

ALL IMAGES AND MORE WOMEN ARTISTS FOR THIS CURRICULUM CAN BE FOUND ON THE OGDEN MUSEUM'S WEBSITE WWW.OGDENMUSEUM.ORG

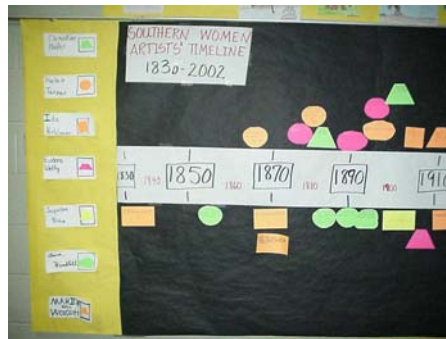
**Open
House:**



Celebrating Southern Women Artists

at
THE OGDEN MUSEUM OF SOUTHERN ART

QuickTime™ and a
Photo - JPEG decompressor
are needed to see this picture.



Written in collaboration with Mandeville Middle School teachers
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Overview



The Ogden Museum of Southern Art has one of the largest collections of women artists in the nation. At a time when women struggled to gain notoriety as artists in other parts of the country, women flourished in the South and often were the founders of state arts agencies and art schools. That said, there is still much to research and discover about women and their contributions. To celebrate the contributions Southern women artists have made to art history, this unit explores the work of eight artists. On the Museum's website are many more artists and information about their work. The writer's of this unit hope that you will add to and expand the number of artists studied by students.

Unit Development Process

Developed collaboratively among teachers from Mandeville Middle School and the curator of education from The Ogden Museum of Southern Art – University of New Orleans, this unit of study combines understandings of a museum collection and state standards and benchmarks involving skills in the arts, language arts, and social studies, primarily, with connections to math and science. The focus of the unit involves the enduring idea and essential questions below. Students in grades four through eight will explore the enduring idea and questions using inquiry-based methods. Educators involved in developing the unit performed the lessons themselves in order to reflect on the overall design and feasibility of the sequence of lessons.

Enduring idea – Women artists have shaped the arts of the region and reflect the multiple cultures of the South. We can learn from them today and carry on their legacy by discovering the Southern artist in each of us.

Essential Questions –

1. How will studying Southern women artists help us to better understand ourselves, our region, and our country?
2. What statement is the artist making about her time and culture through her work?
3. How can we capture our time and culture through artmaking?

Unit Objectives/Goals

- ❖ The learner will identify how Southern women artists represent themselves, their region, and their country through their works of art.
- ❖ The learner will communicate how the work of Southern women artists relates to the learner's life, region, and country.
- ❖ The learner will interpret works of art by Southern women artists.
- ❖ The learner will create a work of art that captures their time and culture?

Materials and resources

- Reproductions of works of art (available at www.ogdenmuseum.org): To find the artist and artworks by the artist, conduct a search using the artist's



name. Look for “search the collection” on the upper left corner of the homepage.

- ❑ Student journal/sketchbook materials (see Lesson One)
- ❑ Lesson Two materials
- ❑ Lesson Three materials

Planning and preparation

1. Read through the sequence of lessons to gain familiarity with the unit and make adaptations for the needs of the class.
2. Read Background Information for Teachers below and in each lesson.
3. Write the enduring idea and essential questions on a poster or blackboard for students and parents to refer to throughout the unit.
4. Photocopy all handouts and assessment rubrics...
5. Remember that each lesson can be divided up into successive days of instruction appropriate for your classroom needs.

Background information for teachers

The Background section in the unit features information on each artist. Most of the artists have numerous works in the Ogden’s permanent collection. Additionally, each artist Background features possible analysis and research questions, which may aid students during their research. The background information is divided into four categories:

- About the Artist – features a short biography of the artist’s life
- About the Artwork – describes the materials, techniques, and subjects each artist explored
- Resources – lists websites where current information about the artist, her materials, techniques, and artworks, can be found
- Sample questions – may aid students as they analyze the work of art and unique features of each artist’s life and work

Although a number of the artists are well researched, many have yet to be thoroughly explored (see Background in Lesson One). This unit provides the opportunity for your students to fully explore research methodology and contribute original research in a real-life art world situation.

Vocabulary

- Southern
- Southern artists
- Southern women artists



As a part of their research, students should investigate any new terminology.

State Standards covered throughout Unit

Visual Art

- CE-1VA-M1 demonstrating art methods and techniques in visual representations based on research of imagery;
- CE-1VA-M2 selecting and applying media, techniques, and technology to visually express and communicate;
- CE-1VA-M3 using the elements and principles of design to visually express individual ideas;
- CE-1VA-M4 communicating knowledge of art concepts and relationships among various cultures, disciplines, and art careers;
- CE-1VA-M5 producing ideas for art productions while engaging in both individual and group activities;
- CE-1VA-M6 identifying the relationships between the arts and other disciplines through art production.
- CE-1VA-M7 maintaining a sketchbook or journal and developing a portfolio.
- AP-2VA-M1 using art elements, principles of design, and art vocabulary for responding to the aesthetic qualities of a work of art;
- AP-2VA-M2 developing and communicating an awareness of the ideas and creations of others, and a recognition that concepts, like beauty and taste, differ by culture;
- AP-2VA-M3 identifying and exploring the meaning of art and the relationship of the role of artists to their culture and environment;
- AP-2VA-M4 demonstrating awareness of new ideas, possibilities, options, and situations pertaining to the art world;
- AP-2VA-M5 identifying , reflecting, and distinguishing differences of images, symbols, and sensory qualities seen in a work of art and in those of nature.
- HP-3VA-M1 recognizing and classifying works of art by their style, theme, time period, and culture;
- HP-3VA-M2 understanding how works of art cross-historical, geographical, and political boundaries;

Theatre

- CE-1Th-M2 understanding role-playing in single and interpersonal relationships;
- CE-1Th-M1 exploring self-expression and various emotions individually and in groups
- CE-1Th-M3 utilizing role playing to demonstrate performance techniques, both physically and vocally, in different relationships appropriate to a variety of characters;
- CE-1Th-M4 writing scripts for improvisational exercises while exploring dimensions of the dramatic form individually and in groups (e.g., costuming, set design, make-up);
- AP-2Th-M2 understanding individual and group roles through the exploration of theatrical methods;
- AP-2Th-M8 exploring relationships among theatre, other arts, and disciplines outside the arts.
- HP-3Th-M5 expressing and comparing personal reactions to historical and cultural productions;
- HP-3Th-M6 identifying and discussing ways in which theme has been revealed and developed in various cultures.
- CA-4Th-M1 demonstrating and understanding the basic principles and elements of media communication (e.g., video, radio, television, stage, movie, etc.);
- CA-4VA-M1 observing works of art and describing through visual, verbal, or written avenues how artists use the design elements and principles;
- CA-4VA-M2 working individually/collectively to analyze/interpret symbols and images for meaning, purpose, and value in art and other core curricula;
- CA-4VA-M3 classifying the style, period, media, and culture in works of art;



CA-4VA-M4 discussing how culture influences artists' use of media, subject matter, symbols, and themes in relation to works of art;

Geography

G-1A-M2 interpreting and developing maps, globes, graphs, charts, models, and databases to analyze spatial distributions and patterns;

G-1B-M4 describing and explaining how personal interests, culture, and technology affect people's perceptions and uses of places and regions;

G-1D-E4 describing the use, distribution, and importance of natural resources.

