route on the culture and people? How were goods transported? Did the route bring silk only? What other products or ideas were transported? Did you find any clues that might have influenced the artist who designed the *Grave Guardian Beast*?

Another trade route is part of the history of Illinois. Have students research the development of the Illinois and Michigan Canal Waterway. Have students discuss the similarities to the Silk Road. What would be some artworks that resulted from the canal's development? Did the waterway influence the culture along its path?

## **FIFTY-THREE STATIONS ON THE TOKAIDO**

**(Slide #7)**

### SUGGESTIONS FOR CLASSROOM DISCUSSION

This narrative print documents the leisure travel along the Tokaido. Have students search for the details in the print that describe what is happening. What are the people doing? How is the feeling of travel expressed in the gestures of the people? What are they carrying? Why? Is the terrain difficult to walk on? What elements in this print give us clues about when this event took place? What do you see that makes you say that? Support your answer. How similar or different is our concept of travel from that expressed in the Tokaido print?

### CLASSROOM ACTIVITIES

The artist who developed this print kept a pictorial diary throughout his travels. Using this as an example, ask students to develop (draw) a pictorial diary over a period of time. They could document places on their daily travels (from home to school) or special events (sports or concerts) or parties (celebrations or ceremonies). In the drawings, have students concentrate on details as they develop the whole picture. After developing this "book of recollections" have students draw one in a larger format and full color using the pictorial diary as a reference.

Have students read the poem written by Hiroshige below. How is it suggestive of a visit down the Tokaido?

*I leave my brush in the east  
And set forth on my journey  
I shall see the famous places in Western Land*

Have students write their own poem about a favorite place, real or imaginary, where they would like to go. Create a haiku as a group or divide into smaller groups, each creating a single haiku, or stanza.

They can use the style of the Hiroshige poem or a haiku, a poem with the following structure:

First line—5 syllables

Second line—7 syllables

Third line—5 syllables

Example

*The fragrant orchid  
Into a butterfly's wings  
It breathes the incense*

—by Matsuo Basho, 17th-century Japanese poet

Using pictures from travel magazines, *National Geographic*, and postcards construct a visual haiku. Keep in mind the haiku form as you create your “picture poem.”

## OVAL DISH

(Slide #6)

### SUGGESTIONS FOR CLASSROOM DISCUSSION

This recreation of a particular segment of our natural world is rich with detailed information. Have students identify all of the flora and fauna they see represented. Compose a list or quick sketches of each one. Are these creatures represented in their natural surroundings? Have students describe the details of each plant or animal that help identify it (line, shape, color, and texture). Do you see the structures/veins of plants? How is water represented? Have students imagine they are sitting on the edge of this piece of nature. What sounds would they hear? What smells would they notice? Was the artist successful in creating an exact likeness of nature? Why or why not?

### CLASSROOM ACTIVITIES

Have students bring to school a natural object they have found such as twigs, rocks, insects, shells, etc. After examining the object carefully under a magnifying glass, have students develop a detailed drawing of this as if they were documenting it for scientific identification. An essay describing its characteristics, accompanied by carefully observed illustration or “scientific illustration,” could be added.

Take students on a nature hike or walk around their school yard/neighborhood. Have them search for flora and fauna and make brief sketches of their findings (a magnifying glass could be used to observe details). From this experience ask students to develop a drawing about a segment of nature, as if they were sitting on the edge of it looking in. Remind students to represent the structure, texture, and color of their plants, animals, and landscape. This could also be done in clay if materials are available. This activity could be repeated seasonally.

Create a large “oval dish” mural. Have students decide on a natural environment they would like to represent: a pond, a jungle, a forest, a river, an ocean, or a prairie. Have them research the flora and fauna that inhabit this piece of the physical world. Using the form of the *Oval Dish* in the exhibition, have each student draw a plant or animal to be placed on the oval mural. Hint: the background elements like water, rocks, hills, etc. should be drawn/painted on before flora and fauna are added.

## HERO CONSTRUCTION

(Slide #10)

### CLASSROOM DISCUSSION SUGGESTIONS

Who is represented in this sculpture? Is this a human, animal, robot, or beast? What do you see that makes you say that? How would you describe the personality of this sculpture? Ask students to look closely and describe the simple shapes the artist used to represent this figure. Can they find the skeleton on which the large forms are attached? Have students locate the sculpture's center of gravity (or balancing point).

### CLASSROOM ACTIVITIES

Since this sculptor often developed his welded sculptures from preliminary line drawings, have students study the figure and then create a line drawing based on what they see. Ask them to include the lines they see on the inside of the torso.

Working in groups or pairs, have students generate a list of words describing this work of art. List words that name what you see—these are **nouns**. Then list words that describe how those things look—these are **adjectives**. Next, list words that tell what this artwork would do if it could move—these are **verbs**. List words that describe how it would move—these are **adverbs**. Now choose one word from each list to combine into a sentence about this work. Make as many sentences as possible using as many combinations as you can.

Using the words generated above, have students write a story about the *Hero Construction*. Ask them to write in a descriptive way what they think the personality, mood, and purpose of this figure might be.

## **ARMADILLO PENDANT**

**(Slide #4)**

### SUGGESTIONS FOR CLASSROOM DISCUSSION

About the size of a Lima bean, this small-scale gold pendant communicates some aspects of social and religious beliefs. How old do you think this object is? Explain. Ask students to identify the features of this armadillo they think were exaggerated. Why did the artist decide to exaggerate these features? How might this benefit the person who wore this jewelry? Guess what substance this is made of?