G-1A-E1 identifying and describing the characteristics and uses of geographic representations, such as various types of maps, globes, graphs, diagrams, photographs, and satellite-produced images;

G-1A-E2 locating and interpreting geographic features and places on maps and globes;

G-1A-E3 constructing maps, graphs, charts, and diagrams to describe geographical information and to solve problems;

G-1B-E1 describing and comparing the physical characteristics of places, including land forms, bodies of water, soils, vegetation, and climate;

G-1B-E2 identifying and describing the human characteristics of places, including population distributions and culture;

G-1B-E3 describing how the physical and human characteristics of places change over time;

G-1D-M2 explaining and giving examples of how characteristics of different physical environments affect human activities

G-1D-M2 explaining and giving examples of how characteristics of different physical environments affect human activities

History

H-1A-E1 demonstrating an understanding of the concepts of time and chronology;

H-1A-E3 identifying and using primary and secondary historical sources to learn about the past;

H-1C-E3 describing the causes and nature of various movements of large groups of people into and within Louisiana and the United States throughout history;

H-1A-M1 describing chronological relationships and patterns;

H-1A-M2 demonstrating historical perspective through the political, social, and economic context in which an event or idea occurred;

H-1A-M3 analyzing the impact that specific individuals, ideas, events, and decisions had on the course of history;

H-1A-M4 analyzing historical data using primary and secondary sources;

H-1A-M6 conducting research in efforts to answer historical questions;

H-1B-M10 analyzing the changes and regional tensions created by Jacksonian democracy, the industrial revolution, increasing immigration, the rapid expansion of slavery, and the westward movement;

H-1B-M17 describing the impact of the Great Depression and World War II on American society;

H-1B-M18 discussing significant developments and issues in contemporary United States history;

H-1C-M2 explaining the emergence of agricultural societies around the world;

H-1C-M6 discussing and giving examples of technological and cultural innovation and change;

H-1D-M1 describing the contributions of people, events, movements, and ideas that have been significant in the history of Louisiana;

H-1D-M3 identifying and discussing the major conflicts in Louisiana's past;



H-1D-M4 locating and describing Louisiana's geographic features and examining their impact on people past and present;

Language Arts

- ELA-1-M3 reading, comprehending, and responding to written, spoken, and visual texts in extended passages;
- ELA-1-M4 interpreting texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific);
- ELA-1-M5 using purposes for reading (e.g., enjoying, learning, researching, problem solving) to achieve a variety of objectives.
- ELA-1-M1 using knowledge of word meaning and developing basic and technical vocabulary using various strategies (e.g., context clues, affixes, etymology, dictionary);
- ELA-2-M1 writing a composition that clearly implies a central idea with supporting details in a logical, sequential order;
- ELA-2-M3 applying the steps of the writing process;
- ELA-2-M6 writing as a response to texts and life experiences (e.g., letters, journals, lists).
- ELA-3-M3 demonstrating standard English structure and usage;
- ELA-4-M2 giving and following directions/procedures;
- ELA-4-M6 participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader, facilitator, recorder)
- ELA-4-M4 speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving);
- ELA-5-M1 recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, alphabetizing, captions, legends, microprint, laser discs, hypertext, CD-ROM, pull-down menus, keyword searches, icons, passwords, entry menu features);
- ELA-5-M2 locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials);
- ELA-5-M3 locating, gathering, and selecting information using graphic organizers, outlining, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics;
- ELA-5-M4 using available technology to produce, revise, and publish a variety of works;
- ELA-5-M5 citing references using various formats (e.g., endnotes, bibliography);



Vincencia Blount

About the Artist

Vincencia Blount was born in Atlanta, Georgia in 1924. Also known as “Taddy,” Blount decided to take on the art world and its New York trends in her hometown of Atlanta. She studied at the Atlanta School of Art, where she immersed herself in traditional art historical methods of painting. She also began a passionate study of modern philosophy as well as ancient civilization.

Vincencia Blount
Untitled, 1977
Oil on paper



the styles of **Abstract Expressionism** and **Minimalism** among others – the artist worked in virtual isolation in Atlanta, yet ultimately obtained notoriety for her bold innovations.

About the Artwork

During the late 1950s and early 1960s, Blount began experimenting with found objects creating layered collage canvases. This experimentation led to art exhibitions where her work hung next to well-known artists including Robert Rauschenberg. Over time, her work became more minimal with a bright splash of color against the white canvas. In the 1970s, Blount began to stain her whitewashed canvases and paper by pouring paint – drips and splatters of blue, red, or black – directly onto the canvas.

Always a world traveler, in 1984 Blount visited the Caves of Lascaux in France, where her love of history met her love of art. She was mesmerized by the simplified yet powerful forms of early humans and animals painted directly onto the architecture – caves. The visit altered her art to this day. She continues to paint exploring all her loves – abstraction, ancient history, architecture, and pure color.

Resources

See more works by Vincencia Blount on The Ogden Museum’s website:

www.ogdenmuseum.org

Listen for Taddy Blount’s voice on the Ogden Museum’s Acoustiguide for Adults.

Sample Questions for Consideration

- Many contemporary works of art cause you to wonder, “Is it art?” Respond to this question.
- After learning about the artist and artwork, do your ideas about the artwork change? How?

Clyde Connell

About the Artist

Clyde Connell was born on a plantation in 1901 to a privileged Southern family. Her family exposed her to the arts and contemporary issues. In 1919 Clyde Connell studied art at Brenau College (now Brenau University) in Gainesville, Georgia, an institution dedicated to education for women.



Clyde Connell, *Pondering Place*, 1978,
Mixed media

About the Artwork

Like many of her works *Pondering Place* is constructed of materials found in Louisiana including mud, clay, papier-mâché, and sticks. In addition to abstraction the artist clearly finds inspiration from other cultures. Here, the work draws upon knowledge of early Japanese art (*haniwa*). Throughout her career she also incorporated West African and South American sources.

Resources

Article about the artist in *Sculpture Magazine*

<http://www.sculpture.org/documents/scmag98/connel/sm-connl.htm>

Artist resume and reviews

<http://www.artroger.com/artists/connel>



Exhibition of women artists including Connell
http://www.artsbr.com/story_lasc_threshold.htm

Judy Chicago and Georgia O'Keefe:

Judy Chicago's website

<http://www.judychicago.com/>

Works and biography of Georgia O'Keefe

<http://www.ellensplace.net/okeeffe1.html>

O'Keefe museum

<http://www.okeeffemuseum.org/indexflash.html>

haniwa:

Introduction to ancient Japanese haniwa works

<http://www.art.unt.edu/ntieva/artcurr/japan/haniwa.htm>

(images only) <http://www.matsusaka-u.ac.jp/matsusaka/NPO/haniwa.html>

Sample Questions for Consideration

- Does this work look contemporary or historic? How did the artist use texture to make the work look ancient?
- What cultures influenced the artist? Does it look like something you have seen before?
- How does the artist's use of materials from the natural world around her affect the meaning of the work?
- Why do you think the artist has been compared to Georgia O'Keefe?



Bessie Harvey

About the Artist

Bessie Harvey was born in 1929 in Dallas, Georgia, the seventh of 13 children. Her parents, Homer and Rosie Mae White, found themselves in dire circumstances like many Southern families during The Great Depression. Talented herself, Harvey's mother found work as a seamstress with the Works Progress Administration (WPA), the only African American woman in her county.

Harvey's education in fourth grade. Like her siblings, she was thrust into work and household chores. To endure her new life, Bessie Harvey used her creativity to invent toys and other creations made from everyday objects found at home or in the surrounding environment. She also began her life-long love of nature, which became vital to her artwork decades later.

By the age of 14, Bessie Harvey was married to Charles Harvey and starting a family in Buena Vista, Georgia. The two had a rocky marriage, which ultimately ended in a separation when Bessie moved with her children to Knoxville, Tennessee in her early twenties. To support her children the artist worked as a housekeeper. At 35, the family settled in Alcoa, Tennessee, where Harvey raised 11 children and finally divorced Charles. Once again, the focus was on daily survival and her creative energies used to beautify the family's living conditions when she wasn't working. Harvey also composed stories and poetry to entertain her children and friends.

As with many visionary artists, a life-altering event turned Harvey to art making for emotional and spiritual support. Devastated by the death of her mother in 1974, Harvey started having visions. She describes, "I began to see faces in things, and do the sculptures, and...I could see faces in wall paneling – I could see them everywhere" (University of Tennessee and Knoxville Museum of Art; see web resource below).

Bessie Harvey began seriously making art from the time of her mother's death to her own death in 1994. She gained recognition early in her career when the hospital, where she worked in housekeeping, showed her work in an annual art exhibit. Harvey and second husband, Carl Henry, spent their free time enjoying nature and searching for the unique pieces of driftwood the artist transformed into sculpture.

About the Artwork

For each of her sculptures, Bessie Harvey searched out pieces of wood that displayed "spirit." To the artist each piece of wood had a spiritual identity and it



Bessie Harvey, *Chariot Ride*, 1991,
Mixed media

was her calling to bring it out by adding paint, beads, shells, clothes, and hair. Rather than carving away sections of the wood, known as **subtractive sculpture**, Harvey left the shapes of driftwood intact adding materials to it, known as **additive sculpture**. After applying paint, the artist used wood putty and household glue to add found objects to the piece, thereby bringing out the identity or as she call it, “spirit.” Many of her works deal with biblical subjects like *Chariot Ride*, a reference to the African American spiritual *Swing Low Sweet Chariot*. The song contained multiple messages about freedom – freedom in death when the soul is carried to heaven and freedom for African Americans associated with the Underground Rail Road.

Bessie Harvey also spoke about African influences on her work. “ I have a vision. I have a gift. I can close my eyes and see things others can’t...I have a feeling for Africa. I see African people in the trees and in the roots....I talk to the trees. There’s souls in the branches and roots. I frees them.” (Delehanty, *Art in the American South*)

Resources

Biography, timeline, and works of art

<http://sunsite.utk.edu/bessie/>

On spirituals:

History of spirituals

<http://www.spiritualsproject.org/>

<http://www.negrospirituals.com/>

Lyrics to *Swing Low, Sweet Chariot*

http://www.pbs.org/wgbh/amex/singers/sfeature/songs_swing_l.html

Sample Questions for Consideration

- Other than wood, what materials did the artist use?
- How did the artist let the wood guide her choice of subject matter?
- What is a **visionary artist**? Does Harvey fit that definition?
- What are the similarities between **African art** and art produced by **self-trained or visionary artists** in the **American South**? How could an artist be influenced by cultures if they didn’t learn about them in school?



Marie Atchinson Hull

About the Artist

Marie Atchinson Hull was born in Summit, Mississippi in 1890. Early on she gained access to fine arts in Jackson and New Orleans. Her first art teacher, Aileen Phillips, who studied at the Pennsylvania Academy of Fine Arts, introduced Hull to a traditional art education. In 1912, Hull attended the Academy before studying at the Art Students League in New York.

Returning to Mississippi in 1915, Marie Atchinson Hull began teaching art out of her home, which she did for the rest of her career. She married an architect, Emmett Johnston Hull and painted extensively in Europe and the United States. Her work was seen throughout the country featured in New York, San Francisco and Chicago. In 1975, the governor of Mississippi declared a “Marie Hull Day” to celebrate her impact on the arts in her home state.

farmer reflect the suffering southerners experienced. His strong work-gnarled hands tell of a lifetime tilling the soil.” (Randolph Delehante, *Art in the American South*)

Resources

More artwork, biography, and auction records

<http://askart.com>

Brief biography and abstract artwork by the artist

<http://www.phototour.com/echtml/hullredbluff.html>

Sample Questions for Consideration

- What is the focus or centerpoint of this work of art? What causes you to look there?
- Although this is a portrait of an individual, what does this work say about life in the 1930s in the rural South?



Marie Atchinson Hull, *Tenant Farmer*, ca. 1935
Oil on canvas

the tragic effects on her native
e steel-blue eyes of the grizzled



Clementine Hunter



Clementine Hunter,
Panorama of Baptism on Cane River, ca. 1945
Oil on window shade

About the Artist

Clementine Hunter was born in 1886 or 1887 on Hidden Hill Plantation in northwestern Louisiana. The granddaughter of a slave, Hunter received minimal education before moving at the age of 14 to Melrose Plantation, where she would remain for the rest of her life. Founded by a former slave in the 18th Century, Melrose became a small artist colony under owner Cammie Garrit Henry in the early to mid-twentieth century.

Hunter worked picking cotton and pecan Melrose. Married twice (her first husband raised five children. Her life revolved around work, family and the Catholic Church. In 1939, the artist had her first calling to paint – on a linen window shade. Artists and writers staying at the plantation encouraged her painting. Before she died at the age of 101, Clementine Hunter completed 4-5,000 works. In addition to paintings, she created quilts and dolls. Clementine Hunter has become one of the most important African American artists in history. Her life spanned over 100 years, literally encompassing the changes of the 20th century – segregation, world wars, economic depression, the Civil Rights Movement, and more.

About the Artwork

Clementine Hunter referred to her works as “memory paintings” because they depict scenes of everyday life around the plantation and her church. She was particularly interested in spiritual themes based on activities at St. Augustine Catholic Church on Cane River. Her works indicated African influences in the use of bold color, pattern, stylized imagery, and stacked perspective.

Resources

More artworks by the artist

<http://hudson.acad.umn.edu/Hunter/clem.html>

Articles on folk art, African American art history, and the artist

<http://folkart.about.com/library/weekly/aa112800a.htm>

Brief biography

<http://www.cp-tel.net/chunter/>

Information on memory painters including Clementine Hunter

<http://www.crt.state.la.us/FOLKLIFE/creole%5Fself%5Ftaught.html>

Biography article in *Gambit*

<http://www.bestofneworleans.com/archives/2001/0116/covs.html>

Sample Questions for Consideration



- What images do you recognize in *Panorama of Baptism on Cane River*? What event is taking place?
- Does the image reflect a city or country scene? How can you tell?
- How does the title relate to the work? What does “panorama” mean?
- Based on what you see in the work, how can you tell the artist is self-trained vs. academically trained?



Sadie Irvine



*Newcomb College Vase
with Magnolias, 1930*
Ceramics

About the Artist

Born in 1887, Sarah Agnes Estelle “Sadie” Irvine became one of the leading decorators of the Newcomb College ceramics program. The program began in 1895 as a means to train young women the craft of decorating ceramics.

Sadie Irvine joined the program in 1902. After completing her undergraduate studies in 1906, Irvine attended the Art Students’ League in New York and the Pennsylvania Academy of Art in Philadelphia on scholarship. She returned to New Orleans to continue working in the ceramics program for graduate training and ultimately became an instructor. She retired in 1952. Following her retirement from Newcomb, Irvine taught at the Academy of the Sacred Heart for 15 years.

About the Artwork

Newcomb College Pottery of New Orleans was one of the leading American potteries during the early to mid 20th century. The pottery is known for its glazes of greens and blues portraying a very Southern aesthetic – magnolias, moss-covered oaks, and moonlit bayou scenes.

Resources

History of Newcomb Pottery

<http://www.tulane.edu/~wc/pottery>

Short biography and photograph

<http://www.sec.state.la.us/archives/women/bio-irvine.htm>



Ida Kohlmeyer



Mixed media on canvas

About the Artist

Born in 1912, Ida Kohlmeyer was raised and spent most of her life in New Orleans. She received a bachelor's degree in English literature at Sophie Newcomb College before marrying and raising two daughters.

In her 30s she became interested in painting and returned to Newcomb in 1950, where she earned a Master's degree in painting. During the height and popularity of **Abstract Expressionism** (see resources), Kohlmeyer studied with Hans Hofmann, a New York painter known for his use of saturated color. Ida Kohlmeyer gained national recognition and has many works featured prominently around New Orleans. She died in 1997.

About the Artwork

Ida Kohlmeyer became known for her learned from Hans Hofmann. Hofmann also encouraged Kohlmeyer to give up representational painting for abstract forms. By the 1970s, Kohlmeyer developed a distinctive combination of symbols, signs, and colors influenced by her interest in South America, Africa, and her beloved garden in her backyard.

Once Ida Kohlmeyer developed her own style in two-dimensional work, she began to apply her ideas to sculptures. Her sculpture installation at the Aquarium of the Americas on the New Orleans Riverfront is just one place to view her sculptures in New Orleans.

Resources

Artist resume

www.artroger.com/artists/kohlmeyer/resumeKohlmeyer.htm

Biography and history of the artists life and work

www.artexperts.com/Kohlmeyer.htm

Abstract Expressionism:

Brief description of the art movement

<http://www.ibiblio.org/wm/paint/tl/20th/abs-expr.html>

History of Abstract Expressionism with examples of numerous artists' works

http://www.pbs.org/wnet/americanmasters/database/abstract_expressionism.html



Description and works of art by many artists

<http://www.artcyclopedia.com/history/abstract-expressionism.html>

Sample Questions for Consideration

- Where do you see the complementary colors in this work? Would you say color is important to this artist? Why?
- How does the artist achieve a playful quality in this work?
- How has the artist turned recognizable shapes into **symbols** of her own?
- What art movement influenced this artist?