### CLASSROOM ACTIVITIES

Because we don't know much about this pendant, ask your students to become archeologists investigating this tiny object found while digging a tunnel in their school yard. Working in teams, ask students to record their thoughts about discovering this tiny object. What other objects might have been found with this pendant? What would be the questions asked while examining this object? Tape them or have a student write them down. What is the most puzzling thing about the gold animal? Who would the students show it to? Play back all tapes or read the list. What questions were the most difficult or impossible to answer? What were the most frequently asked?

Ask students to research and write an essay about the lost-wax process used to create this figure. Discuss the tools and materials used; are they similar or different to methods used today?

To help students understand the scale of this figure and the skill needed to create it, have them make a small-scale animal figure by crushing and forming aluminum foil. Fingers, pencils, spoons, forks, scissors, and pins might be some of the tools to aid student's construction. When animals are completed ask students to describe how they used their tools. Which ones were the most useful? What was the most difficult part?

## **CURRICULUM: ENRICHMENT ACTIVITIES**

These classroom activities relate to concepts presented in *Art Inside Out*. They address the exhibition as a whole and are designed to be used after the students have toured the exhibition.

### **TIMELINE**

The objects presented in the exhibition cover a vast amount of time in human history. We are reminded of their place in time by the use of a timeline throughout the exhibition. Have students physically experience this by making a human timeline. Have students “stand in” for objects of their choice as they occur in time (refer to timeline in packet). Determine a unit of measurement for the years between each object, such as a tennis shoe = 100 years or a chair = 150 years. Place the unit of measurement between students who hold titles or drawings of the objects. Now that a visual image of the timeline concept has been experienced, what can we learn from seeing these objects in “time”? What does it tell us of the history of making things?

### **WHY WAS IT MADE?**

The objects in this exhibition were made for many different reasons. Have students write an explanation about the reasons/purposes that they think each object was made. Working in groups, have students pick an object from their summary and prepare a dialogue that might have taken place between the artist and people looking at and/or using the objects regarding the objects' creation. Have each group present their dialogue to the class.

## **HOW DID ALL THESE ART OBJECTS GET HERE?**

Ask students to make a list of the various functions of the museum. Have students research the many jobs and skills that go into preserving and presenting works of art to the public. How did these works of art get to the museum? Who are the professionals that decide what you see and how you see it? Do these people influence how you look at art by the choices they make? Which are the most interesting jobs? Why?

## **ART CRITICISM**

The art critic is another professional who helps us think about what we see. Have students read several art critics' reviews of an exhibition, then have them write their own review of the exhibition *Art Inside Out* after visiting it. Some suggestions for an outline are: What is the overall purpose of the exhibition? Describe some of the works of art you will see. Why were these objects chosen? What ideas are generated by the objects? How did the installation enhance the viewing and understanding of the work? How were your attitudes about artwork, artists, and museums changed as a result of seeing this exhibit? Was the curator successful? Compare the "critics'" opinions and debate the contents of these reviews. Have students support their arguments.

## **DESIGNING AN EXHIBITION**

Having viewed many objects from diverse times and cultures, have students develop their own exhibitions, choosing objects from their culture. Working in groups, have students decide on an object they want to display in their exhibition. Have them use the following criteria to choose objects. What does the object symbolize? What was it made for? How was it used? Why is it special? What does it say about our culture? Have students display these objects or photographs of them. Have students include support material, such as information gathered from the above questions.



## **List of Slides:**

1.    **Bell Krater**  
      Niboid painter  
      Glazed earthenware  
      Greece, c. 450 B.C.  
      Gift of Martin A. Ryerson  
      1922.2197
  
2.    **Grave Guardian Beast**  
      Tang Dynasty  
      “Three-color” glazed earthenware  
      China, c. 700  
      Bequest of Joseph Winterbotham  
      1954.412
  
3.    **Royal Emblem Stone**  
      Late Classic Maya culture  
      Limestone  
      Mexico, 700/900  
      Gift of Mr. and Mrs. Herbert Baker  
      1971.895
  
4.    **Armadillo Pendant**  
      Coclé culture  
      Gold  
      Panama, 1000/1500  
      Wirt T. Walker Endowment  
      1969.791

5. ***The Adoration of the Magi***  
Attributed to Raffaello Botticini  
Tempera on panel  
Italy, c. 1490  
Mr. and Mrs. Martin A. Ryerson Collection  
1937.997
  
6. **Oval Dish**  
Follower of Bernard Palissy  
Glazed earthenware  
France, 1575/1600  
Gift of Mr. and Mrs. Leopold Blumka  
1965.127
  
7. ***Branch Road at Motomachi, Totsuka***  
**from the series, *Fifty-Three Stations on the Tokaido***  
Hiroshige  
Woodblock print on paper  
Japan, 1833  
Clarence Buckingham Collection  
1925.3504
  
8. ***Haymaking at Eragny***  
Camille Pissarro  
Oil on canvas  
France, 1892  
Gift of Bruce Borland  
1961.791
  
9. **Butterfly Mask**  
Bwa people  
Pigment on wood  
Burkina Faso, late 19th/early 20th century  
Primitive Art Purchase Fund  
1970.103

10. ***Hero Construction***  
Richard Hunt  
Steel  
United States, 1958  
Gift of Mr. and Mrs. Arnold H. Maremont  
1958.528
  
11. ***The Golden Wall***  
Hans Hoffman  
Oil on canvas  
United States, 1961  
Mr. and Mrs. Frank G. Logan Purchase Prize  
1962.77
  
12. ***Cryptic XV***  
Louise Nevelson  
Paint on wood  
United States, 1966  
Gift of Mr. and Mrs. James W. Alsdorf  
1973.781

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