Lulu King Saxon

About the Artist

Although little is known about this artist, she was born in Louisiana around 1855. Lulu King Saxon studied art in New Orleans working with another artist in the Collection, Andres Molinary. She exhibited her work at the World's Industrial and Cotton Centennial Exposition in 1884-85 and at the Artists' Association of New Orleans, where she won the gold medal in 1888. In addition to painting, Saxon was a poet, writer, singer, musician, and actress. She traveled to Russia before World War I. Saxon died in New Orleans in 1927.

About the Artwork

Painted in large scale, this painting is over eight feet tall and close to six feet wide, unusual for its time (particularly by a woman). The scene depicts Magazine Street in New Orleans and is a rare city-view from the 19th century, providing a glimpse into what once was a rural area, which quickly changed to urban at the turn of the century.



Uptown Street, 1890
Oil on canvas

Resources

There is very little information about this artist available in books or on the Internet. Please see the Museum's website for information currently available www.ogdenmuseum.org.

Sample Questions for Consideration

- Is this a country or a city scene? How can you tell?
- How has the landscape changed since this work was created? How did cities, or New Orleans specifically, change during the 20th century?
- What is the vantage point of the viewer? How would that point of view be affected by the sheer size of the work (8 feet tall)?



Helen Turner

About the Artist

Helen Maria Turner was born in Louisville, Kentucky on November 13, 1858 to a wealthy coal merchant from Alexandria, Louisiana. Her maternal great-grandfather was one of the founders of the New York Historical Society and the American Academy of Fine Arts, both founded in the early 19th century. Although born in prosperity, Turner's family was devastated, like many Southern families, by the effects of the Civil War. Her mother died early in her childhood from illness, and with her father's dwindling fortune, he soon followed leaving Helen orphaned when she was 13.



Helen Turner, *Portrait of a Lady*, 1938
Oil on canvas

Turner moved to New Orleans to live with her uncle's family. At the age of 22, she took a serious interest in art just as the New Orleans Art Association formed. Her membership, confirmed in 1890, provided opportunities rare for women during the period.

not go out into the world to make asks of making paper flowers, doing ins, to make money..." (See resource

below.) After her uncle died, Turner further recognized the need to make a living for herself. After two years as an instructor at St. Mary's Institute in Dallas, the artist enrolled at the Art Students' League in New York and studied with Kenyon Cox, a noted American painter. After four years at the League (1896-99), Helen Turner registered in the Women's Art School of Cooper Union to continue her portraiture studies with Douglas Volk, one of her instructors from the Art Students' League, for an additional four years. She gained a part-time position in the Fine Arts Department at Teachers College (Columbia University), where she also completed a program in "Normal Art Work." Through the first decade of the 20th century, Helen Turner studied with William Merritt Chase during summer classes in Italy. With this artist, she learned the painting techniques of a popular new style, **Impressionism**. Turner gained continual recognition as a teacher belonging to national associations and winning numerous awards. She participated in a groundbreaking exhibition for women artists called, "Six American Women," which included Mary Cassatt organized by the City Museum



of St. Louis. Although delighted to participate, Turner craved to be acknowledged among the male-dominated art world.

Helen Turner never married, but had the companionship throughout her life of her younger sister, who was an acknowledged **craftmaker**. Helen Turner had a long and successful career. After her sister's death, Turner returned to New Orleans in 1926, where she continued teaching and working. She died in New Orleans in 1958 just shy of her 100th birthday.

About the Artwork

Helen Turner became known for her portraits and scenes of genteel women in garden landscapes. She used the pastel palette, the effects of light, and the broad brushstrokes associated with the Impressionists and was often referred to as an "American Impressionist." The impressionistic elements continued throughout her career and can be seen in *Portrait of a Lady* completed late in her career when she was entering her 80s.

Resources

Biography of the artist, booklist, and images of artwork

<http://askart.com/theartist.asp?id=23177>

Sample Questions for Consideration

- Describe the colors you see in the work?
- Where do you see **Impressionist** techniques in the painting?
- How do the warm tones affect the mood of the work? What does the work tell you about the sitter?
- How are portraits important to history and culture?



Eudora Welty

About the Artist

Born on April 13, 1909 in Jackson, Mississippi, Eudora Welty's early interests included painting and photography. She was the oldest child and only daughter of Christian Webb and Chestina Welty. Welty attended school at the Mississippi State College for Women in Jackson, and furthered her education at the University of Wisconsin–Madison, and one year of business school at Columbia University in New York before she returned to Mississippi. She never married and lived in the house her father built in 1925, where she felt a **sense of place**, an important factor in her work.



Eudora Welty, *Ruins of Windsor* 1935, Photograph

Welty explored a visual medium - photography. Upon her return to Mississippi, during the height of the Great Depression, Welty worked as a publicist for the **Works Progress Administration**. Although she was not an official photographer like Walker Evans and Marion Post-Wolcott, among others, Welty captured the effects of the Great Depression on Mississippians in intimate, yet dignified manner. *Ruins of Windsor* was photographed in Claiborne County, Mississippi, near Port Gibson. It shows the desolate, decaying ruins of a plantation home that coincides with the end of a glorious era of the Old South. The photograph is further enhanced by Welty's shadow in the foreground of the photo.

Although Welty ultimately turned toward writing as a career, photography is an important influence. In *One Writer's Beginnings* she writes, "Photography taught me that to be able to capture transience, by being ready to click the shutter at the crucial moment, was the greatest need I had."

Resources

Eudora Welty Newsletter

<http://www.gsu.edu/~wwwewn/>

Information on literature by Eudora Welty

<http://www.csustan.edu/english/reuben/pal/chap10/welty.html>

<http://www.csustan.edu/english/reuben/pal/chap10/welty.html>

Biography and images of the artist and her photographs

<http://www.ibiblio.org/wpercy/welty/>

Information about the artist and hometown images

<http://members.aol.com/traruth/Part6.html>

Brief biography and list of books written by and about Eudora Welty



http://writetools.com/women/stories/welty_eudora.html

New and reviews from the archives of the New York Times pertaining to the artist

<http://www.nytimes.com/books/98/11/22/specials/welty.html>

Description of a book of Eudora Welty photographs

<http://www.nytimes.com/books/98/11/22/specials/welty-exposure.html>

Sample Questions for Consideration

- What contrasts do you see?
- Citing evidence from the work, interpret the photograph pertaining to the South and Southern experience.
- How does the artist's shadow affect the mood of the work?



Lesson One – What is a Southern Woman Artist?
Beginning the Journal and Entering the Open House...

Overview

In this lesson students will create a journal to document all of their activities during the course of the unit. After writing their own definitions of “the South,” “Southern,” and “Southern women artists,” students synthesize their ideas by designing a symbol. Using printmaking techniques, students will apply their symbol to their journal cover and design a pattern. Students will reflect on how their definitions and symbol may change during the course of an intensive study about Southern women artists. They will also be introduced to the enduring idea by reflecting on how a study of Southern women artists will better help them understand themselves, their culture, their region, and ultimately their nation.

Objectives

- ❖ Students will write and discuss their own definitions of “the South,” “Southern,” and “Southern women artists” and identify key ideas where stereotypes may emerge.
- ❖ Students will create a journal/sketchbook to document all aspects of their learning.
- ❖ Students will create printing blocks and print covers on their journal/sketchbooks using visual symbols that represent their definitions of the South, Southern women artists...
- ❖ After writing personal definitions followed by whole-group discussion of definitions, students will revise their definitions (revisions to their definitions will also be a part of closure to the unit...).

Materials and resources

- ❑ United States map
- ❑ Large writing tablet, dry-erase board, blackboard, or overhead (preferably something that can be saved and referred to during the course of the unit)
- ❑ Student generated or commercial journals
- ❑ Printmaking blocks (easy-carves, Styrofoam trays or other easily carved surfaces)
- ❑ Printing inks (water-based printing inks or paints such as tempera or acrylic)
- ❑ Ink rollers (brayers) and surfaces (plexiglass, glass, or tabletops)
- ❑ Carving tools (gouges or pencils)

Web resources on bookmarking:



The same basic technique for "Written and Illustrated" is explained on the following web site under "Cloth Covered Book"

<http://kidsartcrafts.about.com/cs/bookcrafts/>

(Includes: Book Arts & Bookbinding, Keep an Art Journal, Accordion Book, Alphabet Book, Book Diorama Craft, Colors Book, Create an Art Book, Double Hinged Book, Family Photo Books, Funny Face Flip Book, Graduated Book, Hot Dog Booklet, Japanese Binding Technique, Lift Up Book, Artist Book, Mini Book, Paper Bag Book, Peek A Boo Book, Pop-Up Book, Pull Tab Book, Unfolding Book, Velvet Journal, Wallpaper Books, & What Am I? Book)

Others:

<http://www.rubberstampsclub.com/tips/book-making.html>

Mini Memory Album

Ginko Leaf Book Cover

Envelope Books

http://www.loneprairie.net/bookmake_instruct.htm

Pamphlet Stitch Books

<http://www.makingbooks.com/projects.html>

Hot Dog Booklet

Accordion Book

<http://www.artisticenhancements.com/books.htm>

Concertina/Accordian Book

Coffee Filter Book

Hinged Covers

Other Ideas

<http://arthurdorros.com/escape/bookmaking-binding.html>

hardcover book

<http://www.meininger.com/ArtEdResPages/bookbinding.cfm>

History of bookmaking

Accordion Book (Zig Zag Book)

<http://www.ket.org/artonair/artists/freeseguide2.htm>

Accordion-fold book in "Combing Words in Art"

lesson plan

<http://newhomemaker.com/crafts/bookmaking.html>

includes a video showing highlights of making a simple book (Takes a while to download.)

Planning and preparation

1. Prior to teaching the lesson, review the lesson and entire unit to familiarize yourself with the enduring idea and unit objectives threaded throughout. In this lesson, try the activities yourself such as creating definitions. Identify through your own responses stereotypes that might exist about Southerners and Southern women artists. Use your findings to help guide and moderate discussion.
2. Prepare art materials. You may wish to conduct the printmaking activity in stations for small groups such as a carving station, inking station, printing station, etc. Or, prepare trays with materials for each small group to use during a whole group experience.
3. Prepare the documentation strategy you will use to capture whole group discussions including dates and headings for each section on overhead transparencies, large tablet, butcher paper, or other material. Due to the



temporary nature of using dry-erase or blackboards, prepare your own journal or dated entry sheets to permanently capture responses after the discussion (of course, this method is more time consuming for you).

Background information for teachers

(Review the background information on each of the artists included if you wish to help guide discussion and/or comprehend the direction future lessons will take.)

Definitions pertaining to what is the South?; What is Southern?; and who and what are Southern women artists?, is varied. The potential for original research during this unit of study is great...and greatly needed. The Ogden Museum of Southern Art collects works of art by artists who are from or have worked in 15 states from Maryland to Texas and Kentucky to the peninsula of Florida. There are many debates and opinions about what is truly the South, who can be considered a Southerner, or more specifically a Southern artist, not to mention a Southern woman artist. To better understand the lack of scholarship on these topics, although museums such as The Ogden Museum are changing the direction of scholarship, the following from the Introduction in *Painting in the South* by Ella-Prince Knox (1983) may provide insights:

There have been reasons...why progress in the research of Southern painting has lagged behind. The sheer size of the region, its predominantly rural nature, the dispersment of research materials, and the considerable expense of travel have hindered the advancement of scholarship. As a result, many Southern painters are not adequately documented. In the cases of artists who worked in both the East and the South, research of the Southern portions of their careers is incomplete.

In addition, the basic format used for a number of volumes and courses treating the subject of American art has contributed to this neglect. A typical survey of painting in the United States begins in the eighteenth century in the Northeast, shifts direction in the nineteenth century to the areas flanking the Hudson, Missouri, and upper Mississippi Rivers, and later in the century extends to the Rockies and the Far West. By the early years of the twentieth century the focus once again turns eastward to New York, thereafter the national center of American art. If one accepted the boundaries established in such surveys, the conclusion would be that American painting emanated largely from the area above the Mason-Dixon Line and well beyond the perimeters of the South.

Women have struggled for recognition and understanding. Like many women throughout the nation and the world, “women’s art” is often thought of as traditional crafts such as quilting, tatting or lacemaking, embroidery and other arts associated with household need and decoration. In previous centuries limited subjects and materials were deemed socially appropriate for women.



Subjects were often associated with landscapes, still-lives, and images related to mothering particularly prior to the 20th century. While some artists in this unit of study fit into the typical associations or stereotypes, many adopted materials, techniques and lifestyles linked with male artists. Vincencia Blount and Ida Kohlmeyer, for instance, were two of the first women to embrace Abstract Expressionism, abandoning familiar subjects to explore non-representational imagery and personal expression. Likewise, Eudora Welty donned a camera and headed out into the most devastated regions hit by the Great Depression in keeping with male photojournalists in the 1930s.

Although better represented by 20th century artists, even 19th century Southern women broke the mold. Although Lulu Saxon, who painted a quiet landscape featuring one of the first views of Magazine Street using a subtle pastel palette, challenges ideas about women artists. The sheer size of the work indicates her willingness to break stereotypes. Her work, over eight feet tall and nearing six feet wide takes center stage in any gallery. Clementine Hunter, one of the most revered self-trained artists, received a minimal education and worked on a plantation throughout her life. Although she focused on daily activities of work, family, and religion, her art works trace the experiences of Southern African Americans connecting events from her long lifespan from Reconstruction through the Civil Rights Movement.

On and on the stories go. Each artist featured in this unit of study brings her own unique experiences and creations to the table. Who will create the “definitive” definitions? ...Maybe your students.

Vocabulary (Standard dictionary definitions, but consider studying other sources)

South – the region of the United States that includes states south of the Mason-Dixon Line; the states of the Confederacy during the Civil War (The Ogden has a broader definition of the South including: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, and West Virginia. Also included are artists born in the South, but who moved elsewhere, and artists who lived in and were inspired by the South during a portion of their career.)

Southern – native to the south of a region or a region

Southerner – an attitude or custom that is characteristic of the South, especially in the United States

Southern women artists – (throughout the course of the unit this definition will emerge; no standard definition exists)

stereotype – an oversimplified image or idea held by one person or a group of people

pattern – a repeated decorative design

symmetry – overall the same on both sides of the working space corresponding to a central dividing line (for students to better understand: if the composition is



folded in half, the composition is identical or nearly identical on each side of the fold)

asymmetry – arrangement or composition intentionally lacks symmetry, but is used to create an overall effect of dissimilarity (for students to better understand: pattern can be used to create disassociation or contrasts using color, space, or texture to heighten the overall effect)

Instruction

1. Hand out student journals or have students construct their own using sturdy bookmaking techniques.
2. Begin instruction by examining a map of the United States. Ask students to point out the state they are from. While discussing the characteristics of their state, direct students to write down the characteristics of Louisiana in their journals. Ask students, “What region is our state located in? The Northeast, the Midwest, the South, the Southwest, the West...?” Once the group consensus occurs, ask students to discuss what is the South. Before discussing their ideas, tell students to write a definition in their journal. After the discussion, allow students to revise their initial definition, if needed. Remember to document student ideas on the large tablet, overhead, or blackboard, particularly writing down disagreements or indecisions pertaining to certain states. Prior to writing in their journals, guide students to provide a heading and date for their entry. Tell students there is often debate about which states truly comprise the South. They might come up with a working definition now and revise it later on.
3. Tell students, “Now that we have decided the states that make up the South, let’s explore the term “Southerner.” What does that mean to you? Write down your response.” You may wish to share with students your own definition or a particular event that made you think there is a difference between being a Southerner versus someone from another region. This might be more explicit if you or one of your students is originally from another area of the country. Share your thoughts or have students share their thoughts on what it was like to move to the South from somewhere else. An outsider’s view often helps those who know no other experience to truly examine their own region or culture.
4. As an aside to the discussion, ask students to think about the following question, “Think of one artist you have heard of or studied (they don’t have to know anything about the artist other than a name). Write that artist’s name in your journal.” (Continually remind students to date and provide a heading for each journal entry.) Start with any student and go around the room until each student shares the name of an artist. Document each contribution. After each student cites an artist, look at the list. Have students create a graph to come up with the percentage of women listed versus men as a whole group, small group, or individually. (Students can create a pie graph, bar graph, or other that best fits with their math skills.) “What is the percentage of women versus men artists?” More than likely



- students will find that they are familiar with more male artists than female artists (the percentages may differ in schools with strong visual art programs, however, typically more male artists are named). Ask students, “Why do you think we know more male artist names than female artist names?” (Often students indicate that throughout history women had responsibilities at home, while males were freer to explore their artistic talents.) Guide students to consider why women were more focused on the household and are there any art forms associated with the home.
5. If possible, have students guide you to write down which countries or region of countries the artists are from. Ask, “Why do we know more about the artists from these places?” Have students take notes as discussion takes place (these ideas will provide supporting evidence for research in subsequent lessons). Ask students, “Do you think that during all of humankind’s history there were fewer women artists or are there other reasons why we may not know about them?”
 6. Return to the definitions of the South and Southern. “Are any of these artists known Southerners?” Why or why not? Again, “Why do you think we lack this knowledge? Did the South have fewer artists than other regions of the country and the world?” Have students write down their ideas. These ideas will help shape their research inquiries.
 7. Tell students in this unit of study they will explore women artists from the South in-depth. The first step in the inquiry is to embrace our lack of knowledge with the definitions we’ve created and to revise them as we continue to learn more. Share with students some information from the Background section of this lesson. (So far, there is such limited information pertaining to the definition of “Southern women artists” that student inquiry would prove frustrating. Use the information in that section to build student intrigue for the following lessons. If appropriate copy the Background section and ask students to respond to it in their journals before discussing it as a whole group.)
 8. The first step in embracing our ideas today is to think of a symbol. “What would be a symbol, in our infancy in understanding Southern women artists?” Provide students with your own symbol to get them started. Maybe a symbol includes the image of a “house” because that’s often associated with women. Other symbols could include family, nature or a design element such as a flower or geometric quilt design. Ask students to draw their symbols in their journals; discuss the definition of “stereotype.” Discuss how we might have stereotypes today, but during the course of the unit we will examine and reevaluate them.
 9. Demonstrate the carving, inking, and printing processes. Discuss how students should use pattern, color and texture to create an overall design on their journal covers. Introduce the rubric at the end of the lesson so that students are familiar with criteria for evaluation. If appropriate for your classroom, demonstrate how layering of color can be done through multiple color printing. Introduce creating patterns using symmetry or



- asymmetry and encourage students to use more than one color and symbol (students can share their symbol blocks).
10. Have small groups rotate among carving, inking, and printing stations or set up the process for small groups or individual students.
 11. In student journals, ask students to describe the process used to determine a symbol – it's meaning and design. Additionally, ask students to write about how studying Southern women artists may better help them understand themselves, their own cultures, their region, and their nation. They do not have to address all of these areas in their first reflection; rather, they may wish to focus on themselves and something close to them such as their state or region. One question that might guide their responses is, "Why should we study Southern women artists?"

Summary and closure

Tell students that the definitions created during this lesson will reinforce their own inquiries into the artists they will study. The definitions will continually evolve and will be documented in their journal reflections throughout the unit of study. Ultimately their definitions and symbols will be incorporated into the broader depth of knowledge they will gain and will contribute to real-life art world understandings.

Assessment

Formative: In student journals, ask students to reflect on the following: "How might your definitions of the South, Southern, and Southern women artists change as you engage in research?" Look through student entries and respond by asking direct questions or more specifically asking them to address stereotypes that emerged. Examine entries that addressed the question, "Why study Southern women artists?" Respond to individual journal entries or take notes to bring up questions or concerns with the whole class.

Summative:

Checklist of journal entries: Students should complete entries on the following topics:

- ___ Definition of the South
- ___ Definition of Southern
- ___ Definition of Southern women artists
- ___ List of artists
- ___ Graph delineating the percentage of female and male artists with reasons why male artists are more recognized than female artists
- ___ List of how stereotypes interfere with understandings
- ___ Creation of and explanation about a symbol for Southern women artists
- ___ Printmaking
- ___ Why study Southern women artists?



Rubric for Printmaking Activity (post and discuss these expectations prior to the activity)

Criteria	Below Expectations	Meets Expectations	Above Expectations
Symbol design	<p>Use explanation and design to evaluate each category:</p> <p>The symbol is not associated with women and art or is not identifiable.</p> <p>The explanation lacks aid in understanding the symbol.</p>	<p>The symbol is readily associated with women (Southern or in general) and art.</p> <p>The explanation addresses the meaning of the symbol and how stereotypes may affect it's meaning.</p>	<p>The symbol is readily associated with Southern women and art.</p> <p>The explanation clearly addresses the meaning of the symbol in relation to Southern women and how stereotypes affect it's meaning.</p>
Overall pattern	<p>Student work lacks pattern entirely or does not effectively create symmetry or asymmetry.</p>	<p>Student work includes pattern to create a symmetrical or asymmetrical design using one symbol or color.</p>	<p>Student work includes pattern to create symmetrical or asymmetrical design using more than one symbol or color.</p>
Printing technique	<p>Student is unable to print clear images using their block and ink. In other words, work looks uneven or blotchy in ways that are unintended.</p>	<p>Student effectively creates clear symbols from their printing block with few mistakes.</p>	<p>Student effectively creates clear symbols from their printing block(s) with no mistakes.</p>

State standards
Visual Art



- CE-1VA-M1 demonstrating art methods and techniques in visual representations based on research of imagery;
- CE-1VA-M3 using the elements and principles of design to visually express individual ideas;
- CE-1VA-M5 producing ideas for art productions while engaging in both individual and group activities;
- CE-1VA-M6 identifying the relationships between the arts and other disciplines through art production.
- CE-1VA-M7 maintaining a sketchbook or journal and developing a portfolio.
- AP-2VA-M1 using art elements, principles of design, and art vocabulary for responding to the aesthetic qualities of a work of art;
- AP-2VA-M2 developing and communicating an awareness of the ideas and creations of others, and a recognition that concepts, like beauty and taste, differ by culture;
- AP-2VA-M3 identifying and exploring the meaning of art and the relationship of the role of artists to their culture and environment;
- AP-2VA-M5 identifying , reflecting, and distinguishing differences of images, symbols, and sensory qualities seen in a work of art and in those of nature.
- HP-3VA-M2 understanding how works of art cross historical, geographical, and political boundaries;

Geography

- G-1A-E2 locating and interpreting geographic features and places on maps and globes;
- G-1B-E1 describing and comparing the physical characteristics of places, including land forms, bodies of water, soils, vegetation, and climate;

History

- H-1D-M4 locating and describing Louisiana’s geographic features and examining their impact on people past and present; (and other states in the South)

Language Arts

- ELA-1-M1 using knowledge of word meaning and developing basic and technical vocabulary using various strategies (e.g., context clues, affixes, etymology, dictionary);
- ELA-2-M1 writing a composition that clearly implies a central idea with supporting details in a logical, sequential order;
- ELA-2-M6 writing as a response to texts and life experiences (e.g., letters, journals, lists).
- ELA-3-M3 demonstrating standard English structure and usage;
- ELA-4-M2 giving and following directions/procedures;
- ELA-5-M2 locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials);

Lesson 2 – Researching Southern Women Artists (or “crossing the threshold” –Bernice Steinbaum, gallery owner, critic, and art educator)

Overview



In this lesson, or continuing series of investigations, students will select and research the life of one artist individually or in small groups. Understanding the artist, her time and place within the larger issues of the region and the nation, will enable students to enter the lives and struggles each woman faced. As a class the students will construct a large timeline and/or create a Power Point, HyperStudio, or KidPix presentation of their findings.

Objectives

- ❖ Students will select and research the life of one artist individually or in small groups addressing the artist's life, work, and current events of the time (local, state, nation, and world), gender issues of the time, geography, family, and the art world.
- ❖ Students will use role-playing techniques to investigate the roles of art historian and curator using the research process.
- ❖ Students will use note-taking strategies to document findings in their journals.
- ❖ Students will contribute to a classroom timeline (wall panel and/or electronic) including their findings.
- ❖ Students will present findings on the classroom wall timeline and/or using electronic media.
- ❖ Students will present their findings, both in writing and verbal presentations to the class.
- ❖ Students will reflect on two issues. One, asks student to consider how their research during this lesson is similar to their classroom studies in language arts and social studies. The second asks them to reconsider or revise their definitions of the South and Southern women artists based on their findings from the lesson.

Materials and resources

- Artist biographies found in the Background section of the unit and Internet and library resources.
- Large tablet, overhead, or blackboard for research questions developed during whole group discussion (post these questions throughout the research process)
- Butcher paper, markers, glue, scissors
- Magazines for collage materials
- Software, PowerPoint, HyperStudio, or other programs
- National timeline sites (students should also search for regional and local sites appropriate to the artist researched):
 - Timeline of Black History:
<http://blackhistory.eb.com/timeline.html>
 - A Biography of America:
<http://www.learner.org/biographyofamerica/>
 - One Hundred Years of Suffrage:
<http://memory.loc.gov/ammem/vfwhtml/vfwtl.html>



- A Chronological History of the United States:
<http://www.geocities.com/Athens/Atrium/1977/>
- Technology in America Timeline:
<http://www.pbs.org/wgbh/amex/telephone/timeline/index.html>
- Timeline of the 20th Century:
<http://history1900s.about.com/library/weekly/aa110900a.htm>
- America's Story from the Library of Congress:
<http://www.americaslibrary.gov/cgi-bin/page.cgi>

Planning and preparation

1. Read through the Artist Information Section of the unit to review the individual artists featured. Prepare copies of individual artists from the Artist Information Section by making photocopies of information and printing color reproductions of images from the museum's website. All images can be downloaded and printed in color. Consider allowing students to select the artist they wish to research in-depth in small groups or independently (this is a more inquiry-based approach). Based on time limitations and other classroom concerns, you may wish to select a smaller range of artists you can assign to small groups of three-four students. If students select the artist they wish to research, create a democratic method for allowing your class to do so.
2. Prepare research packets for students using artist biographies and website links. You may wish to prepare a research sheet that aligns with the media specialist's research objectives in the school library. Create a computer time-share schedule that allows small groups or individuals to conduct Internet research on their artist.
3. Prepare timeline materials. Keep in mind two approaches: Students may make a wall timeline using butcher paper and collage materials or an electronic presentation. Further, decide (perhaps with students) whether each presentation will be incorporated into a larger timeline including all student findings or individual presentations. Consider computer-generated graphics in addition to clip art and/or magazine images.
4. Collect magazine or other collage materials including Internet reproductions for the wall timeline.
5. If your students are unfamiliar with electronic media, prepare a mini-lesson to introduce students to Power Point, HyperStudio, or KidPix software. (KidPix may be another electronic format for creating image presentations.) If using more traditional methods, prepare a mini-lesson incorporating how art history research can be used during the **Written and Illustrated** program already used by your school.
6. To supplement student journals, you may wish to use any of the worksheets provided at the end of the lesson to help guide students through the research process.



7. After reading the Instruction section, if you choose to use the sample scenario for role-playing the final presentations, familiarize yourself with the scenario. Copy

Background information for teachers

Refer to the Artist Information section featuring background information on each artist in the unit. Also, review the Background Information in Lesson One for an overview of research on Southern women artists.

Vocabulary

art history – the discipline of art engaging that uses research methods to explore artists from the past and contemporary times

research – use of methodology during investigation into a subject to determine facts that aid in creating a theory

primary sources – in the art world include original works of art, letters and journals by artists or other figures from the time period, artist interviews, photographs, and other sources...

secondary sources – in the art world include journal articles, book chapters by authors other than the artist, second-hand stories about the artist, and other sources...

timeline – a visual representation of chronological events

Instruction

1. Now that students have explored basic definitions of the South, Southern, and Southern women artist terms, introduce the next step: “It’s now time to research individual Southern women artists—their time, place, culture, and broader context (community, state, region, nation, and world)—to evolve our understandings and definitions.” Brainstorm with students the role of the researcher. Ask, “What do researchers do? What are they interested in finding?” Document student responses. If students seem to lack an understanding of the research process for art and artists, inquire how they use research methodology in other subjects. After documenting the processes they list (for science, social studies, or math) create a link to art such as the following and document:

Science

- Ask a question
- Formulate a hypothesis

- Collect data (perform experiment)
- Analyze findings
- Present findings

Art History

- Ask a question
- Formulate a thesis statement
- Collect data
- Analyze findings
- Present findings



Although the methodology is the same, provide an example of what the process looks like using art history methodology such as the following sample:

Lulu Saxon

- Ask a question: “Why isn’t this artist better known in art history?”
 - Formulate a hypothesis: “This artist was well known during her own time in New Orleans, but over time became lesser known from lack of research interest.”
 - “I will look for data that shows New Orleans was not an art world center at the time and will expand findings by larger issues happening within the state, the region, the nation, and the world as contributing reasons.”
 - “I will analyze data related to the preceding issues.”
 - “I will show that Lulu Saxon was an important artist, although her region, gender, and larger issues limited her during her lifetime.”
2. Tell students they are about to enter the research role of an art historian. Using the Internet or other research sources, ask students to investigate art history careers, particularly examining museum curators. Students may wish to correspond with a curator to learn more about the processes art historians use. Contact information for staff of The Ogden Museum is available on the website www.ogdenmuseum.org. Another approach is to invite a curator to your classroom for a whole group interview.
 3. Allow students to select the artist they will study in small groups or as individuals. In their journals, refer students to the above example on Lulu Saxon (or an example you’ve created appropriate for your students) to outline how they will proceed with their research. Remind students that their question and following procedures may change as they begin their investigation. This is just a starting point.
 4. Hand out research packets and allow students to begin the research process.
 5. Guide students to take notes in their journal/sketchbooks documenting the primary and secondary sources used and capturing stylistic concerns with drawings. (Mini-lesson: Discuss with students drawing techniques that allow them to capture the style(s) used by the artist.)
 6. After students complete the research process, guide them to capture the artist’s biography, larger context, images, and stylistic concerns on a classroom timeline and/or in an electronic presentation. (See one example below.) Using their understandings of the role of the art historian, ask students to give their presentations in role. One way to do this is to create a scenario that helps students get into role such as the following letter inviting curators to attend a symposium on the status of Southern women artists (see the letter following the lesson). Ask students to add magazine, clip art, or student-generated images to enhance their timelines.



7. If using the following letter, you will also enter a role. Prepare a letter for each student.

Summary and closure

To close, create a classroom timeline or have students present electronic timelines. Keep the timeline posted on the wall for the duration of the unit for student referral.



4th grade students created a wall timeline at Mandeville Middle.



Assessment

Use the following rubrics as a formative or summative assessment of student research processes during the lesson.

Interviewing a Curator

Criteria	Below Expectations	Meets Expectations	Above Expectations
Preparing for the interview	Prior to the interview, the student did not prepare any questions or did not ask questions related to a museum curator's job.	Prior to the interview, the student prepared mostly factual questions with only one or two in-depth questions pertaining to a museum curator.	Prior to the interview, the student prepared several in-depth and factual questions that all directly related to a curator's job
During the interview: Notetaking Follow-up questions	Notetaking: The student did not take notes during the interview. Follow-up questions: the student rarely participated in the interview by asking follow-up or clarifying questions.	Notetaking: The student took notes during the interview and maintained focus on the interviewee most of the time. Follow-up questions: The student listened carefully and asked a couple of relevant follow-up or clarifying questions based on what the interviewee said.	Notetaking: The student took notes during the interview without disturbing the flow of the interview, maintaining a focus on the interviewee. Further notes, details, were added following the interview. Follow-up questions: The student listened carefully and asked several relevant follow-up or clarifying questions based on what the interviewee said.

State standards
Visual Art



CE-1VA-M2	selecting and applying media, techniques, and technology to visually express and communicate;
CE-1VA-M7	maintaining a sketchbook or journal and developing a portfolio.
AP-2VA-M1	using art elements, principles of design, and art vocabulary for responding to the aesthetic qualities of a work of art;
AP-2VA-M2	developing and communicating an awareness of the ideas and creations of others, and a recognition that concepts, like beauty and taste, differ by culture;
AP-2VA-M3	identifying and exploring the meaning of art and the relationship of the role of artists to their culture and environment;
HP-3VA-M1	recognizing and classifying works of art by their style, theme, time period, and culture;
HP-3VA-M2	understanding how works of art cross-historical, geographical, and political boundaries;
CA-4VA-M1	observing works of art and describing through visual, verbal, or written avenues how artists use the design elements and principles;
CA-4VA-M2	working individually/collectively to analyze/interpret symbols and images for meaning, purpose, and value in art and other core curricula;
CA-4VA-M3	classifying the style, period, media, and culture in works of art;
CA-4VA-M4	discussing how culture influences artists' use of media, subject matter, symbols, and themes in relation to works of art;

Theatre

CE-1Th-M2	understanding role playing in single and interpersonal relationships;
CE-1Th-M1	exploring self-expression and various emotions individually and in groups
CE-1Th-M3	utilizing role playing to demonstrate performance techniques, both physically and vocally, in different relationships appropriate to a variety of characters;

Geography

G-1A-M2	interpreting and developing maps, globes, graphs, charts, models, and databases to analyze spatial distributions and patterns;
G-1B-M4	describing and explaining how personal interests, culture, and technology affect people's perceptions and uses of places and regions;
G-1A-E2	locating and interpreting geographic features and places on maps and globes;
G-1B-E1	describing and comparing the physical characteristics of places, including land forms, bodies of water, soils, vegetation, and climate;
G-1B-E2	identifying and describing the human characteristics of places, including population distributions and culture;
G-1D-M2	explaining and giving examples of how characteristics of different physical environments affect human activities

History

Some of these standards will be appropriate to specific artists students research

H-1A-E1	demonstrating an understanding of the concepts of time and chronology;
H-1C-E3	describing the causes and nature of various movements of large groups of people into and within Louisiana and the United States throughout history;
H-1A-M1	describing chronological relationships and patterns;
H-1A-M2	demonstrating historical perspective through the political, social, and economic context in which an event or idea occurred;
H-1A-M3	analyzing the impact that specific individuals, ideas, events, and decisions had on the course of history;
H-1A-M4	analyzing historical data using primary and secondary sources;
H-1A-M6	conducting research in efforts to answer historical questions;



- H-1B-M10 analyzing the changes and regional tensions created by Jacksonian democracy, the industrial revolution, increasing immigration, the rapid expansion of slavery, and the westward movement;
- H-1B-M17 describing the impact of the Great Depression and World War II on American society;
- H-1B-M18 discussing significant developments and issues in contemporary United States history;
- H-1C-M2 explaining the emergence of agricultural societies around the world;
- H-1C-M6 discussing and giving examples of technological and cultural innovation and change;
- H-1D-M1 describing the contributions of people, events, movements, and ideas that have been significant in the history of Louisiana;
- H-1D-M3 identifying and discussing the major conflicts in Louisiana's past;
- H-1D-M4 locating and describing Louisiana's geographic features and examining their impact on people past and present;

Language Arts

- ELA-1-M3 reading, comprehending, and responding to written, spoken, and visual texts in extended passages;
- ELA-1-M4 interpreting texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific);
- ELA-1-M5 using purposes for reading (e.g., enjoying, learning, researching, problem solving) to achieve a variety of objectives.
- ELA-1-M1 using knowledge of word meaning and developing basic and technical vocabulary using various strategies (e.g., context clues, affixes, etymology, dictionary);
- ELA-2-M1 writing a composition that clearly implies a central idea with supporting details in a logical, sequential order;
- ELA-2-M3 applying the steps of the writing process;
- ELA-2-M6 writing as a response to texts and life experiences (e.g., letters, journals, lists).
- ELA-3-M3 demonstrating standard English structure and usage;
- ELA-4-M2 giving and following directions/procedures;
- ELA-4-M6 participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader, facilitator, recorder
- ELA-5-M1 recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, alphabetizing, captions, legends, microprint, laser discs, hypertext, CD-ROM, pull-down menus, keyword searches, icons, passwords, entry menu features);
- ELA-5-M2 locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials);
- ELA-5-M3 locating, gathering, and selecting information using graphic organizers, outlining, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics;
- ELA-5-M4 using available technology to produce, revise, and publish a variety of works;
- ELA-5-M5 citing references using various formats (e.g., endnotes, bibliography);





Lesson 3 - A House Fit for an Artist

Overview

In this lesson, students will explore multi-media materials to design and create a work of art interpreting the life and work of the artist they studied. Using the form of a house, students will fill the space with symbols, collage materials, even writing messages or quotes.

A fourth grader's interpretation of Clyde Connell's *Pondering Place*

Objectives

- ❖ Using their research, students will interpret the life and work of the woman artist they studied individually or as a group project.
- ❖ Students will apply media to create works of art.
- ❖ Students will curate an exhibition of their works of art and stage an opening for family and friends.
- ❖ Students will write artist statements to describe and interpret their works of art.

Materials and resources

Shadow Box Houses:

- ❑ boxes (tobacco boxes, candy boxes, etc.)
- ❑ collage materials (wall paper samples, fabric, found objects, reproductions of artwork, photocopies of photographs, objects from nature...)
- ❑ paint, oil pastels, crayons...
- ❑ glue
- ❑ scissors
- ❑ markers

Ceramic Houses:

- ❑ ceramics
- ❑ tool kits
- ❑ glazes
- ❑ found objects
- ❑ kiln

Collage House Letter to the Artist:



- ❑ watercolor paper or textured drawing paper
- ❑ watercolors
- ❑ oil pastels
- ❑ collage materials
- ❑ calligraphy pens
- ❑ posterboard stencils
- ❑ scissors

Planning and preparation

Decide which type of house media best suits the class and collect materials. Decide if the students will create individual works of art or collaborative works of art. Encourage students to bring found objects from home that could represent the life and work of the artist they studied.

Background information for teachers

A house symbolizes the traditional roles of women up until the 20th century - caretaker of home and family. So it seems fitting that the shape of a house or idea of a house reinforces history and breaks with it at the same time. Breaking with traditions occurred within each artist’s life and work. Students will get the opportunity to explore these ideas during the culminating lesson.

Vocabulary

Introduce appropriate art terms based on the media you select for your class.

Instruction

1. The title of this unit is, “Open House: Understanding Southern Women Artists.” Ask students what they think the title means. “In particular, what do you think **open house** might mean?” “How can we use the idea of a house to make a work of art about your artist?”
2. Select a process from the table below:

Shadowbox House	Ceramic House or Tile	Letter to the Artist
Have students bring a box from home that they can add collage materials to form the shape of a house. Based on their research, students should collect found objects and reproductions they can add to their shadowboxes.	Decide if the ceramic work will be two-dimensional or three-dimensional. Have students bring found objects that can be pressed into clay. Incise lines to create symbols.	Have students cut watercolor or heavy drawing paper into a house shape befitting their artist.
Using their journals, have students write down a list	Demonstrate the ceramics process. This	Using their journals, ask students to draft a letter



of objects that relate to their artist. Also ask students to generate symbols that represent their artist.	process will take two firings – first, after students form their houses from clay and incise imagery and second, after application of glazes.	to their artist. This letter should be a personal journey across time with pertinent stories or questions the students would like to share with the artist.
On a supply table or tables, provide materials for students to use.	Using their journals, have students create symbols that represent their artist. The symbols will be incised or painted (with glazes) onto their piece.	Using a pencil, have students draw lines enclosing the space for their letter, while leaving room for a decorative border filled with symbols, images and found objects representing their artist.
As students make their art, reinforce art-making decisions by stating criteria. Their art work should include: - found objects - symbols - written statements about the artist or quotes from the artist - paint, pastels, or crayons	As students make their art, reinforce art-making decisions by stating criteria. Their art work should include: - incised or painted symbols - words - multiple glaze colors	Have students write their letter in pencil before using calligraphy pens. As students work on their borders, reinforce art-making decisions by stating criteria. Their art work should include: - watercolor (applied last) - oil pastel - collage - symbols

Summary and closure

Curate an exhibition of student artwork. Invite family and friends to the “Open House” exhibition. Have students write artist statements as labels for their work. Keep timelines on the classroom wall or show the electronic timelines. Display student journals. Have students act as **docents** to share with family and friends the sequence of learning during the unit.



Assessment

Based on the art process chosen for your class, complete a rubric including the following criteria:

Criteria	Below Expectations	Meets Expectations	Above Expectations
Craftsmanship (handling of media)			
Incorporation of symbols and other imagery about the artist			
Artist's Statement			

State Standards

- CE-1VA-M1 demonstrating art methods and techniques in visual representations based on research of imagery;
- CE-1VA-M2 selecting and applying media, techniques, and technology to visually express and communicate;
- CE-1VA-M3 using the elements and principles of design to visually express individual ideas;
- CE-1VA-M4 communicating knowledge of art concepts and relationships among various cultures, disciplines, and art careers;
- CE-1VA-M5 producing ideas for art productions while engaging in both individual and group activities;
- AP-2VA-M1 using art elements, principles of design, and art vocabulary for responding to the aesthetic qualities of a work of art;

